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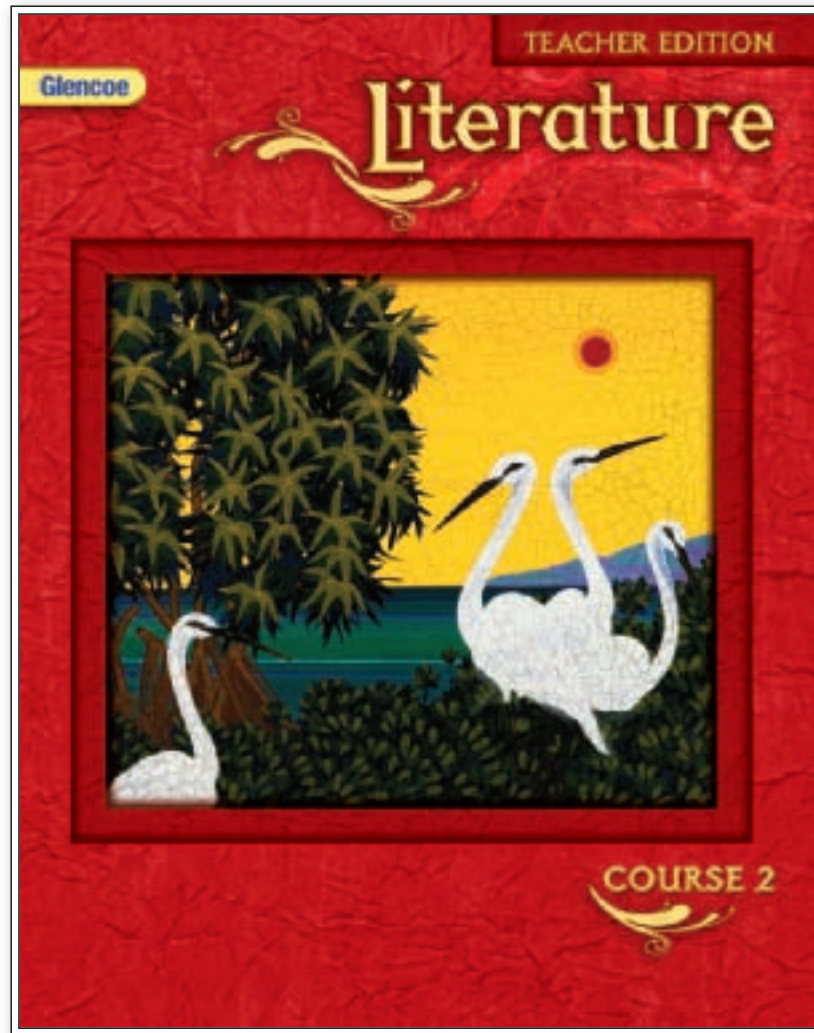
Teacher Wraparound Edition

CONTENTS



COURSE 2





TEACHER EDITION

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Kathleen A. Hinchman, Ph.D.

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Send all inquiries to:
Glencoe/McGraw-Hill
8787 Orion Place
Columbus, OH 43240-4027

ISBN (student edition): 978-0-07-877976-3
MHID (student edition): 0-07-877976-6
ISBN (teacher edition): 978-0-03-877983-1
MHID (teacher edition): 0-07-877983-9

Printed in the United States of America.

1 2 3 4 5 6 7 8 9 058/055 14 13 12 11 10 09 08

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Table of Contents for the Student Edition
and Teacher Edition.....T10

How to Use *Glencoe Literature*.....T30

Course 2 Scope and SequenceT42

Essential Course of StudyT46

Teacher Edition Walk-Through.....T50

Guide to Readability.....T58



African American Vernacular English T59

Language Transfers T62

**Planning and Instructional Support:
Classroom Resources**

Print Resources T74

Technology Resources T77

Library Resources T81



Book Overview

How to Use <i>Glencoe Literature</i>	T30
Foldables.....	T36
Cyber Safety	T37
Reading Handbook	T38

UNIT ONE

Whom Can You Count On? 1

Genre Focus: Short Fiction 84

Reading Skills: Identify Cause-and-Effect Relationships, Identify Sequence, Analyze Plot, Analyze Setting, Determine Main Idea and Supporting Details

Literary Elements: Narrator/POV, Plot, Setting, Character, Description

Writing Product: Narrative

Vocabulary: Word Usage, Context Clues, Synonyms/Antonyms

Grammar: Action and Linking Verbs, Main and Helping Verbs, Verb Tenses

UNIT TWO

Why Do You Read? 171

Genre Focus: Informational Text..... 220

Reading Skills: Recognize Author's Purpose, Analyze Evidence, Distinguish Fact and Opinion, Identify Cause and Effect Relationships

Literary Elements: Characterization, Theme, Description, Setting, Point of View, Style, Author's Purpose

Writing Product: Functional Document

Vocabulary: Context Clues, Word Usage, Synonyms/Antonyms

Grammar: Present Perfect Tense, Past Perfect Tense, Future Tense, Irregular Verbs, Infinitives, Participles and Participial Phrases

UNIT THREE

What Makes Life Good? 349

Genre Focus: Poetry 388

Reading Skills: Analyze Style, Draw Conclusions About Characters

Literary Elements: Diction, Imagery, Metaphor, Characterization, Rhyme, Mood, Dialogue

Writing Product: Response to Literature

Vocabulary: Context Clues, Word Usage, Synonyms/Antonyms

Grammar: Nouns, Pronouns and Antecedents, Indefinite Pronouns, Subject Pronouns and Object Pronouns, Comparative and Superlative Adjectives

UNIT FOUR

What Influences You? 465**Genre Focus:** Argument and Persuasion 534**Reading Skills:** Make Predictions About Plot, Analyze Text Structure, Analyze Theme, Visualize, Preview, Distinguish Fact and Opinion, Recognize Bias, Determine Main Ideas and Details, Evaluate Argument, Analyze Text Structure**Literary Elements:** Symbol, Narrator and Point of View, Humor, Motivation, Style, Simile, Author's Purpose**Writing Product:** Persuasive Essay**Vocabulary:** Context Clues, Word Usage, Synonyms/Antonyms**Grammar:** Comparative and Superlative Adverbs, Subjects and Predicates, Compound Subjects and Predicates, Main and Subordinate Clauses

UNIT FIVE

How Can you Become Who You Want to Be? 597**Genre Focus:** Biography and Autobiography 672**Reading Skills:** Make Generalizations About Characters, Identify Text Structure**Literary Elements:** Theme, Symbol, Motivation, Alliteration, Personification, Imagery, Text Features, Metaphor, Diction**Writing Product:** Research Report**Vocabulary:** Synonyms/Antonyms, Context Clues, Word Usage**Grammar:** Commas in Introductory Clauses and Phrases, Subject/Verb Agreement, Agreement with Compounds, Agreement and Inverted Sentences, Making to be Agree, Subjects Separated from Verbs, Agreement of Indefinite Pronouns

UNIT SIX

Why Share Stories? 757**Genre Focus:** Drama 792**Reading Skills:** Identify Problems and Solutions**Literary Elements:** Setting, Mood, Conflict, Simile, Alliteration**Writing Product:** Expository Essay**Vocabulary:** Synonyms/Antonyms, Context Clues, Word Usage**Grammar:** Parallelism, Agreement of Collective Nouns, Tricky Subjects and Verbs

UNIT ONE

WHOM Can You Count On?

Skills and Standards

BQ Explore the **BIG** Question

Amy Tan Fish Cheeks..... Autobiography.....2

Part 1 Friends and Family

Narrator, Identify Cause-and-Effect Relationships

Plot, Connect to Personal Experience

Yoshiko Uchida The Wise Old Woman..... Folktale.....8

Piri Thomas Amigo Brothers..... Short story.....18

Grammar Workshop

Sentence Combining.....36

Setting, Identify Sequence

Rudyard Kipling Rikki-Tikki-Tavi..... Short story.....38

Narrative Poetry, Summarize

Alfred Noyes The Highwayman..... Poem.....60

Vocabulary Workshop

Context Clues.....70



Part 2 *Me, Myself, and I*

<i>Plot, Visualize</i>	<i>Rene Saldana Jr.</i> The Good Samaritan Short story72
	Genre Focus: Fiction84
<i>Fable</i>	<i>Aesop, retold by Jerry Pinkney</i>
	The Lark and Her Children Fable86
	The Travelers and the Bear Fable88
	<i>Rudolfo A. Anaya</i> The Force of Luck Folktale90
<i>Characterization</i>	<i>Rita Dove</i> Rosa Poem104
	<i>Rosa Parks with Jim Haskins</i>
	 Social Perspective
	<i>from Rosa Parks: My Story</i> Autobiography107

Part 3 *Extraordinary Individuals*

<i>Description, Make Inferences</i>	<i>Gary Soto</i> Seventh Grade Short story112
	<i>Langston Hughes</i> Thank You, M'am Short story124
<i>Theme, Interpret Plot Events</i>	<i>Laurence Yep</i> We Are All One Folktale134
	<i>J. Madeleine Nash</i>
	 Fireproofing the Forests Magazine article144
	Comparing Literature 
	<i>Naomi Shihab Nye</i> The Rider Poem150
	<i>Margaret Danner</i> I'll Walk the Tightrope Poem152



Theme

Writing Workshop

Narrative 154

Speaking, Listening, and Viewing Workshop

Narrative Presentation 160

Unit Challenge

On Your Own Activity: Create a Chart 161

Group Activity: Write a Handbook 161

Independent Reading 162

Assessment 164

Pearl S. Buck from The Old Demon Short story 164

UNIT TWO

WHY Do You Read?

Skills and Standards

BQ Explore the **BIG** Question

Julius Lester Brer Rabbit and Brer Lion Folktale 172

Part 1 For Fun

Foreshadowing, Draw Conclusions

Shirley Jackson Charles Short story 178

Alliteration

Shel Silverstein Sarah Cynthia Sylvia Stout
Would Not Take the Garbage Out Poem 190

Mood, Make Predictions About Plot

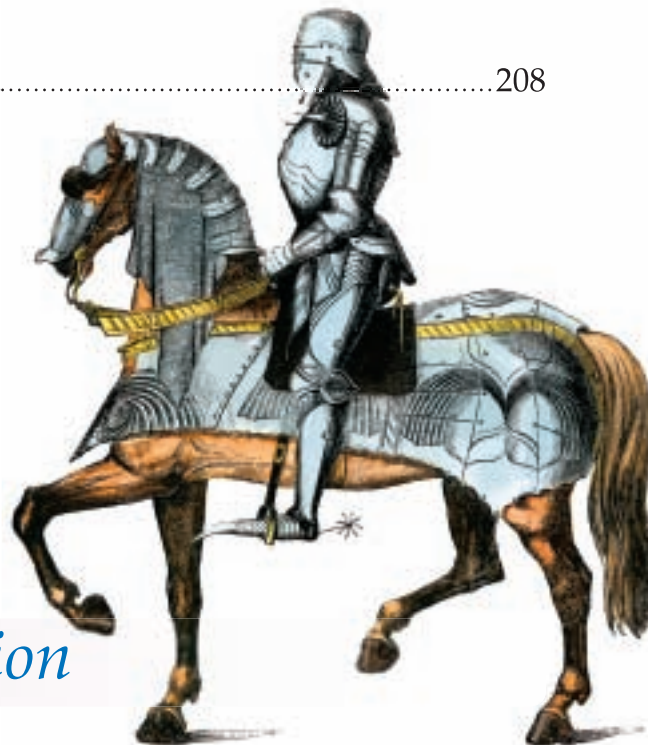
Metaphor and Simile, Visualize

O. Henry After Twenty Years Short story 194

Yusef Komunyakaa Slam, Dunk, & Hook..... Poem..... 202

Grammar Workshop

Sentence Fragments 208



Part 2 For Information

Author's Purpose, Activate Prior Knowledge

John Farman What Is a Knight? Nonfiction 210

Genre Focus: Informational Text 220

Text Structure, Question

James Cross Giblin from When Plague Strikes Nonfiction 222

Christina Cheakalos and Matt Birkbeck
TIME Miracle Hands Magazine article 240

Functional Documents

Getting There: Train Schedule and Stadium Map 243

Media Workshop

Media Elements 247

Diction, Monitor Comprehension

Jack London The Story of an Eyewitness Nonfiction 248

Vocabulary Workshop

Word Parts 262

Part 3

For Understanding



Style, Recognize Author's Purpose	Judith Ortiz Cofer An Hour with Abuelo Short story.....264
Dialogue, Evaluate Characterization	Ernest Hemingway A Day's Wait Short story.....276
Conflict	Diane Wolkstein The Monkey Who Asked For Misery Haitian folktale.....284
Text Structure, Analyze Evidence	Mary Batten Do Animals Lie? Magazine article.....289
Diction, Analyze Text Structure	Leonard Mann One's Name Is Mud Nonfiction.....297
Text Features, Distinguish Fact and Opinion	Kelly Tyler-Lewis Tending Sir Ernest's Legacy: An Interview with Alexandra Shackleton Web site.....302
	Jennifer Armstrong
	 Historical Perspective
	Shipwreck at the Bottom of the World..... Nonfiction.....318
	Comparing Literature
Conflict	Judith Ortiz Cofer Aunt Misery Folktale.....324
	Gayle Ross Strawberries Myth.....329
	Writing Workshop
	Functional Document.....332
	Speaking, Listening, and Viewing Workshop
	Informative Presentation.....338
	Unit Challenge
	On Your Own Activity: Make an Advertising Brochure.....339
	Group Activity: Create a TV Commercial.....339
	Independent Reading340
	Assessment342
	<i>from</i> Violent Vesuvius..... Magazine article.....342
	Lloyd Alexander <i>from</i> The Stone Short story.....344

UNIT THREE

WHAT Makes
Life Good?*Skills and Standards***BQ** Explore the **BIG** QuestionRobert Frost **The Pasture** Poem 350Part 1 *Appreciating Nature**Line and Stanza* Li-Young Lee **From Blossoms** Poem 354*Imagery* Raymond R. Patterson, Ann Atwood, Bashō
Glory, Glory; Birds Circling at Dusk;
Bamboo Grove Haiku 358*Free Verse, Interpret Meaning* Leslie Marmon Silko
Where Mountain Lion Lay Down With Deer Poem 362**Vocabulary Workshop**
Multiple-Meaning Words 368*Style* Zora Neale Hurston
Why the Waves Have Whitecaps Folktale 369Part 2 *Finding Humor and Delight**Tone, Analyze Style* Annie Dillard
from **An American Childhood** Memoir 374Tracy Eberhart and Robert A. Barnett
TIME The Giggle Prescription Magazine article 384**Genre Focus: Poetry** 388*Repetition* Walter Dean Myers **Summer** Poem 390

Rhyme	Langston Hughes Dreams Poem.....393
Alliteration, Repetition	Walt Whitman Miracles Poem.....397
Humor, Analyze Graphic Stories	Mark Crilley The Tale of 'Kiko-Wiko Graphic story.....400

Part 3 Love and Friendship

Rhythm and Meter, Interpret
Imagery

Symbol, Draw Conclusions
About Characters

Motivation

Edgar Allan Poe Annabel Lee Poem.....412
Cynthia Rylant A Crush Short story.....419
Lucille Clifton The Luckiest Time of All Short story.....433

Comparing Literature

Setting

Sherman Alexie Superman and Me Essay.....439
Nikki Giovanni My First Memory (of Librarians) Poem.....446

Writing Workshop

Response to Literature.....448

Speaking, Listening, and Viewing Workshop

Oral Response to Literature.....454

Unit Challenge

On Your Own Activity: Make a Collage.....455
Group Activity: Create a Character Study.....455

Independent Reading456

Assessment458

Jack Prelutsky Ankylosaurus Poem.....458
A. E. Housman XXXVIII Poem.....459
Edna St. Vincent Millay Afternoon on a Hill Poem.....460





UNIT FOUR

WHAT Influences You?

Skills and Standards

BQ Explore the **BIG** Question

Barbara Jordan **All Together Now** Speech 466

Part **1** *Life Experiences*

*Conflict and Resolution, Make
Predictions About Plot*

Marta Salinas
The Scholarship Jacket Short story 472

Thesis, Analyze Text Structure

Clifton Davis
A Mason-Dixon Memory Essay 482

Anecdote, Analyze Theme

Julia Alvarez **Names/Nombres** Autobiography 494

Imagery

Francisco X. Alarcón

In a Neighborhood in Los Angeles Poem.....505

Vocabulary Workshop

Idioms509

Characterization, Visualize

Toni Cade Bambara

The War of the Wall..... Short story.....510

Toni Cade Bambara

 Cultural Perspective

Outdoor Art in America Article.....524

Sidney Poitier

 Oprah Winfrey..... Magazine article.....527

E. E. Cummings

old age sticks Poem.....530



Part 2

Persuasive Ideas

Genre Focus: Argument and Persuasion.....534

Argument, Recognize Bias

John Yinger and Matthew Spalding

Should Naturalized Citizens Be President? Essay.....536

Functional Documents

Voting Sign and Technical Directions.....543

Allusion

Alice Walker **Without Commercials** Poem.....547

Author's Perspective, Evaluate
Argument

Lavendhri Pillay **Toward a Rainbow Nation**..... Essay.....553

Tone, Analyze Text Structure

Erma Bombeck **Heroes**..... Essay.....561

Media Workshop

Propaganda.....566

Personification

Carl Sandburg **Primer Lesson**..... Poem.....567

Comparing Literature

Tone

<i>Eloise Greenfield and Lessie Jones Little</i>	
Langston Terrace	Essay570
<i>Gwendolyn Brooks</i> Home	Short story575

Writing Workshop

Persuasive Essay.....	580
-----------------------	-----

Speaking, Listening, and Viewing Workshop

Persuasive Speech.....	586
------------------------	-----

Unit Challenge

On Your Own Activity: Write a Poem or a Song.....	587
Group Activity: Make a Poster.....	587

Independent Reading	588
----------------------------------	-----

Assessment	590
-------------------------	-----

<i>Kathryn Sullivan from A Glimpse of Home</i>	Essay590
--	----------------

<i>Washington Irving from Rip Van Winkle</i>	Short story592
--	----------------------



UNIT FIVE

HOW Can You Become Who You Want to Be?

BQ Explore the **BIG** Question

<i>from Tony Hawk: Chairman of the Board</i>	Biography598
---	--------------------

Part 1 Positive Actions

<i>Skills and Standards</i> <i>Assonance and Consonance</i>	<i>Emily Dickinson</i> If I can stop one heart from breaking and I stepped from plank to plank Poems.....604
<i>Analogy, Draw Conclusions</i> <i>About Characters</i>	<i>Cherylene Lee</i> Hollywood and the Pits Short story.....608
	Media Workshop Media Ethics.....625
<i>Legend, Make Generalizations</i>	<i>Robert D. San Souci</i> Young Arthur Legend.....626
	<i>Karen Cushman</i>  Historical Perspective Medieval England, <i>from Catherine, Called Birdy</i> Nonfiction.....636
<i>Author's Purpose, Question</i>	<i>Malcolm X with Alex Haley</i> from The Autobiography of Malcolm X Biography.....640
<i>Setting, Make Predictions About</i> <i>Plot</i>	<i>Maya Angelou</i> New Directions Nonfiction.....648

Part 2 Courage and Confidence

<i>Irony</i>	<i>Arnold Adoff</i> Almost Ready Poem.....656
	Vocabulary Workshop Dictionary Skills.....659
<i>Symbol, Paraphrase</i>	<i>Georgia Douglas Johnson</i> Your World Poem.....660
	<i>James Berry</i> One Poem.....663
<i>Voice</i>	<i>Sandra Cisneros</i> Four Skinny Trees Short story.....666
	Chanclas Short story.....668

	Genre Focus: Biography and Autobiography	672
Conflict, Identify Text Structure	<i>Zlata Filipovic</i> <i>from</i> <i>Zlata's Diary</i>	Journal 674
Description, Monitor Comprehension	<i>Russell Freedman</i> <i>from</i> <i>The Adventures of Marco Polo</i>	Biography 684

Part 3 People Who Lend a Hand

Style, Evaluate Theme	<i>Jane Yolen</i> Birthday Box	Short story 700
	<i>Frank Horne</i> To James	Poem 708
	<i>Ericka Souter and Dietlind Lerner</i> TIME Message of Hope	Magazine article 712
Tone, Interpret Plot Events	<i>Nicholas Gage</i> The Teacher Who Changed My Life	Personal essay 716

Comparing Literature

Setting	<i>Ernesto Galarza</i> <i>from</i> <i>Barrio Boy</i>	Memoir 728
	<i>Gregory Djanikian</i> How I Learned English	Poem 735

Writing Workshop

Research Report	738
-----------------------	-----

Speaking, Listening, and Viewing Workshop

Oral Report	746
-------------------	-----

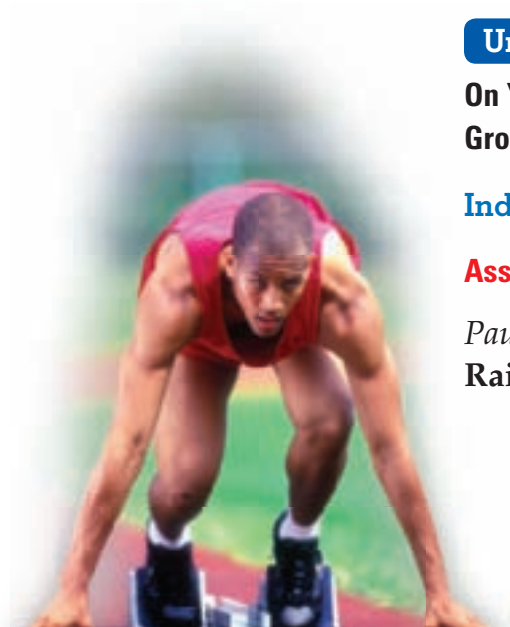
Unit Challenge

On Your Own Activity: Create a Web Diagram	747
Group Activity: Write a Letter of Advice	747

Independent Reading	748
----------------------------------	-----

Assessment	750
-------------------------	-----

<i>Paul Zindel</i> <i>from</i> <i>The Day It Rained Cockroaches</i>	Autobiography 750
---	-------------------------



UNIT SIX

WHY Share Stories?

Skills and Standards

BQ Explore the **BIG** Question

Joni Mitchell **Big Yellow Taxi** Song lyrics.....758

Part 1 Entertainment

Amanda Hinnant
TIME Ah, Wilderness..... Magazine article.....764

Stage Directions, Analyze Plot

Joellen Bland
The Miraculous Eclipse..... Drama.....768

Vocabulary Workshop
Word Origins.....790

Part 2 Messages and Lessons

Genre Focus: Drama.....792

*Teleplay, Monitor
Comprehension*

Rod Serling
**The Monsters Are Due
on Maple Street, Act I**..... Teleplay.....794

*Suspense, Analyze Historical
Context*

**The Monsters Are Due
on Maple Street, Act II** Teleplay.....812

Flashback, Synthesize

Dorothy West

The Bird Like No Other Short story 830

Diction, Interpret Author's
Meaning

Ray Bradbury

There Will Come Soft Rains Short story 840

Description, Identify Problems
and Solutions

Claire Miller

Missing Informational web article 854

Joseph Bruchac

Birdfoot's Grampa Poem 859

Comparing Literature

Theme

Roger Lancelyn Green

Echo and Narcissus Myth 862

Olivia Coolidge

Orpheus, the Great Musician Myth 868

Writing Workshop

Expository Essay 874

Speaking, Listening, and Viewing Workshop

Active Listening and Note Taking 880

Unit Challenge

On Your Own Activity: Assemble a Multimedia List 881

Group Activity: Write a Story Review 881

Independent Reading 882

Assessment 884

Neal Marlens and Carol Black

from The Wonder Years Teleplay 884

Selections by Genre

Fiction

Amigo Brothers	18
Piri Thomas	
Rikki-Tikki-Tavi	38
Rudyard Kipling	
The Good Samaritan	72
Rene Saldana, Jr.	
Seventh Grade	112
Gary Soto	
Charles	178
Shirley Jackson	
After Twenty Years	194
O. Henry	
An Hour with Abuelo	264
Judith Ortiz Cofer	
A Day's Wait	276
Ernest Hemingway	
A Crush	419
Cynthia Rylant	
The Luckiest Time of All	433
Lucille Clifton	
The Scholarship Jacket	472
Marta Salinas	
The War of the Wall	510
Toni Cade Bambara	
Home	575
Gwendolyn Brooks	
Hollywood and the Pits	608
Cherylene Lee	
Four Skinny Trees	666
Sandra Cisneros	
Chanclas	668
Sandra Cisneros	
Birthday Box	700
Jane Yolen	
The Bird Like No Other	830
Dorothy West	
There Will Come Soft Rains	840
Ray Bradbury	

Poetry

The Highwayman	60
Alfred Noyes	
Rosa	104
Rita Dove	
Thank You, M'am	124
Langston Hughes	
The Rider	150
Naomi Shihab Nye	
I'll Walk the Tightrope	152
Margaret Danner	
Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out	190
Shel Silverstein	
Slam, Dunk, & Hook	202
Yusef Komunyakaa	
The Pasture	350
Robert Frost	
From Blossoms	354
Li-Young Lee	
Glory, Glory; Birds Circling at Dusk; Bamboo Grove	358
Raymond R. Patterson, Ann Atwood, Bashō	
Where Mountain Lion Lay Down With Deer	362
Leslie Marmon Silko	
Summer	390
Walter Dean Myers	
Dreams	393
Langston Hughes	
Miracles	397
Walt Whitman	
Annabel Lee	412
Edgar Allan Poe	
My First Memory (of Librarians)	446
Nikki Giovanni	
In a Neighborhood in Los Angeles	505
Francisco X. Alarcón	

old age sticks	530
E. E. Cummings	
Without Commercials	547
Alice Walker	
Primer Lesson	567
Carl Sandburg	
If I can stop one heart from breaking	604
Emily Dickinson	
I stepped from plank to plank	604
Emily Dickinson	
Almost Ready	656
Arnold Adoff	
Your World	660
Georgia Douglas Johnson	
One	663
James Berry	
To James	708
Frank Horne	
How I Learned English	735
Gregory Djanikian	
Birdfoot's Grampa	859
Joseph Bruchac	

Drama

The Miraculous Eclipse	768
Joellen Bland	
The Monsters Are Due on Maple Street, Act I	794
Rod Serling	
The Monsters Are Due on Maple Street, Act II	812
Rod Serling	

Folktales, Fables, and Myths

The Wise Old Woman	8
Yoshiko Uchida	
The Lark and Her Children	86
Aesop retold by Jerry Pinkney	

The Travelers and the Bear	88
Aesop retold by Jerry Pinkney	
The Force of Luck	90
Rudolfo A. Anaya	
We Are All One	134
Laurence Yep	
Brer Rabbit and Brer Lion	172
Julius Lester	
The Monkey Who Asked For Misery	284
Diane Wolkstein	
Aunty Misery	324
Judith Ortiz Cofer	
Strawberries	329
Gayle Ross	
Why the Waves Have Whitecaps	369
Zora Neale Hurston	
Young Arthur	626
Robert D. San Souci	
Echo and Narcissus	862
Roger Lancelyn Green	
Orpheus, the Great Musician	868
Olivia Coolidge	

Graphic Story

The Tale of 'Kiko-Wiko	400
Mark Crilley	

Song Lyrics

Big Yellow Taxi	758
Joni Mitchell	

Speech

All Together Now	466
Barbara Jordan	

Nonfiction

What Is a Knight?	210
John Farman	
from When Plague Strikes	222
James Cross Giblin	

The Story of an Eyewitness	248
Jack London	
One's Name Is Mud	297
Leonard Mann	
Shipwreck at the Bottom of the World ...	318
Jennifer Armstrong	
Medieval England, <i>from Catherine, Called Birdy</i>	636
Karen Cushman	
New Directions	648
Maya Angelou	

Essays

Superman and Me	439
Sherman Alexie	
A Mason-Dixon Memory	482
Clifton Davis	
Should Naturalized Citizens Be President?	536
John Yinger and Matthew Spalding	
Toward a Rainbow Nation	553
Lavendhri Pillay	
Heroes	561
Erma Bombeck	
Langston Terrace	570
Eloise Greenfield and Lessie Jones Little	

Biography, Autobiography, Memoirs, Letters

Fish Cheeks	2
Amy Tan	
<i>from Rosa Parks: My Story</i>	107
Rosa Parks with Jim Haskins	
<i>from An American Childhood</i>	374
Annie Dillard	
Names/Nombres	494
Julia Alvarez	
<i>from Tony Hawk: Chairman</i> <i>of the Board</i>	598

<i>from The Autobiography of</i> Malcolm X	640
Malcolm X with Alex Haley	
<i>from Zlata's Diary</i>	674
Zlata Filipović	
<i>from The Adventures of Marco Polo</i>	684
Russell Freedman	
The Teacher Who Changed My Life	716
Nicholas Gage	
<i>from Barrio Boy</i>	728
Ernesto Galarza	

Informational Texts

Fireproofing the Forests	144
J. Madeleine Nash	
Miracle Hands	240
Christina Cheakalos and Matt Birkbeck	
Do Animals Lie?	289
Mary Batten	
Tending Sir Ernest's Legacy: An Interview with Alexandra Shackleton	302
Kelly Tyler-Lewis	
The Giggle Prescription	384
Tracy Eberhart and Robert A. Barnett	
Outdoor Art in America	524
Toni Cade Bambara	
Oprah Winfrey	527
Sidney Poitier	
Message of Hope	712
Ericka Souter and Dietlind Lerner	
Ah, Wilderness	764
Amanda Hinnant	
Missing	854
Claire Miller	

Functional Documents

Train Schedule and Stadium Map	243
Sign and Technical Directions	543

Features



Perspective

*Award-winning nonfiction book excerpts
and primary source documents*

Social Perspective

from Rosa Parks: My Story 107
Rosa Parks with Jim Haskins

Historical Perspective **Shipwreck
at the Bottom of the World** 318
Jennifer Armstrong

Cultural Perspective

Outdoor Art in America 524
Toni Cade Bambara

Historical Perspective **Medieval England,
from Catherine, Called Birdy** 636
Karen Cushman

TIME

High-interest, informative magazine articles

Fireproofing the Forests 144
J. Madeleine Nash

Miracle Hands 240
Christina Cheakalos and Matt Birkbeck

The Giggle Prescription 384
Tracy Eberhart and Robert A. Barnett

Oprah Winfrey 527
Sidney Poitier

Message of Hope 712
Ericka Souter and Dietlind Lerner

Ah, Wilderness 764
Amanda Hinnant



Comparing Literature

UNIT ONE

The Rider	151
Naomi Shihab Nye	
I'll Walk the Tightrope	152
Margaret Danner	

UNIT TWO

Aunty Misery	325
Judith Ortiz Cofer	
Strawberries	329
Gayle Ross	

UNIT THREE

Superman and Me	440
Sherman Alexie	
My First Memory (of Librarians)	446
Nikki Giovanni	

UNIT FOUR

Langston Terrace	571
Eloise Greenfield and Lessie Jones Little	
Home	575
Gwendolyn Brooks	

UNIT FIVE

from Barrio Boy	729
Ernesto Galarza	
How I Learned English	735
Gregory Djanikian	

UNIT SIX

Echo and Narcissus	863
Roger Lancelyn Green	

Orpheus, the Great Musician	868
Olivia Coolidge	

Genre Focus

Fiction	84
Informational Text	220
Poetry	388
Argument and Persuasion	534
Biography and Autobiography	672
Drama	792

Unit Challenge

Unit 1	161
Unit 2	339
Unit 3	445
Unit 4	587
Unit 5	747
Unit 6	881

Independent Reading

Unit 1	162
Unit 2	340
Unit 3	456
Unit 4	588
Unit 5	748
Unit 6	882

Assessment

Unit 1	164
Unit 2	342
Unit 3	458
Unit 4	590
Unit 5	750
Unit 6	884

Skills Workshops

Writing Workshops

Narrative	154
Functional Document	332
Response to Literature	448
Persuasive Essay	580
Research Report	738
Expository Essay	874

Speaking, Listening, and Viewing Workshops

Narrative Presentation	160
Informative Presentation	338
Oral Response to Literature	454
Persuasive Speech	586
Oral Report	746
Active Listening and Note Taking	880

Grammar Workshops

Sentence Combining	36
Sentence Fragments	208

Vocabulary Workshops

Context Clues	70
Word Parts	262
Multiple-Meaning Words	368
Idioms	509
Dictionary Skills	659
Word Origins	790

Media Workshops

Media Elements	247
Propaganda	566
Media Ethics	625

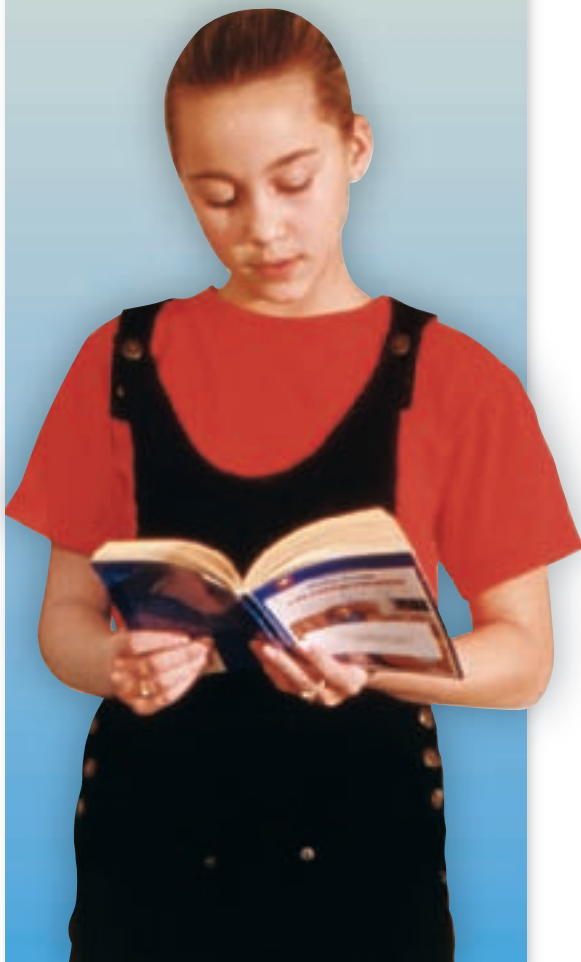


How to Use *Glencoe Literature*

Consultant's Note

People read for enjoyment, to help themselves think, to solve problems, and to get work done. Their reading is often organized around “inquiry” questions. These questions help them explore how what they learn can help make a difference in the real world.

—Jeff Wilhelm



Wouldn't you like to read better—and understand more? That's what *Glencoe Literature* is all about. This book will help you bridge the gap between a writer's meaning and your understanding.

The next few pages will show you some of the ways *Glencoe Literature* can help you read, think, and write better.

What's in it for you?

Every unit in *Glencoe Literature* is built around a **Big Question**, a question that you will want to think about, talk about, maybe even argue about, and finally answer. The unit's reading selections will help you come up with your answers.

Organization

Each unit contains:

- A **Unit Opener** that introduces and helps you explore the unit's Big Question. A short reading selection uses the unit's **Parts** to guide you through ways of approaching the Big Question.
- **Literature selections** such as short stories, poems, plays, and biographies.
- **Informational texts** such as nonfiction, newspaper and magazine articles, reference books, and manuals.
- A **Genre Focus** that guides you through the features of a main genre from the unit.
- **Functional documents** such as signs, schedules, letters, and instructions.
- A **Comparing Literature** feature that will give you a chance to compare and contrast pieces of writing.
- A **Writing Workshop** to help you express your ideas about the Big Question through a specific form of writing.
- A **Unit Challenge** where you'll answer the Big Question.

Reading and Thinking

As an active reader, you'll use *Glencoe Literature* to develop your reading and thinking skills.

BEFORE YOU READ sets the stage for the selection and previews the skills and strategies that will guide your reading.

MEET THE AUTHOR introduces you to the real-life story of the writer whose work you will read and write about.

The **LITERARY ELEMENT** and the **READING SKILL OR STRATEGY** give you the basic tools you will use to read and analyze the selection.

As you read the **LITERATURE SELECTIONS** you will see that parts of the text are highlighted in different colors. On the side of the page are color-coded questions that help you think about and understand the selection.

Before You Read

Amigo Brothers

Connect to the Short Story

Think about a time when you had to compete against a good friend or a family member. The competition might have involved sports, grades, music, or another activity in which you and your friend or family member wanted the same thing.

Partner Talk With a partner, talk about a time when you competed against a friend or family member. How did this competition make you feel? Did you try your hardest to win? How did competing affect your relationship?

Build Background

In the story "Amigo Brothers," Antonio and Felix are boxers. Here are some facts about boxing.

- Boxers compete in divisions, or groups, based on their weight. Antonio and Felix are in the light welterweight division. Boxers in that division weigh between 132 and 141 pounds.
- Amateur boxing matches are broken into three rounds. The ringing of a bell tells when a round begins and when it ends.
- The annual Golden Gloves national tournament is the most famous tournament in amateur boxing.

Meet Piri Thomas



"I said . . . I got a mind; let's see if I can use it," so I jumped into books."

—Piri Thomas

Writing Changed His Life

Piri Thomas first began writing while serving a prison term for attempted armed robbery. Creative writing helped Thomas to escape his surroundings, combat stereotypes, and change his life. After his release from prison, he continued his writing career.

Literary Works Thomas is the author of stories, a play, and several autobiographies. His literary works are known for their use of the Spanish Harlem dialect and for the tough reality they portray.

Piri Thomas was born in 1928.

Literature Online

Author Search For more about Piri Thomas, go to glencoe.com and enter QuickPass code GL29763u1.

Set Purposes for Reading

BQ BIG Question

Read "Amigo Brothers" to find out how two friends respond to a test of their friendship. As you read, ask yourself, how much can these two friends count on each other?

Literary Element Plot

Plot is the sequence of events in a story. A struggle between two opposing forces is usually at the center of a plot. This struggle is called **conflict**.

Conflict is an important part of a story because it moves the plot forward. An **external conflict** exists when a character struggles against some outside force, such as another person, nature, or society. A character who is torn between his or her own opposing feelings or goals experiences **internal conflict**.

As you read, ask yourself, are the conflicts Antonio and Felix face internal or external? Notice how the conflicts move the plot forward.

Reading Strategy Connect to Personal Experience

Connecting is finding the links between one thing and another. When you read, you can think about how the selection you are reading connects to your own personal experiences. Connecting is important because it helps you understand the world around you and what you read.

To connect what you read with your personal experiences, ask yourself

- Are the characters similar to anyone I know?
- Do I know anyone who has done what this character is doing?
- Have I been in this situation before?
- Have I felt this way before?

You may find it helpful to use a graphic organizer like the one below.

Learning Objectives

For pages 18–35

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing plot, Analyzing conflict.

Reading Strategy: Connecting to personal experience.

TRY IT

Connect to Personal Experience Have you ever read a book or seen a movie and been in the same situation or had the same feelings as a character? If you have, you connected what you saw or read with your own personal experiences.



Amigo Brothers

Characters

Actions/Situations

Feelings

AMIGO BROTHERS

Piri Thomas

Antonio Cruz and Felix Varga were both seventeen years old. They were so together in friendship that they felt like one. They had grown up together since childhood, growing up on the lower east side of Manhattan in the same tenement¹ building on Fifth Street between Avenue A and Avenue B.

Antonio was fair, lean, and lanky, while Felix was dark, short, and husky. Antonio's hair was always falling over his eyes, while Felix wore his black hair in a natural Afro style.

Each youngster had a dream of someday becoming lightweight champion of the world. Every chance they had the boys worked out, sometimes at the Boys Club on 10th Street and Avenue A and sometimes at the pro's gym on 14th Street. Early morning sunrises would find them running along the East River Drive, wrapped in sweat shirts, short towels around their necks, and handkerchiefs Apache style around their foreheads.

¹ A **tenement** is a kind of apartment building.

20 UNIT 1 Whom Can You Count On?

VOCABULARY A new vocabulary word is in bold type when it first appears in the reading selection.

VOCABULARY The word with its pronunciation, part of speech, and definition appear at the bottom of the same page.

tops, covered with mats, serving as resting tables. Antonio thought he caught a glimpse of Felix waving to him from a room at the far end of the corridor. He waved back just in case it had been him.

The fighters changed from their street clothes into fighting gear. Antonio wore white trunks, black socks, and black shoes. Felix wore sky blue trunks, red socks, and white boxing shoes. Each had dressing gowns to match their fighting trunks with their names neatly stitched on the back.

The loudspeakers blared into the open windows of the school. There were speeches by dignitaries, community leaders, and great boxers of yesteryear. Some were well **prepared**, **improvvised** on the spot. They all carried the same message of great pleasure and honor at being part of such a historic event. This great day was in the tradition of champions emerging from the streets of the lower east side.

Interwoven with the speeches were the sounds of the other boxing events. After the sixth bout, Felix was much relieved when his trainer Charlie said, "Time change. Quick knock-out. This is it. We're on."

Waiting time was over. Felix was escorted from the classroom by a dozen fans in white T-shirts with the word FELIX across their fronts.

Antonio was escorted down a different stairwell and guided through a roped-off path.

As the two climbed into the ring, the crowd exploded with a roar. Antonio and Felix both bowed gracefully and then raised their arms in acknowledgment.

Antonio tried to be cool, but even as the roar was in its first birth, he turned slowly to meet Felix's eyes looking directly into his. Felix nodded his head and Antonio responded. And both as one, just as quickly, turned away to face his own corner.

Bong—bong—bong. The roar turned to stillness.

"Ladies and Gentlemen, Señoras y Señoras."¹⁸

Connect to Personal Experience If you had to face a good friend in a competition, would you look him or her in the eyes or look away? Why?

18 Señoras y señoras (sen yor' as è sen yor' as) is Spanish for "ladies and gentlemen."

Vocabulary
improvvised (im' pra vīzd') v. invented, composed, or did without preparation

Amigo Brothers 27

FOOTNOTES Selection footnotes explain words or phrases that you may not know to help you understand the story.

VISUAL VOCABULARY Some vocabulary words are explained with the help of a picture.

While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive. Between them, they had a collection of *Fight* magazines second to none, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own. If asked a question about any given fighter, they would immediately zip out from their memory banks divisions, weights, records of fights, knock-outs, technical knock-outs, and draws or losses.²

Each had fought many bouts representing their community and had won two gold-plated medals plus a silver and bronze medallion. The difference was in their style. Antonio's lean form and long reach made him the better boxer, while Felix's short and muscular frame made him the better slugger. Whenever they had met in the **ring** for sparring sessions,³ it had always been hot and heavy.

Now, after a series of elimination bouts,⁴ they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys Club in the Golden Gloves Championship Tournament.

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

One morning less than a week before their bout, they met as usual for their daily work-out. They fooled around with a few jabs at the air, slapped skin, and then took off, running lightly along the dirty East River's edge.

Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-twoes followed by upper cuts to an imaginary jaw. Antonio then beat the air

2 A knock-out is when a boxer falls to the ground and does not stand up within a certain amount of time. In a **technical knock-out** (TKO), the boxer is judged to be physically unable to go on fighting. A TKO can be called by an official, the fighter, or the fighter's coach. A **draw** is when a fight is so close that neither boxer can be called the winner.

3 Sparring sessions are practice fights.

4 Elimination bouts are fights in a tournament; the winners advance to fight again, but the losers are eliminated from competition.

Visual Vocabulary
A boxing **ring** is an area, bounded by ropes, in which boxing matches take place.



Plot Given the details in the story so far, what kind of conflict do you think is developing?

Amigo Brothers 21

BIG QUESTION These questions help keep you focused on the unit's Big Question as you read.

"If it's fair, *hermano*, I'm for it." Antonio admired the courage of a tug boat pulling a barge five times its welterweight⁸ size.

"It's fair, Tony. When we get into the ring, it's gotta be like we never met. We gotta be like two heavy strangers that want the same thing and only one can have it. You understand, don'tcha?"

"Si, I know." Tony smiled. "No pulling punches. We go all the way."

"Yeah, that's right. Listen, Tony. Don't you think it's a good idea if we don't see each other until the day of the fight? I'm going to stay with my Aunt Lucy in the Bronx. I can use Gleason's Gym for working out. My manager says he got some sparring partners with more or less your style."

Tony scratched his nose pensively.⁹ "Yeah, it would be better for our heads." He held out his hand, palm upward. "Deal?"

"Deal." Felix lightly slapped open skin.

"Ready for some more running?" Tony asked lamely.

"Naw, bro. Let's cut it here. You go on. I kinda like to get things together in my head."

"You ain't worried, are you?" Tony asked.

"No way, man." Felix laughed out loud. "I got too much smarts for that. I just think it's cooler if we split right here. **When the fight we can get it together again like nothing ever happened.**"

The amigo brothers were not ashamed to hug each other tightly.

"Guess you're right. Watch yourself, Felix. I hear there's some pretty heavy dudes up in the Bronx. *Suavecito*,¹⁰ okay?"

"Okay. You watch yourself too, *sabe*?"¹¹

8 Hermano (ar man' o) is Spanish for "brother." A professional **welterweight** boxer weighs between 141 and 147 pounds.

9 Pensively means "in a thoughtful or sad way."

10 Suavecito (soo av' sé' to) is American Spanish slang for "take it easy" or "be cool."

11 Sabe (sá' bá) means "You know!"

BIG Question
Do you think that it will be possible for Antonio and Felix to remain friends after the fight?

Amigo Brothers 23

After You Read

Respond and Think Critically

- What dream do Felix and Antonio share? Explain. *(Identify)*
- How are Antonio and Felix different from each other? List some of the ways they are different. *(Recall)*
- How does boxing make Antonio and Felix different from other boys in their neighborhood? Explain. *(Interpret)*
- You read the description of the fight in the story. Do you think anyone lost? Use details from the story to explain your answer. *(Analyze)*
- Do you think the friendship between Antonio and Felix is strong enough to survive other problems? How do you come to this conclusion? *(Conclude)*
- BIG Question** Antonio and Felix each fight hard to beat the other in the championship. Does this mean that they can't count on each other? After reading this story, what are your thoughts about whom you can count on? *(Connect)*

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

devastating perpetual wary
evading improvised

- Without any preparation, the actors _____ their lines.
- The damaging storm was _____ to the community.
- In the midst of the commotion, no one heard the _____ of the doorbell.
- We avoided the highway, _____ the traffic jam.
- The ticking of the clock was _____, or never-ending.
- Always cautious on our hike, we were _____ of poison ivy along the trail.

Academic Vocabulary

To prepare for the fight, Antonio "cut negative thinking" by practicing his footwork. In the preceding sentence, *negative* means damaging. What do you do to stop negative thinking?

TIP

Interpreting

To answer question 3, you must think about details in the story that describe Antonio and Felix, as well as the boys in their neighborhood. You must also think about what you know from your own experience about competitive athletes.

- Start by reviewing the details in the story. How does the author describe Antonio and Felix? How is this description different from the description he provides of others in their neighborhood?
- What do you know about athletes working to be in top physical condition? How would Antonio's and Felix's desire to be champion boxers set them apart?

FOCUS Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

Wrap-up the selection with **AFTER YOU READ**. Explore what you have learned through a wide range of reading, thinking, vocabulary, and writing activities.

Vocabulary

VOCABULARY WORDS may be new or difficult to you, but they are important words. Vocabulary words from each selection are introduced on the **BEFORE YOU READ** page. Each word is accompanied by its pronunciation, its part of speech, its definition, and the page number on which it appears. The vocabulary word is also used in a sample sentence. Vocabulary words are highlighted in the Literature Selection.

After You Read

Respond and Think Critically

- What dream do Felix and Antonio share? Explain. *(Identify)*
- How are Antonio and Felix different from each other? List some of the ways they are different. *(Recall)*
- How does boxing make Antonio and Felix different from other boys in their neighborhood? Explain. *(Interpret)*
- You read the description of the fight in the story. Do you think anyone lost? Use details from the story to explain your answer. *(Analyze)*
- Do you think the friendship between Antonio and Felix is strong enough to survive other problems? How do you come to this conclusion? *(Conclude)*
- BIG Question** Antonio and Felix each fight hard to beat the other in the championship. Does this mean that they can't count on each other? After reading this story, what are your thoughts about whom you can count on? *(Connect)*

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Literature Online

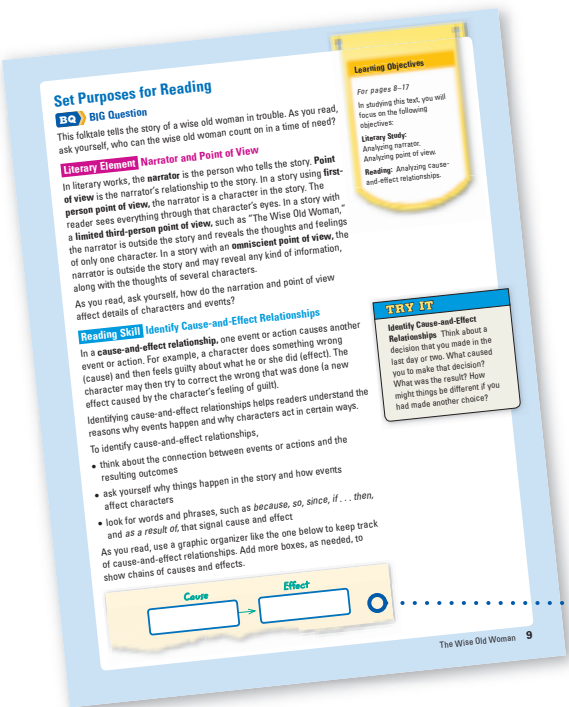
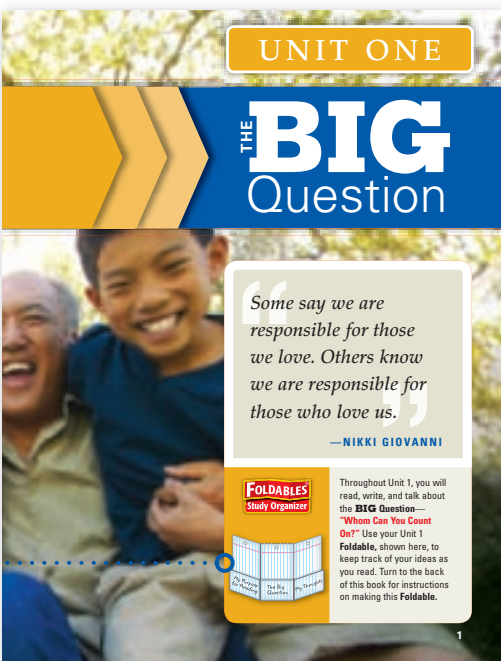
Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

VOCABULARY PRACTICE On the **AFTER YOU READ** pages, you will be able to practice using the vocabulary words in an exercise. This exercise will show you how to use a vocabulary strategy to understand new or difficult words.

ACADEMIC VOCABULARY Many of the **AFTER YOU READ** pages will also introduce you to examples of academic vocabulary. These are words that you come across in your school work. You will be asked to use the definitions of these words to answer questions.

Organizing Information

FOLDABLES For every unit, you'll be shown how to make a *Foldable* that will help you keep track of your thoughts about the Big Question. See page R8 for more about Foldables.



GRAPHIC ORGANIZERS In *Glencoe Literature*, you will use different kinds of graphic organizers to help you arrange information. These graphic organizers include, among others, Venn Diagrams, Compare and Contrast Charts, Cluster Diagrams, and Chain-of-Events Charts.

Writing Workshops

Each unit in *Glencoe Literature* includes a Writing Workshop. The workshop walks you through the writing process as you work on an extended piece of writing related to the unit.

- You will use helpful strategies to meet writing goals.
- You will learn tips and polish your critical thinking skills as you analyze professional and workshop models.
- You will focus on mastering specific aspects of writing, including organization, grammar, and vocabulary.
- You will use a writing plan to evaluate your own writing.

Learning Objectives

For pages 154–159
In this workshop, you will focus on the following objective:

Writing: Writing a short story using the writing process.

Writing Plan

- Choose an appropriate narrator and point of view.
- Develop a plot that has an exposition (a beginning), rising action, a climax, falling action, and a resolution.
- Make the internal or external conflict the basis of the theme and all plot events.
- Add sensory details to describe setting and action.
- Use dialogue and description, including movement and expressions, to highlight similarities and differences among main and minor characters.

Writing Workshop

Narrative

What challenges do people face in life? How can friends and family help? In this workshop, you will write a short story that will help you think about the Unit 1 Big Question: Whom Can You Count On?

Review the writing prompt, or assignment, below. Then read the Writing Plan. It will tell you what you will do to write your story.

Writing Assignment

A narrative tells a story. A fictional narrative is a story about imaginary people and events. Write a short story in which a character faces a challenge with the help of friends or family. The audience, or those reading your story, should be your classmates and teacher.

Prewrite

What different kinds of people do you count on? Look at the stories in this unit for examples, including “Seventh Grade” by Gary Soto.

Gather Ideas

Ask yourself the following questions and write down your answers:

- What are some conflicts, or challenges, that I or people I know have faced? How did people overcome these challenges, and who helped them? Which challenges might make a good story and why?
- Who are the main characters involved in the challenge? What do the characters look like? How do they act? What do they say?
- Where does the story take place? How does the setting relate to the conflict and the characters?

Choose a Point of View

Point of view is the relationship of the narrator, or storyteller, to the story. Point of view determines what the narrator is able to see and hear and therefore tell the reader. A story with **first-person point of view** is told by one of the characters, referred to as “I.” The reader generally sees everything through that character’s eyes. In a story with a **limited third-person point of view**, the narrator reveals the thoughts of only one character and refers to that character as “he” or “she.” In a story with **omniscient point of view**, the narrator reveals the thoughts of several characters. If you choose first-person or third-person limited, you will also need to choose which character will be the focus of the story.

154 UNIT 1 Whom Can You Count On?

Assessment

Following each unit, you will be tested on the literature, reading, and vocabulary skills you learned. This test will give you the practice you need to succeed while providing an assessment of your understanding of the unit objectives.

6. Read this excerpt from the passage.

... now they stood staring down at the malicious yellow waters, curling along like a lot of snakes, and biting at the high dike banks.

What word might the author have used in place of *malicious*?

A. hateful
B. choppy
C. polluted
D. fascinating

7. Mrs. Wang became less confident of her opinions as a result of

A. meeting a foreigner.
B. learning that the Empress was dead.
C. climbing up the dike for the first time.
D. seeing how high the river waters had risen.

8. What is one way in which the river and the Japanese are alike?

A. Both are familiar to the villagers.
B. Both represent a danger to the village.
C. Both are linked to ancient traditions.
D. Both can either benefit or harm the village.

9. Read this sentence from the story.

The evening was beautiful, the sky so clear and still that the willows overhanging the dike were reflected even in the muddy water.

This sentence represents an example of

A. imagery.
B. falling action.
C. implied theme.
D. internal conflict.

10. Which remark might Little Pig make to his wife when his grandmother could not hear him?

A. “One day I’m going to tell her exactly what I think of her.”
B. “She thinks she knows everything; in fact, she knows nothing.”
C. “She’s got some strange ideas, but she’s seen a lot of life.”
D. “It’s amazing how she’s right about nearly everything.”

11. What does Mrs. Wang fear most?

A. war
B. a flood
C. airplanes
D. the Japanese

166 UNIT 1 Whom Can You Count On?



Reading and Thinking with Foldables®

by Dinah Zike, M.Ed., Creator of Foldables®

Foldables™, are three-dimensional interactive graphic organizers for taking notes and organizing your ideas. They're also fun! You will fold paper, cut tabs, write, and manipulate what you have made in order to organize information; review skills, concepts, and strategies; and assess your learning.

Using Dinah Zike's Foldables in Reading and Literature Classes

Use Foldables before, during, and after reading selections in *Glencoe Literature*.

- Before you read: Your unit Foldable will help you to focus on your purpose for reading by reminding you about the Big Question.
- During reading: Your unit Foldable will help you to stay focused and engaged. You will track key ideas and your thoughts about each selection and how it helps you answer the Big Question. It will also encourage you to use higher level thinking skills in approaching text.
- After reading: Your Foldable will help you to review your thoughts from your reading and

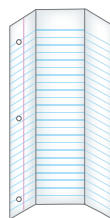
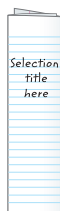


to analyze, interpret, and evaluate various aspects of the Big Question. Your Foldable notes will also help you with your unit challenge. They also stimulate rich group discussions and inquiry.



As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See pages R8–R9 for help with making Foldable 1. This diagram shows how it should look. ○...

1. Make one page for each selection. At the end of the unit, you'll staple the pages together into one Foldable.
2. Label the front of the fold-over page with the selection title. (See page 1 for the titles.) ○.....
3. Open the fold-over page. On the right side, write the label My Purpose for Reading.
4. Open the Foldable all the way. At the top center, write the label The Big Question.



Become an active reader, track and reorganize information so that you can better understand the selection.

Practice reading and following step-by-step directions.

Use the illustrations that make the directions easier to follow.

Be Computer Safe and Smart

Cyber Safety

As you explore the *Glencoe Literature* program, you will have many opportunities to go online. When you use the Internet at school or home, you enter a kind of community—the cyber world. In this online world, you need to follow safety rules and to protect yourself. Here are some tips to keep in mind:

- ✓ Be a responsible cyber citizen. Use the Internet to share knowledge that makes people's lives better. Respect other people's feelings and do not break any laws.
- ✓ Beware of cyber bullying. People can be hurt and embarrassed by comments that have been made public. You should immediately tell your teacher or counselor if you feel threatened by another student's computer postings.
- ✓ Do not give out personal information, such as your address and telephone number, without your parents' or guardians' permission.
- ✓ Tell your teacher, parent, or guardian right away if you find or read any information that makes you feel uneasy or afraid.
- ✓ Do not email your picture to anyone.
- ✓ Do not open email or text messages from strangers.
- ✓ Do not tell anyone your Internet password.
- ✓ Do not make illegal copies of computer games and programs, and software CDs.

Words To Know

cyber world the world of computers and high-tech communications

cyber safety actions that protect Internet users from harm

cyber ethics responsible code of conduct for using the Internet

cyber bully a person who uses technology to frighten, bother, or harm someone else

cyber citizen a person who uses the Internet to communicate



Literature Online

For more about internet safety and responsibility, go to glencoe.com.

Reading Handbook

The What, Why, and How of Reading

You'll need to use the skills and strategies in the following chart to respond to questions and prompts in the selections. As you begin a new lesson, look carefully at the **Key Goals** on the **Get Ready to Read** page. Then find those skills in this chart and read about what they are and how to use them. Don't forget to read about why each skill or strategy is important. The more you refer to the chart, the more these active reading strategies will become a natural part of the way you read.

What is it?	Why is it important?	How to do it
Preview Previewing is looking over a selection before you read.	Previewing lets you begin to see what you already know and what you'll need to know. It helps you set a purpose for reading.	Look at the title, illustrations, headings, captions, and graphics. Look at how ideas are organized. Ask questions about the text.
Skim Skimming is looking over an entire selection quickly to get a general idea of what the piece is about.	Skimming will tell you what a selection is about. If the selection you skim isn't what you're looking for, you won't need to read the entire piece.	Read the title of the selection and quickly look over the entire piece. Read headings and captions and maybe part of the first paragraph to get a general idea of the selection's content.
Scan Scanning is glancing quickly over a selection in order to find specific information.	Scanning helps you pinpoint information quickly. It saves you time when you have a number of selections to look at.	As you move your eyes quickly over the lines of text, look for key words or phrases that will help you locate the information you're looking for.
Predict Predicting is taking an educated guess about what will happen in a selection.	Predicting gives you a reason to read. You want to find out if your prediction and the selection events match, don't you? As you read, adjust or change your prediction if it doesn't fit what you learn.	Combine what you already know about an author or subject with what you learned in your preview to guess at what will be included in the text.
Set a Purpose Setting a Purpose for reading is deciding why you are reading.	Setting a purpose for reading helps you decide on the reading strategies you use with a text.	Ask yourself if you are reading to understand new information, to find specific information, or to be entertained.

What is it?	Why is it important?	How to do it
Clarify Clarifying is looking at difficult sections of text in order to clear up what is confusing.	Authors will often build ideas one on another. If you don't clear up a confusing passage, you may not understand main ideas or information that comes later.	Go back and reread a confusing section more slowly. Look up words you don't know. Ask questions about what you don't understand. Sometimes you may want to read on to see if further information helps you.
Question Questioning is asking yourself whether information in a selection is important. Questioning is also regularly asking yourself whether you've understood what you've read.	When you ask questions as you read, you're reading strategically. As you answer your questions, you're making sure that you'll get the gist of a text.	Have a running conversation with yourself as you read. Keep asking: Is this idea important? Why? Do I understand what this is about? Might this information be on a test later?
Visualize Visualizing is picturing a writer's ideas or descriptions in your mind's eye.	Visualizing is one of the best ways to understand and remember information in fiction, nonfiction, and informational text.	Carefully read how a writer describes a person, place, or thing. Then ask yourself: What would this look like? Can I see how the steps in this process would work?
Monitor Comprehension Monitoring your comprehension means thinking about whether you're understanding what you're reading.	The whole point of reading is to understand a piece of text. When you don't understand a selection, you're not really reading it.	Keep asking yourself questions about main ideas, characters, and events. When you can't answer a question, review, read more slowly, or ask someone to help you.
Identify Sequence Identifying sequence is finding the logical order of ideas or events.	In a work of fiction, events usually happen in chronological (time) order. With nonfiction, understanding the logical sequence of ideas in a piece helps you follow a writer's train of thought. You'll remember ideas better when you know the logical order a writer uses.	Think about what the author is trying to do. Tell a story? Explain how something works? Present information? Look for clues or signal words that might point to time order, steps in a process, or order of importance.
Connect Connecting means linking what you read to events in your own life or to other selections you've read.	You'll "get into" your reading and recall information and ideas better by connecting events, emotions, and characters to your own life.	Ask yourself: Do I know someone like this? Have I ever felt this way? What else have I read that is like this selection?

What is it?	Why is it important?	How to do it
Summarize Summarizing is stating the main ideas of a selection in your own words and in a logical sequence.	Summarizing shows whether you've understood something. It teaches you to rethink what you've read and to separate main ideas from supporting information.	Ask yourself: What is this selection about? Answer who, what, where, when, why, and how? Put that information in a logical order.
Determine Main Idea Determining an author's main idea is finding the most important thought in a paragraph or in a selection.	Finding main ideas gets you ready to summarize. You also discover an author's purpose for writing when you find the main ideas in a selection.	Think about what you know about the author and the topic. Look for how the author organizes ideas. Then look for the one idea that all of the sentences in a paragraph or all the paragraphs in a selection are about.
Respond Responding is telling what you like, dislike, find surprising or interesting in a selection.	When you react in a personal way to what you read, you'll enjoy a selection more and remember it better.	As you read, think about how you feel about story elements or ideas in a selection. What's your reaction to the characters in a story? What grabs your attention as you read?
Review Reviewing is going back over what you've read to remember what's important and to organize ideas so you'll recall them later.	Reviewing is especially important when you have new ideas and a lot of information to remember.	Filling in a graphic organizer, such as a chart or diagram, as you read helps you organize information. These study aids will help you review later.
Interpret Interpreting is when you use your own understanding of the world to decide what the events or ideas in a selection mean. It's more than just understanding and remembering the facts.	Every reader constructs meaning on the basis of what he or she understands about the world. Finding meaning as you read is all about you interacting with the text.	Think about what you already know about yourself and the world. Ask yourself: What is the author really trying to say here? What larger idea might these events be about?
Infer Inferring is when you use your reason and experience to guess at what an author does not come right out and say.	Making inferences is a large part of finding meaning in a selection. Inferring helps you look more deeply at characters and points you toward the theme or message in a selection.	Look for clues the author provides. Notice descriptions, dialogue, events, and relationships that might tell you something the author wants you to know.

What is it?	Why is it important?	How to do it
Draw Conclusions Drawing a conclusion is using a number of pieces of information to make a general statement about people, places, events, and ideas.	Drawing conclusions helps you find connections between ideas and events. It's another tool to help you see the larger picture.	Notice specific details about characters, ideas, and events as you read. Can you make a general statement on the basis of these details? For example, do a character's actions lead you to conclude that he is kind?
Analyze Analyzing is looking at separate parts of a selection in order to understand the entire selection.	Analyzing helps you look critically at a piece of writing. When you analyze a selection, you'll discover its theme or message, and you'll learn the author's purpose for writing.	To analyze a story, think about what the author is saying through the characters, the setting, and the plot. To analyze nonfiction, look at how the writer has organized main ideas. What do those ideas suggest?
Synthesize Synthesizing is combining ideas in order to create something new. You may synthesize in order to reach a new understanding, or you may actually create a new chapter or ending to a story.	Synthesizing helps you move to a higher level of thinking. Creating something new of your own goes beyond remembering what you learned from someone else.	Think about the ideas or information you've learned in a selection. Ask yourself: Do I understand something more than the main ideas here? Can I create something else from what I now know?
Evaluate Evaluating is making a judgment or forming an opinion about something you have read. You can evaluate a character, an author's craft, or the reliability of information in an article or text.	Evaluating helps you become a wise, sensible reader. Many selections, including various electronic materials, require careful judgments about an author's qualifications and about the reliability of information presented.	As you read, ask yourself questions such as: Is this character realistic and believable? Is this author qualified to write on this subject? Is this author biased? Does this author present opinions as facts?

SCOPE AND SEQUENCE

This chart provides an overview of the scope and sequence for *Glencoe Literature—Course 2*. For a detailed scope and sequence of skills, see the chart at the beginning of each unit in the Teacher Edition. Refer also to the Index of Skills in the Reference section in the back of the book for a comprehensive listing of all skills and concepts taught in *Course 2*.

✓ = Introduced ✓ = Reviewed

UNIT ONE	UNIT TWO	UNIT THREE	UNIT FOUR	UNIT FIVE	UNIT SIX
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Reading Skills

Activate Prior Knowledge		✓				✓
Analyze	✓	✓	✓	✓	✓	✓
Clarify	✓	✓			✓	✓
Compare and Contrast	✓	✓	✓	✓	✓	✓
Connect	✓	✓	✓	✓	✓	✓
Distinguish Fact and Opinion		✓		✓		
Draw Conclusions		✓	✓	✓	✓	✓
Evaluate	✓	✓	✓	✓	✓	✓
Identify Author's Purpose		✓	✓		✓	
Identify Cause and Effect	✓	✓				
Identify Main Idea and Details	✓			✓		
Identify Problem and Solution						✓
Identify Sequence	✓					
Infer	✓	✓	✓	✓	✓	✓
Interpret	✓		✓		✓	
Make Generalizations					✓	
Monitor Comprehension	✓	✓			✓	✓
Paraphrase and Summarize	✓	✓	✓		✓	
Predict		✓		✓	✓	
Preview	✓	✓	✓	✓	✓	✓
Question		✓			✓	
Respond						✓
Review	✓	✓	✓	✓	✓	✓
Set a Purpose for Reading	✓	✓	✓	✓	✓	✓
Skim and Scan		✓				
Synthesize						✓
Understand Persuasive Techniques				✓		
Understand Text Structure	✓	✓		✓	✓	✓
Use Text Features	✓	✓		✓	✓	✓
Visualize		✓		✓		

UNIT ONE

UNIT TWO

UNIT THREE

UNIT FOUR

UNIT FIVE

UNIT SIX

Literary and Text Elements

Analogy						✓
Anecdote				✓		
Author's Credibility				✓		
Character (Characterization)	✓	✓	✓	✓	✓	
Conflict	✓	✓		✓	✓	✓
Cultural Allusions, Cultural Context	✓			✓	✓	✓
Description	✓	✓			✓	
Dialect			✓			
Dialogue		✓	✓			
Diction, Language, and Word Choice	✓	✓	✓		✓	✓
Figurative Language		✓	✓	✓	✓	✓
Foreshadowing		✓				
Humor			✓	✓		
Imagery			✓	✓	✓	
Irony					✓	
Line and Stanza			✓			
Mood		✓	✓			✓
Motivation			✓	✓	✓	
Narrator	✓			✓		
Persuasive Techniques				✓		
Plot	✓			✓	✓	✓
Point of View	✓	✓		✓		
Rhyme, Rythm, and Meter			✓			
Sensory Details	✓					
Setting	✓		✓		✓	✓
Sound Devices			✓	✓		
Style		✓	✓	✓	✓	
Suspense						✓
Symbolism			✓	✓	✓	
Teleplay						✓
Text Features	✓	✓				✓
Theme	✓	✓		✓	✓	✓
Thesis					✓	
Title and Subheads	✓					
Tone			✓	✓	✓	

SCOPE AND SEQUENCE

✓ = Introduced ✓ = Reviewed

UNIT ONE UNIT TWO UNIT THREE UNIT FOUR UNIT FIVE UNIT SIX

Genres

Biography and Autobiography					✓	
Drama						✓
Folktales					✓	
Functional Documents				✓		
Informational Text		✓				
Persuasive Media			✓			
Poetry		✓				
Short Story	✓					

Vocabulary Skills

Base Words, Prefixes, and Suffixes		✓				
Compound Words	✓					
Connotation and Denotation		✓				
Context Clues	✓					
Dialect			✓			
Idioms				✓		
Multiple-Meaning Words			✓			
Prefixes and Suffixes		✓				
Word Origins						✓

Writing Skills

Writing Products

Autobiographical Narrative	✓					
Essay		✓	✓	✓	✓	✓
Functional Document		✓			✓	
Poem		✓	✓			
Research Report				✓	✓	
Short Story	✓				✓	
Summary	✓	✓	✓		✓	

Writing Process

Drafting	✓	✓	✓	✓	✓	✓
Editing	✓	✓	✓	✓	✓	✓
Presenting/Publishing	✓	✓	✓	✓	✓	✓
Prewriting	✓	✓	✓	✓	✓	✓

	UNIT ONE	UNIT TWO	UNIT THREE	UNIT FOUR	UNIT FIVE	UNIT SIX
Proofread	✓	✓	✓	✓	✓	✓
Revising	✓	✓	✓	✓	✓	✓
Writing Traits						
Conventions		✓				
Ideas						✓
Organization	✓					
Presentation	✓	✓	✓	✓	✓	✓
Sentence Fluency					✓	
Voice				✓		
Word Choice			✓			
Grammar						
Adjectives			✓			
Adverbs				✓		
Clauses				✓	✓	
Commas					✓	
Modifiers			✓			
Nouns			✓			✓
Phrases				✓	✓	
Pronouns			✓		✓	
Punctuation	✓					
Sentence Combining	✓					
Sentence Types					✓	
Sentence, Compound, and Complex		✓				
Sentence Fragments		✓				
Subjects and Predicates				✓		
Subject-Verb Agreement					✓	
Verbs	✓	✓				
Listening, Speaking, and Viewing						
Group Discussion and Active Listening	✓	✓	✓	✓	✓	✓
Oral Presentation	✓	✓	✓	✓	✓	✓
Persuasive Techniques				✓		
Reading Aloud	✓	✓	✓	✓	✓	✓
Story Telling	✓					
Visuals		✓				

Teaching the Objectives: Grade 7

The following abbreviated curriculum is a suggestion for addressing those objectives that students commonly encounter on standardized tests. You may use it as a guide for prioritizing instruction in preparation for the tests.

Unit 1

Selections/Lessons	Pacing/ Days	Genre	Where to Find the Instruction	Commonly Tested Objectives
Amigo Brothers	3–9	Short Story	SE, p. 18 RW, RW-APP, pp. 1–20, 342 RW-EL, pp. 1–20, 342–343	Literary Study: Analyzing plot. Literary Study: Analyzing conflict. Reading: Connecting to personal experience.
Rikki-Tikki-Tavi	4–12	Short Story	SE, p. 38 RW, RW-APP, pp. 21–48, 343 RW-EL, pp. 21–48, 344–345	Literary Study: Analyzing setting. Reading: Identifying sequence.
Thank You, M'am	3–5	Short Story	SE, p. 124 RW, RW-APP, pp. 49–60 RW-EL, pp. 49–60, 346	Literary Study: Analyzing characterization. Reading: Analyzing setting.
We Are All One	3–5	Folktale	SE, p. 134 RW, RW-APP, pp. 61–72, 344 RW-EL, pp. 61–72, 347–348	Literary Study: Analyzing theme. Reading: Interpreting plot events.
Comparing Literature: The Rider AND I'll Walk the Tightrope	1–3	Poetry	SE, p. 150 RW, RW-APP, pp. 73–80 RW-EL, pp. 73–80, 349	Literary Study: Analyzing theme. Reading: Comparing and contrasting theme.

Unit 2

Selections/Lessons	Pacing/ Days	Genre	Where to Find the Instruction	Commonly Tested Objectives
Slam, Dunk, & Hook	1–3	Poetry	SE, p. 202 RW, RW-APP, pp. 81–86 RW-EL, pp. 81–86, 350–351	Literary Study: Analyzing simile and metaphor. Reading: Visualizing. Reading: Identifying metaphors and similes.
What Is a Knight?	3–7	Nonfiction	SE, p. 210 RW, RW-APP, pp. 87–100, 345 RW-EL, pp. 87–100, 352–354	Literary Study: Analyzing author's purpose. Reading: Activating prior knowledge.
Functional Documents: Train Schedule AND Stadium Map	1–3	Functional Documents	SE, p. 243 RW, RW-APP, pp. 101–108 RW-EL, pp. 101–108, 355	Reading: Analyzing informational text. Reading: Analyzing text structure. Reading: Skimming and scanning. Reading: Understanding and following technical directions.

[Note: **SE** = Student Edition; **RW** = Read and Write; **RW-APP** = Approaching Level; **RW-EL** = English Learner]

One's Name Is Mud	1–3	Nonfiction	SE, p. 297 RW, RW-APP, pp. 109–114, 346 RW-EL, pp. 109–114, 356–357	Literary Study: Analyzing diction. Reading: Analyzing cause-and-effect relationships. Reading: Analyzing text structure.
Tending Sir Ernest's Legacy	4–7	Interview	SE, p. 302 RW, RW-APP, pp. 115–132 RW-EL, pp. 115–132, 358	Literary Study: Analyzing text features. Reading: Distinguishing fact and opinion. Reading: Recognizing bias.
Comparing Literature: Aunty Misery AND Strawberries	3–5	Folktale AND Myth	SE, p. 324 RW, RW-APP, pp. 133–144 RW-EL, pp. 133–144, 359–360	Literary Study: Analyzing conflict. Reading: Comparing and contrasting conflict. Reading: Comparing and contrasting theme.

Unit 3

Selections/Lessons	Pacing/ Days	Genre	Where to Find the Instruction	Commonly Tested Objectives
Glory, Glory AND Birds Circling at Dusk AND Bamboo Grove	1–3	Haikus	SE, p. 358 RW, RW-APP, pp. 145–152 RW-EL, pp. 145–152, 361–362	Literary Study: Analyzing haiku. Literary Study: Analyzing imagery.
TIME: The Giggle Prescription	3–5	Magazine Article	SE, p. 384 RW, RW-APP, pp. 159–168 RW-EL, pp. 159–168, 364–366	Reading: Using text features. Reading: Analyzing informational text. Reading: Evaluating evidence. Reading: Previewing. Reading: Using context clues to determine meanings of unfamiliar words.
Summer	1–2	Poetry	SE, p. 390 RW, RW-APP, pp. 153–158 RW-EL, pp. 153–158, 363	Literary Study: Analyzing repetition.
Miracles	1–3	Poetry	SE, p. 397 RW, RW-APP, pp. 169–174 RW-EL, pp. 169–174, 367–368	Literary Study: Analyzing alliteration and repetition.
Annabel Lee	1–3	Poetry	SE, p. 412 RW, RW-APP, pp. 175–180, 347 RW-EL, pp. 175–180, 369–370	Literary Study: Analyzing meter and rhythm. Reading: Interpreting imagery.
A Crush	2–7	Short Story	SE, p. 419 RW, RW-APP, pp. 181–196, 348 RW-EL, pp. 181–196, 371–372	Literary Study: Analyzing symbols. Reading: Drawing conclusions about characters.

ESSENTIAL COURSE OF STUDY

Unit 4

Selections/Lessons	Pacing/ Days	Genre	Where to Find the Instruction	Commonly Tested Objectives
A Mason-Dixon Memory	3–6	Reflective Essay	SE, p. 482 RW, RW-APP, pp. 197–210, 349 RW-EL, pp. 197–210, 373–374	Literary Study: Identifying a thesis. Reading: Contrasting points of view. Reading: Analyzing text structure.
Names/Nombres	2–5	Autobiography	SE, p. 494 RW, RW-APP, pp. 211–222 RW-EL, pp. 211–222, 375–376	Literary Study: Analyzing anecdote. Reading: Analyzing responses to a literary work. Reading: Analyzing theme.
Toward a Rainbow Nation	3–5	Essay	SE, p. 553 RW, RW-APP, pp. 223–232 RW-EL, pp. 223–232, 377–378	Literary Study: Analyzing author’s perspective. Reading: Evaluating argument.
Comparing Literature: Langston Terrace AND Home	3–6	Essay AND Short Story	SE, p. 570 RW, RW-APP, pp. 233–246 RW-EL, pp. 233–246, 379–380	Literary Study: Analyzing tone. Reading: Comparing and contrasting tone.

Unit 5

Selections/Lessons	Pacing/ Days	Genre	Where to Find the Instruction	Commonly Tested Objectives
Young Arthur	3–5	Legend	SE, p. 626 RW, RW-APP, pp. 247–258 RW-EL, pp. 247–258, 381	Literary Study: Analyzing legend. Reading: Making generalizations about characters.
New Directions	2–5	Biography	SE, p. 648 RW, RW-APP, pp. 259–268 RW-EL, pp. 259–268, 382	Literary Study: Analyzing setting. Reading: Making predictions about plot.
Four Skinny Trees AND Chanclas	2–4	Short Stories	SE, p. 666 RW, RW-APP, pp. 269–278 RW-EL, pp. 269–278, 383	Literary Study: Analyzing voice. Literary Study: Analyzing personification.
TIME: Message of Hope	3–7	Magazine Article	SE, p. 712 RW, RW-APP, pp. 279–292 RW-EL, pp. 279–292, 384–386	Reading: Analyzing informational text Reading: Summarizing.
Comparing Literature: from Barrio Boy AND How I Learned English	3–7	Memoir AND Poetry	SE, p. 728 RW, RW-APP, pp. 293–306 RW-EL, pp. 293–306, 387–388	Literary Study: Analyzing setting. Reading: Comparing and contrasting setting.

[Note: SE = Student Edition; RW = Read and Write; RW-APP = Approaching Level; RW-EL = English Learner]

Unit 6				
Selections/Lessons	Pacing/ Days	Genre	Where to Find the Instruction	Commonly Tested Objectives
The Monsters Are Due on Maple Street, Act 1	4–9	Teleplay	SE, p. 794 RW, RW-APP, pp. 307–326, 350 RW-EL, pp. 307–326, 389–390	Literary Study: Analyzing drama. Reading: Monitoring comprehension.
Missing AND Birdfoot’s Grampa	3–6	Informational Article AND Poetry	SE, p. 854 RW, RW-APP, pp. 327–340 RW-EL, pp. 327–340, 391	Literary Study: Analyzing description. Reading: Identifying problems and solutions.
	Total: 67–150			

Welcome to the Teacher Edition of **Glencoe Literature**. We have created this teacher edition based on the standards developed by experienced teachers and educational consultants. Teaching suggestions, additional resources, and leveled activities for differentiated instruction are all labeled and wrapped around the student text for your convenience.

Unit Scope and Sequence

Every unit of **Glencoe Literature** is organized around a carefully researched scope and sequence that includes the reading skills and strategies, literary elements, writing skills, and listening, speaking and viewing skills that students need in order to successfully progress through the program.

UNIT ONE

Skills Scope and Sequences

Readability Scores Key: **Dale-Chall/DRP/Lexile**

PART 1: Friends and Family

Selections and Features	Literary Elements
BQ Focus Fish Cheeks , by Amy Tan 6.0/53/810 pp. 2–6	Point of View TE p. 6
Folklore The Wise Old Woman , by Yoshiko Uchida 5.6/51/830 pp. 8–17	Narrator and Point of View SE p. 9
Short Story Amigo Brothers , by Piri Thomas 6.0/55/890 pp. 18–35	Plot SE p. 19 Characterization TE p. 30 Suspense TE p. 30 Narrator and Point of View (review), SE p. 34
Grammar Workshop pp. 36–37	
Short Story Rikki-Tikki-Tavi , by Rudyard Kipling 6.2/54/870 pp. 38–59	Setting SE p. 39 Mood TE p. 50 Plot (review) SE p. 58
Poem The Highwayman , by Alfred Noyes pp. 60–69	Narrative Poetry SE p. 61 Rhyme Scheme TE p. 66
Vocabulary Workshop p. 70	

PART 2: Me, Myself, and I

Selections and Features
Short Story The Good Samaritan , by René Saldaña 4.6/48/730 pp. 72–83
Genre Focus pp. 84–85
Fables The Lark and Her Children 5.2/50/770 and The Lark and Her Children 6.0/52/890, by Aesop, retold by Jerry Pinkney pp. 86–95

1A

Reading Skills and Strategies	Vocabulary	Writing Grammar	Speaking, Listening, and Viewing
Visualize TE p. 4		Write a Character Sketch TE p. 4 Write a Summary SE p. 6	
Identify Cause-and-Effect Relationships SE p. 9 Identify Climax TE p. 14 Identify Author's Purpose TE p. 16	Word Usage SE p. 17	Write a Persuasive Speech TE p. 10 Write a Folktale TE p. 12 Write a Journal Entry SE p. 17	
Connect to Personal Experience SE p. 19 Evaluate TE p. 24 Draw Conclusions TE pp. 28, 32	Slang TE p. 32 Context Clues SE p. 34 Academic Vocabulary SE p. 34	Research and Report TE p. 22 Write a Script TE p. 29 Action and Linking Verbs SE p. 35	Literature Groups SE p. 35
		Sentence Combining SE pp. 36–37 Commas and Conjunctions TE p. 36	
Identify Sequence SE p. 39 Make an Inference TE p. 46 Identify Author's Purpose TE p. 46 Identify Bias TE p. 48	Word Usage SE p. 58 Academic Vocabulary SE p. 58	Write a Summary SE p. 59 Verb Tense SE p. 59	Analyze a Video TE p. 42 Interview TE p. 54
Summarize SE p. 61 Predict TE p. 62	Language Resources TE p. 66 Academic Vocabulary SE p. 68	Create a Comprehension Chart TE p. 62	Analyze Repetition TE p. 64 Choral Reading SE p. 69
	Context Clues SE p. 70		

Reading Skills and Strategies	Vocabulary	Writing Grammar	Speaking, Listening, and Viewing
Visualize SE p. 73	Synonyms SE p. 83	Use Personification TE p. 78 Write a Journal Entry SE p. 83	Build Fluency TE p. 80 Performance TE p. 82
Graphic Organizers SE p. 85			
Infer TE p. 88	Academic Vocabulary SE p. 89	Write a Scene SE p. 89	Performance TE p. 88

1B

UNIT TWO

Focus

Bellringer Options
Literature Launchers: Pre-Reading Videos DVD, Unit 2
Daily Language Practice Transparency 33
Ask students to list the last five texts that they have read, including stories, articles, cereal boxes, and comic books or graphic novels. Tell students to write next to each entry why they read that particular text. Ask volunteers to share their reasons.

For School-to-Home Activities, see Unit 2 Teaching Resources, pp. 5–11.

For independent novel study, see Novel Companion pp. 51–94.

View the Photograph
Ask students to study the photograph. Point out that the boy appears focused on his reading. Ask: **What purposes might this boy have for reading?** (Possible responses: entertainment, information, inspiration)

WHY Do You Read?

Unit Objectives

Literary Elements

- Analyzing foreshadowing
- Analyzing alliteration
- Analyzing mood
- Analyzing metaphor and simile
- Analyzing author's purpose
- Analyzing text structure
- Analyzing diction and style
- Analyzing dialogue
- Analyzing conflict
- Analyzing text features

Reading Skills and Strategies

- Draw
- Map
- Visualize
- Act
- Question
- Sketch
- Mentor
- Explain
- Analyze
- Discuss

Writing

Unit Objectives

In the Unit Objectives box, you will find the main teaching goals of each unit.

Big Question

The core of every unit of **Glencoe Literature** is a Big Question—a thought-provoking, real-life question that motivates students to read as they search for answers. Inquiry-based instruction is part of the philosophy behind **Glencoe Literature**.

Summary

Each unit begins with an interesting piece of literature chosen to engage students in thinking about the Big Question.

About the Quote

Every Unit Opener employs a quote that relates to the Big Question. About the Quote gives you some information and insight to share with students about this quote.

Unit Resources

Glencoe Literature provides a wealth of materials to support your teaching. The Unit Resources box gives you a list of program materials that you can use during the course of the unit.

UNIT TWO

Focus

Summary
In the traditional African folktale that follows, Brer Rabbit uses the threat of an imagined hurricane to trick Brer Lion.

About the Quote
Some people say that they enjoy reading because they can travel the world without leaving their homes. These people allude to the power that books have to take readers on mental travels. However, this attribute of books is not what interests Walter Dean Myers. He suggests that one reason he reads is because books teach him about himself. Myers knows that there are moments during reading when the text causes the reader to suddenly understand something about himself or herself or the world. Myers reads for understanding.

For diagnostic assessment, see Assessment Resources, pp. 7–12.

For Foldable pattern, see Unit 2 Teaching Resources, pp. 3–4.

THE BIG Question

Books took me, not so much to foreign lands and fanciful adventures, but to a place within myself that I have been exploring ever since.
—WALTER DEAN MYERS

FOLDABLES Study Organizer

Throughout Unit 2, you will read, write, and talk about the **BIG Question**—“Why Do You Read?” Use your Unit 2 Foldable, shown here, to keep track of your ideas as you read. Turn to the back of this book for instructions on making this Foldable.

Unit Resources

Print

- Student and Teacher Editions, pp. 170–347
- Unit 2 Teaching Resources, pp. 1–246
- Bellringer Option Transparencies: Selection Focus 5–8; Daily Language Practice 33–62
- Interactive Read and Write (On Level, Approaching, EL), pp. 81–144
- Novel Companion, pp. 51–94
- Assessment Resources, 7–12, 51–74

Technology

- TeacherWorks Plus CD-ROM
- StudentWorks Plus CD-ROM
- Literature Launchers Pre-Reading Videos DVD, Unit 2
- Literature Online, www.glencoe.com
- Progress Reporter Online Assessment and ExamView Assessment Suite CD-ROM
- Glencoe Interactive Vocabulary CD-ROM
- Listening Library Audio CD
- Classroom Presentation Toolkit CD-ROM
- Literature Library Teacher Resources CD-ROM
- BookLink CD-ROM
- Skill Level Up CD-ROM

Three Part Lesson Plan

The Teacher Edition of *Glencoe Literature* is organized in a three-part structure: Focus, Teach, and Assess.

Focus

Focus activities help you prepare students for the day's lessons. The **Bellringer** Activity provides a choice of transparencies and other teaching strategies that engage students and focus their attention.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 36

Or ask: What are items you have thrown away during the past week? Write the list on the board. **Ask:** What does this list say about how much people throw away? Tell students that although this poem is funny it touches on a serious issue.

Summary

"Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out" takes one girl's refusal to do a household chore to hilarious extremes. The title character cooks and cleans, but draws the line at taking out the garbage. As a result, a pile of garbage grows and grows in delightfully disgusting detail. When the garbage has destroyed the house and driven away the neighbors, Sarah finally relents. It is too late, however; the garbage has spread from coast to coast. Sarah "met an awful fate," says the speaker, who advises all children to take out the garbage.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 33–38.

Before You Read

Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out

Connect to the Poem

You probably help out at home by doing household chores. Think about a time when you didn't complete a chore. What was the result?

List List chores that children often do around their homes. Which chores are you asked to do? How do you feel about doing them?

Build Background

This selection is a humorous poem about a girl who refuses to do a simple household chore.

- The poet uses exaggeration to show how the girl's stubborn refusal to do household chores affects those around her.
- Even humorous poems can teach a lesson, or moral. Many of Shel Silverstein's poems use humor to make meaningful comments about human nature or life.

Set Purposes for Reading

BQ BIG Question

As you read this poem, ask yourself, why does the poet describe garbage in such detail? What effect is the poet aiming for?

Literary Element Alliteration

Alliteration is the repetition of consonant sounds, usually at the beginning of words or syllables. For example, Shel Silverstein uses alliteration in the following line: "Moldy melons, dried-up mustard." Authors use alliteration to add to the musical quality of their writing. Alliteration may also help authors emphasize certain points. In this poem, alliteration may help to emphasize the poem's humor. As you read the poem, look for lines that contain alliteration. Ask yourself, what effect is created by the alliteration?

Literature Online

Author Search For more about Shel Silverstein, go to glencoe.com and enter QuickPass code GL29763u2.

Learning Objectives

For pages 180–182
In studying this text, you will focus on the following objective:
Literary Study: Analyzing alliteration.

Meet Shel Silverstein



Humorous Author Shel Silverstein wrote and illustrated books of children's poetry, but his quirky sense of humor appealed to adults as well. Besides writing and illustrating poetry and prose, Silverstein was a cartoonist and songwriter. Silverstein was born in 1932 and died in 1993.

Teach

In these sections, you will find leveled activities that correspond to and extend instruction in the Student Edition. Here you will also find information that enriches students' appreciation of art, photos, culture, or history as they apply to the selections being taught.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate active verbs from the poem with known words and concepts. For example, use a metal spatula and a pan to model for students what it means to scrape. Use spices and a picture of a ham to show what it means to spice. Point out that spice is generally a noun, but Silverstein uses it as a verb. Use a wooden hammer or block to crack something such as a crayon or piece

190

Approaching Level

DIFFERENTIATED INSTRUCTION

UNIT TWO

Teach

Reading Strategy 2

Draw Conclusions About Characters Students' ideas about Laurie might include that Laurie is disrespectful toward others and has a bad attitude about school. **ADVANCED Ask:** What conclusions can you draw about why kindergarten is changing Laurie's character? (Possible response: Laurie feels as if he must become a new person to address the challenges of his new environment.)

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 27.

View the Photograph

Laurie's mother first speculates that her son is changing on the basis of Laurie's appearance—he wears blue jeans instead of overalls and walks more proudly than he has in the past. Like Laurie's mother, people often make assumptions that are based on someone's appearance. **Ask:** What inferences can you make about the personality of the boy in the picture based on his appearance? (Possible answer: The boy's restrained smile indicates that he finds humor in many situations or wants to laugh at times when he shouldn't.)

At lunch he spoke insolently* to his father, spilled his baby sister's milk, and remarked that his teacher said we were not to take the name of the Lord in vain. "How was school today?" I asked, elaborately casual. "All right," he said. "Did you learn anything?" his father asked. Laurie regarded his father coldly. "I didn't learn nothing," he said. "Anything," I said. "Didn't learn anything." "The teacher spanked a boy, though," Laurie said, addressing his bread and butter. "For being fresh," he added, with his mouth full. "What did he do?" I asked. "Who was it?" Laurie thought. "It was Charles," he said. "He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh."

"What did he do?" I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, "See here, young man."

The next day Laurie remarked at lunch, as soon as he sat down, "Well, Charles was bad again today." He grinned enormously and said, "Today Charles hit the teacher."

* If someone is speaking *insolently*, he or she is talking in a boldly rude manner.



Draw Conclusions About Characters What ideas are you forming about Laurie?

Charles 181

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Some students may be surprised by the way Laurie and Charles speak and act toward adults. Use the exchanges on these pages to discuss how adults and young children in various cultures relate to each other. Have small groups of students discuss what might have happened if Laurie and Charles behaved this way in a specific culture. Encourage students to ask questions of peers and adults.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Point out to students that Laurie grins enormously when he reports on Charles's bad behavior. Draw an idea web on the board. In the center, write "Why does Laurie grin?" Ask the class to brainstorm possible reasons for Laurie's grin. Record students' ideas in radiating circles. Use students' ideas to suggest that this detail is an example of foreshadowing.

Color Coding

Teacher information is color coded to match information in the Student Edition.

Assess

Students are assessed at regular points throughout instruction: after reading selections and at the end of units. The Teacher Edition provides answers to Student Edition questions.

Before You Read

Focus

Bellringer Options
Selection Focus Transparency 17
Daily Language Practice
Transparencies 34 and 35
Or have student pairs create comic strips to illustrate the meaning of the phrase *reading between the lines*.

Vocabulary

Have students write the definition of each vocabulary word on a note card and sentences that contain the words and context clues (focus on examples and definitions) on separate note cards. Place the cards facedown on a table. Have pairs of students take turns playing vocabulary concentration, matching the definitions to the sentences.

For additional vocabulary practice, see Unit 2 Teaching Resources, p. 28.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Charles

Connect to the Short Story
Have you ever heard the expression *read between the lines*?
Partner Talk With a partner, talk about the meaning of this expression. Give examples of moments when the expression might be used in conversation.

Build Background
Children entering school must learn to get along with one another, follow directions, and help with classroom activities. In preschool and kindergarten, children become accustomed to a school setting and learn to play together.

Vocabulary

deprived (di priv'd) v. taken away, removed (p. 182). Ryan was deprived of his snack because his little brother ate it.
passionately (pas'h'ə ni'le) adv. enthusiastically, intensely (p. 183). My father passionately cheers for his favorite baseball team.
simultaneously (si' mal tū' nē as le) adv. at the same time (p. 183). Two runners reached the finish line simultaneously, so the judges were not certain who had won the race.
maneuvered (ma nōv' vord) v. guided with skill and design (p. 187). He maneuvered the car carefully into the small parking space.
lapses (laps' ə) n. interruptions, pauses (p. 187). Our goalie is on guard for the whole game; he knows that any lapses can result in points for the other team.

Meet Shirley Jackson
Full of Surprises Shirley Jackson's fiction is filled with strange twists and turns. In most of her novels and short stories, she explores the darker side of human nature. Some of her surprise endings shocked the readers of her day. However, she also wrote humorously about family life, as she does in "Charles."
Literary Works Jackson composed her stories while raising four children. Jackson wrote novels, plays, stories, and books for young people. Shirley Jackson was born in 1919 and died in 1965.

Literature Online
Author Search For more about Shirley Jackson, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, distribute small snacks to students. Do not give yourself a snack. Point out that you deprived yourself of a snack. Show students a video excerpt of a sporting event. Cheer passionately for one of the teams. Ask students to take out their books or pencils.

Point out that because students perform this activity simultaneously, they are acting in a simultaneous manner. Explain the action of interrupting.

178

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Organize students into small groups.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 51–52.

Respond and Think Critically

- He changes his wardrobe; he becomes loud and rude; he begins to break rules.
- He reports his bad behavior gleefully and his good behavior grimly. For example, he grins when he tells how Charles hit the teacher. He shrugs when he describes how Charles passed out crayons and picked up books.
- Laurie acts out at home to some extent, but he is basically obedient. At school, however, Charles is out of control, using rule language, hitting the teacher, and teasing other children.
- Charles is really Laurie. He wants to tell his parents what has been happening at school but is afraid to admit that he has been misbehaving.
- The descriptions of Charles's actions, Laurie's behavior at home, and his mother's meeting with his teacher are entertaining.

Vocabulary Practice

- simultaneously
- none
- deprived
- passionately
- maneuvered
- lapses

Academic Vocabulary

Students may list transitions made between grades and schools or from one home to another. Students may say that they were at first unhappy with particular transitions, but that they later understood the value of making the change.

After You Read

Respond and Think Critically

- How does Laurie change when he starts kindergarten? (Recall)
- How does Laurie describe Charles's behavior? Include details from the story to support your answer. (Recall)
- Compare Laurie's behavior at home with Charles's actions at school. How is their behavior similar? How is it different? (Compare)
- What do you discover about Charles's identity? Why do you think Laurie tells stories about Charles at home? Explain. (Infer)
- BIG Question** Which moments in "Charles" did you think were most humorous or entertaining? Why? (Evaluate)

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write none.

simultaneously	maneuvered	lapses
deprived	passionately	

- Mike and I think alike, so it was no surprise that we solved the mystery _____.
- Karen felt _____ that her work had been recognized at the awards assembly.
- Today was very hot, so it was a bad day to be _____ of air conditioning.
- Ma's eyes lit up as she spoke _____ about her favorite hobby.
- I watched as he _____ the folded paper into the bottle.
- My computer needs constant power, so any _____ in electricity could damage it.

Academic Vocabulary

Laurie had trouble with the *transition* between preschool and kindergarten. In the preceding sentence, *transition* refers to the move from one type of school to another. We all have transitions in life. List some transitions you've experienced. How did you feel about them at the time? How do you feel about them now?

TIP
Comparing
To answer question 3, think about Laurie's behavior at home and Charles's behavior at school.
• Start by reviewing details about each character. You may use your chart from page 179.
• Make a list of the similarities and differences between the boys. Use the list to help you organize your answer.

GOALS Keep track of your ideas about the BIG Question in your unit Foldable.

Literature Online
Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

Progress Check

Can students comprehend vocabulary?
If... fewer than 5 answers are correct
Then... Glencoe Interactive Vocabulary CD-ROM.

Progress Check

IF a student needs help (based on a quick and informal assessment), THEN we provide a suggestion for reteaching.

Teaching Support

Aunty Misery

A Folktale from Puerto Rico
Judith Ortiz Cofer

This is a story about an old, a very old woman who lived alone in her little hut with no other company than a beautiful pear tree that grew at her door. She spent all her time taking care of this tree. The neighborhood children drove the old woman crazy by stealing her fruit. They would climb her tree, shake its delicate limbs, and run away with armloads of golden pears, yelling insults at *la Tia Miseria*,¹ Aunty Misery, as they called her.

One day, a traveler stopped at the old woman's hut and asked her for permission to spend the night under her roof. Aunty Misery saw that he had an honest face and bid the pilgrim come in. She fed him and made a bed for him in front of her hearth. In the morning the stranger told her that he would show his gratitude for her hospitality by granting her one wish.

"There is only one thing that I desire," said Aunty Misery.

"Ask, and it shall be yours," replied the stranger, who was a sorcerer in disguise.

"I wish that anyone who climbs up my pear tree should not be able to come back down until I permit it."

1. *La Tia Miseria* [la tē'a mē'ze-re'ā] means "Aunty Misery."

Comparing Literature

Teach

Comparing Literature 1

The children tease and insult Aunty Misery. They climb her pear tree and steal the pears she cares for so lovingly. Their behavior upsets Aunty Misery greatly.

APPROACHING If students are having difficulty, point out that the old woman is concerned not just about the loss of her fruit, but also about damage to her tree. Note that the name "Aunty Misery" is an insult that the children use.

Teaching Note

Etymology The word *misery* comes from the Latin word *miseria*, which means "pitiful condition." It is from the same root as *miser*, which today refers to a stingy person. In earlier times, though, a *miser* was not a stingy person, but an unfortunate person who experienced misery.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Other options for teaching this selection can be found in:

- Interactive Read and Write for On-Level Learners, pp. 133–144
- Interactive Read and Write for English Learners, pp. 133–144
- Interactive Read and Write for Approaching Level Learners, pp. 133–144

Readability Scores

Dale-Chall: 5.8
DRP: 5.1
Lexile: 890

Brackets and Numbers

When students are asked to think about the text, you will see brackets that are color coded and numbered so that the corresponding teacher information is readily identifiable.

Readability Scores

Dale-Chall, DRP, and Lexiles are provided for every selection

Big Question Connection

Teaching suggestions and questions help students maintain their inquiry into the Big Question.

Teaching Notes

These notes give you extra teaching hints and information.

Spiral Review

Because repetition and reinforcement are important for students' learning, we indicate when a skill is being reviewed.

Skills Practice

Glencoe Literature provides additional practice with the skills—reading, writing, literature, research, listening, speaking, and viewing that provide the framework for all academic success.

UNIT TWO

Teach

BQ BIG Question 1

A rabbit tying a lion to a tree is funny for many reasons: A lion is huge and would probably eat the rabbit; a real rabbit would run from a lion; lions and rabbits are animals, and the actions in the story would happen only if the characters were human.

Literary History

Brer Rabbit Stories The stories about Brer Rabbit were first told in Africa and were brought to America by enslaved Africans. Brer Rabbit is known for his ability to outsmart much larger and more powerful animals. Native American stories also have tricksters, such as Old Man Coyote, Raven, and "the Tricky One." In all trickster stories, the trickster uses smarts to survive difficult situations. Lead students to discuss the popularity of these tales.

Teaching Note

African American Vernacular English Students may appreciate seeing AAVE in print. Compare and contrast lines from the text with standard English. For example, in this example, the negative is foregrounded: "Ain't none here now." Standard English speakers would say, "There aren't any here now."

Literary Element Practice

Characterization

The tellers of folktales use animals to criticize human behavior in nonthreatening ways. Because it is easy for people to laugh at the animal characters, they can learn the story's lessons without feeling directly attacked or criticized. Have student groups prepare character webs for Brer Rabbit or Brer Lion.

He was trucking through the woods when he ran smack into Brer Lion. Now, don't come telling me ain't no lions in the United States. Ain't none here now. But back in yonder times, all the animals lived everywhere. The lions and tigers and elephants and foxes and what 'nall run around with each other like they was family. So that's how come wasn't unusual for Brer Rabbit to run up on Brer Lion like he done that day.

"What's your hurry, Brer Rabbit?"

"Run, Brer Lion! There's a hurricane coming," Brer Lion got scared. "I'm too heavy to run, Brer Rabbit. What am I going to do?"

"Lay down, Brer Lion. Lay down! Get close to the ground!"

Brer Lion shook his head. "The wind might pick me up and blow me away."

"Hug a tree, Brer Lion! Hug a tree!"

"But what if the wind blows all day and into the night?"

"Let me tie you to the tree, Brer Lion. Let me tie you to the tree."

Brer Lion liked that idea. Brer Rabbit tied him to the tree and sat down next to it. After a while, Brer Lion got tired of hugging the tree.

"Brer Rabbit? I don't hear no hurricane."

Brer Rabbit listened. "Neither do I."

"Brer Rabbit? I don't hear no wind."

Brer Rabbit listened. "Neither do I."

174 UNIT 2 Why Do You Read?

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher Daily Language Practice Transparencies 40 and 41
Or show students pictures from medieval Europe. Ask: *What do you think it was like to live in such a time?* Point out that between wars and diseases, life in medieval Europe could be risky.

Vocabulary

Write *caballarius* on the board, and tell students that this word, which means "horseman," is the Latin root of *chivalry*. Point out to students that they may be familiar with other words that share the same root: *cavalier*, or horseman, and *cavalry*, or a group of soldiers mounted on horseback.

For additional vocabulary practice, see Unit 2 Teaching Resources, p. 78.

Before You Read

What Is a Knight?

Connect to the Article

Knights lived according to a strict set of rules. What rules do you follow each day at home and at school?

Quickwrite Write for a few minutes about knights you have seen in movies and read about in books. What do they look like? How do they behave?

Build Background

"What Is a Knight?" describes the characteristics of knights and the code of honor by which they lived in medieval Europe.

- Feudalism was a political system that created alliances, or bonds, between monarchs and nobles.
- Monarchs—kings and queens—gave nobles land in exchange for loyalty and military aid.
- Landholding nobles needed military groups to defend their lands. Nobles relied on knights and armies of peasants to defend their lands and fight for the royal army of the monarch.

Vocabulary

excess (ek'ses) adj. more than the usual amount (p. 212). *Kyle wiped the excess paint off her brush so that the paint wouldn't drip onto the floor.*

chivalry (shiv'el) n. the customs of medieval knighthood (p. 213). *When the young man gave his bus seat to the woman who was standing, my grandmother remarked, "I guess chivalry still exists."*

suppresses (sa pres'es) v. puts down or stops (p. 214). *Mr. Sanchez suppresses the noise in his classroom without raising his voice.*

Meet John Farman

Making History Fun

John Farman is the author of many entertaining history books for young people, including *The Short and Bloody History of Pirates*, *The Short and Bloody History of Spies*, and *The Shockingly Short History of Absolutely Everything*. "What Is a Knight?" comes from *The Short and Bloody History of Knights*, which was published in 2002.

Literature Online

Author Search For more about John Farman, go to jfarman.com and enter QuickPass code 0L28763u2.



210 UNIT 2 Why Do You Read?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, place some books in a box. Then fill another box with an excess amount of books. Have students give other examples of excess. Explain that *chivalry* today usually refers to "courteous and considerate behavior." Perform a number of acts of chivalry for students, tasks such as opening doors for

others, pulling out seats for students to sit on, and so on. Invite students to perform additional chivalrous tasks for partners. Tell students to talk freely among themselves. Explain that when you give a signal such as ringing a bell or blowing a whistle, students are to stop talking. Perform this activity several times. Then, explain to students that you are using the bell or whistle to suppress the talking or noise.

210

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Read aloud the vocabulary words and their definitions. Organize students into small groups. Tell them to create a skit set during the time of knights and kings. Explain that they need to use the vocabulary words somewhere in their skits. Then have them perform their skits for the class.

Vocabulary Preteaching

Because vocabulary is a key component of reading success, we provide for the struggling students and English Learners in your classroom additional vocabulary preteaching activities.

Grouping Icons

Flexible grouping is an effective way to provide instruction to a diverse classroom. These symbols suggest grouping options.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how might a grandfather from Puerto Rico and a grandson from the United States connect to each other?

Literary Element Style

Style is an author's personal way of using language through word choice, sentence length, sentence patterns, and much more. Style includes the narration of a story and the dialogue spoken by characters. The author of this story uses one style for Arturo's thoughts and another style for the grandfather's story.

Understanding an author's style is important because style helps reveal an author's purpose for writing. Style can also show how the author feels about his or her subject and audience.

As you read, ask yourself, what words does the author use to help me understand Arturo? What words does the author use to describe the grandfather? Notice how Cofer's choice of words, narration, and dialogue affects your understanding and appreciation of the story.

Reading Skill Recognize Author's Purpose

An author's purpose is his or her reason for writing. An author may write to tell a story, to explain, to persuade, to entertain, or to inform. In fact, an author may write one text for more than one purpose.

An author's purpose affects how he or she writes. Authors who write to explain or inform usually include facts and details. Authors who write to persuade include reasons that influence readers to agree with their arguments. Authors who write to entertain may describe funny or exciting situations. Authors who write to convey a message often explore a theme within a story. As you read, ask yourself why the author wrote this story. What was her purpose?

Use a graphic organizer like the one below to help you figure out the author's purpose. Note the differences between what Arturo and his grandfather say and think.

	Says	Thinks
Arturo		
Abuelo		
The author's reason for including these details was _____.		

Learning Objectives

For pages 264–273
In studying this text, you will focus on the following objectives:

Literary Study: Analyzing style.
Reading: Recognizing author's purpose.

TRY IT

Recognize Author's Purpose
You recognize people's reasons for writing or speaking every day, even if you don't realize it. For example, your science teacher might describe how a caterpillar turns into a butterfly. What is your teacher's purpose for speaking? Suppose that your friend invites you to go to an amusement park. Why does your friend emphasize how much fun the trip will be?

An Hour with Abuelo 265

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Review narrator and point of view with students. Remind them that the narrator is the person who tells the story. Define point of view as the relationship of the narrator, or storyteller, to the story. Differentiate between first-person and third-person point of view as follows:

- In a story with first-person point of view, a character in the story, identified as *I*, is the narrator.

- In a story with third-person point of view, someone outside the story is the narrator and refers to characters as *he*, *she*, or *they*. Read aloud the first two paragraphs of the selection and have students read along silently. Then ask them to identify the narrator and point of view of the selection. (*The narrator is a character in the story; the story is told from a first-person point of view.*) With

students, skim the next several paragraphs to identify the narrator by name: Arturo. Challenge students to identify the narrator and point of view in other selections they have read.

265

Before You Read

Focus

Summary

At the urging of his mother, a teenager named Arturo visits his abuelo, or grandfather, at a nursing home. Certain that he will be bored, Arturo learns otherwise. He discovers that his grandfather loves books and had to give up a dream of becoming a teacher. Arturo also realizes that dreams and goals are sometimes achieved in unexpected ways.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 131–136.

Literary Element

Style Ask students to take notes as they read about the author's choice of words, sentence length, and sentences patterns.

Reading Skill

Recognize Author's Purpose

Encourage students to use the graphic organizer as they read. Call on volunteers to read their completion of the sentence at the bottom of the organizer.

TRY IT

The teacher's purpose is to explain or inform. The friend's purpose is to persuade.

Resource Suggestions at Point-of-Use

Helpful suggestions for using *Glencoe Literature* ancillary material support and simplify instruction.

Differentiated Instruction

Activities for your diverse classrooms are clearly labeled.

Informational Text

The wide range of informational text in *Glencoe Literature* broadens the students' reading to include more than just poetry, short stories, and plays.

Perspectives

Award-winning book excerpts provide students with the in-depth information they need to explore the cultural, political, historical, and literary contexts of a reading selection.


Social Perspective
 on "Rosa" by Rita Dove

Learning Objectives
 For pages 107–110
 In studying this text, you will focus on the following objective:
Reading: Analyzing social context.

from

Rosa Parks: My Story

 by Rosa Parks with Jim Haskins


 Coretta Scott King Award Medal

Set a Purpose for Reading
 Read this autobiographical excerpt to learn about the event that inspired the poem "Rosa."

Build Background
 During the 1950s, many states in the South still enforced laws that supported racial segregation. The incident described in this excerpt took place in 1955 and sparked a boycott of the Montgomery, Alabama, buses.

Reading Skill Analyze Social Context
 To analyze the social context of a literary work, gather background information about the social issues of the time. This selection gives background for the poem "Rosa." Use a graphic organizer to take notes on the social context.

"Rosa"	Social Context
Doing nothing was the doing	Rosa Parks gained attention by not giving up her seat.

When I got off from work that evening of December 1, I went to Court Square as usual to catch the Cleveland Avenue bus home. I didn't look to see who was driving when I got on, and by the time I recognized him I had already paid my fare. It was the same driver who had put me off the bus back in 1943, twelve years earlier. He was still tall and heavy, with red, rough-looking skin. And he was still mean-looking. I didn't know if he had been on that route before—they switched the drivers around sometimes. I do know that most of the time if I saw him on a bus, I wouldn't get on it.

I saw a vacant¹ seat in the middle section of the bus and took it. I didn't

¹ *Vacant* means "empty." A vacant seat is a seat with nobody in it.

from Rosa Parks: My Story 107

Social Perspective

Focus

Summary

In 1955, Rosa Parks refused to give up her seat on a bus to a white person. She was taken to jail and found guilty of violating segregation laws in Montgomery, Alabama.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 121–126.

Teach

View the Photograph

Ask: How would you describe Rosa Parks in this picture? (Possible response: Rosa Parks looks like a modest yet dignified person.)

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.0
 DRP: 50
 Lexile: 840

English Learners
 DIFFERENTIATED INSTRUCTION

Intermediate Students may have difficulty understanding the legal terms in this selection. Invite pairs of students to use English dictionaries, bilingual dictionaries, thesauruses, encyclopedias, and the Internet to familiarize themselves with the legal terms listed:

- "the law is the law"
- under arrest
- squad car
- swear out a warrant
- custody
- legally
- City Hall

TIME Articles

Linked to the Big Question, an author, or a reading selection, these articles deliver the facts on topical issues.

TIME

Focus

Summary

As a child in South Korea, Chung lost both hands in an accident. His hands were successfully reattached. Through years of hard work, including studying tae kwon do with his grandfather, Chung regained the full use of both hands. He moved to the United States with his family when he was 14. Chung graduated from Yale University and became a tae kwon do champion. He decided to go to medical school to become a hand surgeon.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 97–102.

Teach

Preview the Article

Possible answers:

1. Chung's hands can work miracles, even though they were cut off when he was three.
2. He has made a remarkable recovery and has achieved important goals.

Reading Skill

Identify Sequence Say: You can keep track of sequence by noticing the numbers that the author uses. Sometimes he includes Chung's age and identifies events by dates.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.2
DRP: 58
Lexile: 920

Learning Objectives

For pages 240–242

In studying this text, you will focus on the following objectives:

Reading:
Identifying sequence.
Analyzing text features.

Set a Purpose for Reading

Read "Miracle Hands" to find out how Woosik Chung dealt with a childhood accident.

Preview the Article

1. Read the **title** and **deck**, or subtitle. Why might Woosik Chung's hands be called "miracle hands"?
2. What do the **photos** tell you about Chung's childhood and his life now?

Reading Skill

Identify Sequence

Sequence is the order in which events take place. The article begins when Chung is 28 and then goes back to a time when he was 3 years old. Throughout the article, Chung's age helps you identify the sequence of events.

As you read, create a time line to follow Chung's story.



240 UNIT 2 Why Do You Read?

Writing Practice

Write About Reading Imagine that you are Chung. Write a few paragraphs describing how you felt during the following times:

- while recovering from your operation
- upon learning that you could not move your hands
- when you were able to use your hands again

TIME

Miracle HANDS

Woosik Chung's hands were cut off when he was 3. Now he's becoming a surgeon.

By CHRISTINA CHEAKALOS and MATT BIRKBECK

When Woosik Chung was in his first year of medical school, a surgeon handed him a scalpel¹ to make a cut during a knee operation. "It was quite a rush," says Chung, 28. "At that moment, I understood that using my hands as a surgeon was an honor and a privilege."

In Chung's case, that moment was very close to a miracle. When he was 3 years old, both his hands were cut off in an accident. Then, in a risky operation, they were successfully reattached.

Chung's against-all-odds story started in 1978 as he played hide-and-seek with friends in a town in South Korea. Ducking behind a tractor, the curious little boy reached out to touch the moving fan of the tractor's engine. In a split second, the fan blades cut off both his hands at the wrists.

¹ A **scalpel** is a small, sharp knife used in surgery.

Reading Practice

Cause and Effect Remind students that cause-and-effect relationships are central to informational texts. Tell students to ask themselves "Why?" as they read "Miracle Hands." For example, "Why did Chung's father reattach his son's hands himself?" Students should also look for signal words such as *since* and *so*, which indicate they are looking at causes.

Guide to Readability

Throughout the teacher materials in your Teacher Edition, you will encounter DRP readability measures assigned to the reading selections in Glencoe Literature. You will also find readability scores based on the Lexile Framework® for Reading and the Dale-Chall Readability Formula. You can use these scores to select reading materials that are suitable for your entire class or for individual students.

Degrees of Reading Power® (DRP)

DRP values indicate the readability of prose text. The higher the value, the more difficult the text. The scale ranges from 1 to 100; commonly encountered English text tends to fall somewhere between 25 and 85. Although middle school texts have an average difficulty of 56, and high school texts have an average difficulty of 62, no single readability level is appropriate for each grade level. Rather, a typical classroom has materials with a range of readability levels available for use—some intended for less proficient readers, some for average readers, and some for stronger readers. The following chart shows the average DRP readability range for materials widely available for use at each grade. Some materials you might use, however, will certainly fall outside of the range for your particular grade.

Grade	DRP Readability Ranges
6	51–61
7	52–62
8	53–64
9	53–65
10	51–68
11	56–67
12	57–68

The Lexile® Framework

A Lexile measure assigned to a text is the specific number that describes the reading demands of the text. The typical Lexile Scale ranges from 200 to 1700 Lexiles. As with the DRP measures, there is not a direct translation from a

specific Lexile measure to a specific grade level. Within any classroom, there will be a range of readers and a range of materials to be read. The levels shown on the following chart indicate the approximate range of Lexile scores for 50 percent of the materials found in a typical grade-level classroom. For example, the middle half of the instructional materials typically found in a sixth-grade classroom ranges in difficulty from about 850L to 1050L.

Grade	Text Measures (from Lexile Framework Map)
6	850L to 1050L
7	950L to 1075L
8	1000L to 1100L
9	1050L to 1150L
10	1100L to 1200L
11 and 12	1100L to 1300L

Dale-Chall Readability Formula

The Dale-Chall Formula is based on the average sentence length and the number of unfamiliar words in a passage. The idea behind this formula is that readers typically find it easier to read, process, and recall a passage if the words and sentences are familiar and grade appropriate. The Dale-Chall Formula assesses the difficulty of a passage by computing two different values from the text. The first measure is the average number of words per sentence. The second measure is the percentage of words in the passage not found on the grade appropriate Dale Word List. The following chart shows the average Dale-Chall readability scores for grades 5 thru 12.

Grade	Dale-Chall Readability Score
5-6th Grade	5.0 to 5.9
7-8th Grade	6.0 to 6.9
9-10th Grade	7.0 to 7.9
11-12th Grade	8.0 to 8.9

African American Vernacular English (AAVE)

Some of your students will be speakers of African American Vernacular English (AAVE). AAVE is a language system with well-formed rules for sounds, grammar, and meanings. Throughout the year you will help these students learn standard academic English by focusing on those places where AAVE differs from the standard and on those patterns that will have the most immediate impact on the students' reading and writing development.

These students will need help in understanding that what is appropriate in one setting is not appropriate in another, so they can shift easily and competently between varieties in different social contexts. Instruction will be more effective if it identifies nonstandard varieties of English as different, rather than inferior. All students should be taught standard English in a way that respects their home language.

Use the charts that follow to identify AAVE linguistic differences and instructional modifications that can help students as they learn to successfully and fluently speak,

read, and write standard English. The modifications focus on the following:

- Providing students with clear enunciation examples during phonics and phonemic awareness lessons targeting difficult sounds. Then additional pronunciation practice is provided during small group phonics lessons.
- Using contrastive analysis during whole group and small group time in which students code switch between AAVE and standard English. The difference in each grammatical structure is highlighted and students are provided ample opportunities to practice standard English in speaking and writing. They are also taught the proper context for each usage.
- Using Discrimination Drills in which two sentences are read aloud or written on the board. One is standard English, the other reflects common AAVE structures. Students must determine which is standard English.
- Using Translation Drills in which students change an AAVE sentence into standard English.

Phonics Differences

English/Language Arts Skill	Linguistic Differences and Instructional Modifications
Digraph <i>th</i> as in <i>bathroom</i>	For many speakers of African American Vernacular English, the initial /th/ sound in function words such as <i>this</i> and <i>then</i> is often produced as a /d/ sound. In some words, such as <i>thing</i> and <i>through</i> , the /th/ sound is produced as a /t/ sound. At the ends of words and syllables, such as <i>bathroom</i> and <i>death</i> , the /th/ sound is replaced by the /f/ sound. This will affect students' spelling and speaking. Students will need additional articulation support prior to spelling these words.
Final Consonant <i>r</i>	Many speakers of African American Vernacular English drop the /r/ sound in words. For example, these students will say <i>sto'</i> for <i>store</i> or <i>do'</i> for <i>door</i> . Clearly pronounce these words, emphasizing the /r/ sound. Have students repeat several times, exaggerating the sound before spelling these words.
<i>r</i> -Blends	Many speakers of African American Vernacular English drop the /r/ in words with <i>r</i> -Blends. For example, these students will say <i>th'ow</i> for <i>throw</i> . Clearly pronounce these words in the lesson, emphasizing the sounds of the <i>r</i> -Blend. Have students repeat several times, exaggerating the sound.
Final Consonant <i>/</i> and Final <i>/</i> -Blends	Many speakers of African American Vernacular English drop the /l/ sound in words, particularly in words with <i>-ool</i> and <i>-oal</i> spelling patterns, such as <i>cool</i> and <i>coal</i> , and when the letter <i>/</i> precedes the consonants <i>p</i> , <i>t</i> , or <i>k</i> as in <i>help</i> , <i>belt</i> , and <i>milk</i> . These students will drop the <i>/</i> when spelling these words, as well. Provide additional articulation support prior to reading and spelling these words.

Final Consonant Blends	Many speakers of African American Vernacular English drop the final letter in a consonant blend (e.g., <i>mp, nt, nk, lo, lt, lk</i>). For example, they will say <i>des'</i> for <i>desk</i> . Clearly pronounce the final sound in these words and have students repeat several times, exaggerating the sound.
Plurals	When the letter -s is added to a word ending in a consonant blend, such as <i>test (tests)</i> , many speakers of African American Vernacular English will drop the final sounds. Therefore they will say <i>tes'</i> or <i>tesses</i> . These students will need additional articulation support.
Contractions	Many speakers of African American Vernacular English drop the /t/ sound when pronouncing the common words <i>it's, that's, and what's</i> . These words sound more like <i>i's, tha's, and wha's</i> . These students will need additional articulation support in order to pronounce and spell these words.
Short Vowels <i>i</i> and <i>e</i>	When the /i/ and /e/ sounds appear before the consonants m or n in words, such as <i>pen/pin</i> and <i>him/hem</i> , many speakers of African American Vernacular English won't pronounce or hear the difference. Focus on articulation, such as mouth position for each vowel sound, during the lesson.
Inflectional Ending -ing	Many speakers of African American Vernacular English will pronounce words with -ing as /ang/. For example, they will say <i>thang</i> for <i>thing</i> . Emphasize the /i/ sound in these words to help students correctly spell and pronounce them.

Grammar, Usage, Mechanics Differences

English/Language Arts Skill	Linguistic Differences and Instructional Modifications
Subject-Verb Agreement (<i>he is, he goes</i>)	To acquire standard academic English speech and writing, speakers of African American Vernacular English need to learn to use -s with a verb and the third person and only there, as in <i>he is</i> and <i>he goes</i> . Many speakers of AAVE will leave out the -s or place it elsewhere, as in <i>he go</i> or <i>we goes</i> . Write a sentence from students' speech or writing. Then provide contrastive analysis work. Write the standard English form above that sentence. Discuss the key differences.
Subject-Verb Agreement (<i>do/does, have/has, was/were</i>)	Many speakers of African American Vernacular English have difficulties with subject-verb agreement when the verbs <i>do/does, have/has, and was/were</i> are used. Additional grammar instruction and practice will be needed. Write a sentence from students' speech or writing. Then provide contrastive analysis work. Write the standard English form above that sentence. Discuss the key differences.
Past Tense (-ed)	Many speakers of African American Vernacular English understand the use of -ed to form the past tense but leave it out or add sounds when pronouncing the word, as in <i>pick</i> or <i>pickted</i> for <i>picked</i> . Students will need additional work during small group time with -ed in order to know when and where to use it in writing.
Past Tense (simple past tense vs. past perfect tense)	Many speakers of African American Vernacular English will add <i>had</i> to the simple past tense, saying <i>We had picked</i> for <i>We picked</i> . The use of <i>had</i> indicates the past perfect tense in standard academic English. Other common nonstandard forms of irregular past-tense verbs include <i>He seen that</i> and <i>He had ran over there</i> .
The Verb "to be" (pronunciation)	In the first person present tense, many speakers of African American Vernacular English will properly use <i>I am</i> or <i>I'm</i> , but say it more like " <i>uhm</i> ." Focus on pronunciation.

The Verb “to be” (writing)	To learn standard academic English, many speakers of African American Vernacular English will need to learn not to delete <i>is</i> and <i>are</i> when speaking and writing. For example, students might say <i>He my brother</i> or <i>She goin’ over there</i> . Additional grammar instruction and practice will be needed. Use Discrimination and Translation Drills.
The Verb “to be” (speaking)	Many speakers of African American Vernacular English will use <i>was</i> in the singular and plural forms, as in <i>He was</i> and <i>They was</i> . Additional grammar instruction and practice will be needed.
The Verb “to be”	To learn standard academic English, many speakers of African American Vernacular English will need to learn to avoid using nonstandard forms, such as <i>He always be doing this</i> , in favor of <i>am</i> , <i>are</i> , and <i>is</i> . Also, additional instruction and practice will be needed to show the proper placement of the adverbs <i>always</i> , <i>never</i> , and <i>others</i> . For example, <i>He is always doing this</i> rather than <i>He always is doing this</i> . Write a sentence from students’ speech or writing. Then provide contrastive analysis work. Write the standard English form above that sentence. Discuss the key differences.
Possessives (’s)	In standard academic English, ’s is added to a noun to show possession. For many speakers of African American Vernacular English, the ’s is absent. However, the ’s is regularly added to <i>mine</i> , as in <i>This is mines</i> .
Possessive (<i>whose</i>)	The possessive pronoun <i>whose</i> is often not used by many speakers of African American Vernacular English. For example, students will say <i>I don’t know who book this was</i> . Students will need additional instruction and practice to acquire this skill.
<i>There is/There are</i>	Many speakers of African American Vernacular English will need help in pronouncing <i>its</i> in standard academic English and in properly using the patterns <i>there is</i> and <i>there are</i> . In AAVE it is common to replace the word <i>there</i> with <i>it</i> , as in <i>It’s a man at the door</i> rather than <i>There’s a man at the door</i> . Use Discrimination and Translation Drills.
Plurals (nouns of measure)	Most speakers of African American Vernacular English correctly use the plural, except when it involves “nouns of measure,” as in <i>It cost five dollars</i> or <i>She owe me five dollars</i> . However, the plural /s/ is often absent in writing, and students will need additional instruction and practice during small group time.
Negatives	Many speakers of African American Vernacular English will use several negatives in a sentence when only one is required, as in <i>Nobody never said nothing</i> . To master standard academic English, speakers of AAVE will need considerable practice to gain control of <i>any</i> , <i>ever</i> , and <i>either</i> after a negative word. Write a sentence from students’ speech or writing. Then provide contrastive analysis work. Write the standard English form above that sentence. Discuss the key differences. In addition, use Discrimination and Translation Drills.

The Interaction Between English and Students' Primary Languages

By Jana Echevarria, PhD
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Donald Bear, PhD
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It is important for teachers to understand why English Learners (ELs) use alternative pronunciations for some English words. Many English sounds do not exist or transfer to other languages, so English Learners may lack the auditory acuity to “hear” these English sounds and have difficulty pronouncing them. These students are not accustomed to positioning their mouth in a way the sound requires. The charts that appear on the following pages show that there is variation among languages, with some languages having more sounds in common and thus greater transfer to English than others.

For example, an English speaker may be able to pronounce the /r/ in the Spanish word *pero* (“but”), but not the /rr/ trill in *perro* (“dog”). The English speaker may also lack the auditory acuity to detect and the ability to replicate the tonal sounds of some Chinese words. Similarly, a Vietnamese speaker may have difficulty pronouncing /th/ in words such as *thin* or *thanks*.

Further, English Learners make grammatical errors due to interference from their native languages. In Spanish, the adjective follows the noun, so often English Learners say “the girl pretty” instead of “the pretty girl.” While English changes the verb form with a change of subject (*I walk. She walks.*), some Asian languages keep the verb form constant across subjects. Adding /s/ to the third person may be difficult for some English Learners. Students may know the grammatical rule, but applying it consistently may be difficult, especially in spoken English.

When working with English Learners, you should also be aware of sociocultural factors that affect pronunciation. Students may retain an accent because it marks their social identity. Speakers of other languages may feel at a social distance from members of the dominant English-speaking culture.

English Learners improve their pronunciation in a nonthreatening atmosphere in which participation is encouraged. Opportunities to interact with native English speakers provide easy access to language models and give English Learners practice using English. However, students should not be forced to participate. Pressure to perform—or

to perform in a certain way—can inhibit participation. In any classroom, teacher sensitivity to pronunciation differences contributes to a more productive learning environment.

Phonics, word recognition, and spelling are influenced by what students know about the sounds, word structure, and spelling in their primary languages. For example, beginning readers who speak Spanish and are familiar with its spelling will often spell short o with an a, a letter that in Spanish makes the short o sound. Similarly, English Learners who are unaccustomed to English consonant digraphs and blends (e. g., /ch/ and s-blends) spell /ch/ as sh because /sh/ is the sound they know that is closest to /ch/. Students learn about the way pronunciation influences their reading and spelling, beginning with large contrasts among sounds, then they study the finer discriminations. As vocabulary advances, the meaning of words leads students to the sound contrasts. For example, shoe and chew may sound alike initially, but meaning indicates otherwise. Students’ reading and discussions of what they read advances their word knowledge as well as their knowledge in all language and literacy systems, including phonics, pronunciation, grammar, and vocabulary.



Phonics Transfers: Sound Transfers

This chart indicates areas where a positive transfer of sounds and symbols occurs for English Learners from their native languages into English. This symbol (✓) identifies a positive transfer. "Approximate" indicates that the sound is similar.

Consonants						
Sound Transfers	Spanish	Cantonese	Vietnamese	Hmong	Korean	Khmer
/b/ as in bat	✓	approximate	approximate	approximate	approximate	✓
/k/ as in cake, kitten, peck	✓	✓	✓	✓	✓	✓
/d/ as in dog	✓	approximate	approximate	✓	approximate	✓
/f/ as in farm	✓	✓	✓	✓		
/g/ as in girl	✓	approximate	✓	approximate	approximate	
/h/ as in ham	✓	✓	✓	✓	✓	approximate
/j/ as in jet, page, ledge		approximate	approximate		approximate	
/l/ as in lion	✓	✓	✓	✓	✓	
/m/ as in mat	✓	✓	✓	✓	✓	✓
/n/ as in night	✓	✓	✓	✓	✓	✓
/p/ as in pen	✓	✓	✓	approximate	✓	✓
/kw/ as in queen	✓	approximate	✓		✓	✓
/r/ as in rope	approximate					✓
/s/ as in sink, city	✓	✓	✓	✓	✓	approximate
/t/ as in ton	✓	✓	approximate	approximate	✓	✓
/v/ as in vine	✓		✓	✓		
/w/ as in wind	✓	✓			✓	✓
/ks/ as in six	✓				✓	✓
/y/ as in yak	✓	✓		✓	✓	✓
/z/ as in zebra			✓			
Diagraphs						
/ch/ as in cheek, patch	✓	approximate		✓	✓	✓
/sh/ as in shadow			✓	✓	✓	
/hw/ as in whistle					✓	✓
/th/ as in path	approximate		approximate			
/TH/ as in that	approximate					

LANGUAGE TRANSFERS

Diagraphs (continued)

Sound Transfers	Spanish	Cantonese	Vietnamese	Hmong	Korean	Khmer
/ng/ as in sting	✓	✓	✓	✓	✓	approximate

Short Vowels

/a/ as in cat	approximate		approximate	✓	✓	
/e/ as in net	✓	approximate	approximate		✓	
/i/ as in kid	approximate	approximate			✓	
/o/ as in spot	approximate	approximate	approximate	approximate	approximate	✓
/u/ as in cup	approximate	approximate	✓		✓	✓

Long Vowels

/ā/ as in lake, nail, bay	✓	approximate	approximate	approximate	✓	✓
/ē/ as in bee, meat, cranky	✓	approximate	✓	✓	✓	✓
/ī/ as in kite, tie, light, dry	✓	approximate	✓	✓	✓	✓
/ō/ as in home, road, row	✓	approximate	approximate		✓	
/ū/ as in dune, fruit, blue	✓	approximate	✓	✓	✓	✓
/yü/ as in mule, cue	✓	approximate			✓	

r-Controlled Vowels

/är/ as in far	approximate	approximate				
/ôr/ as in corn	approximate	approximate				
/ûr/ as in stern, bird,	approximate	approximate				
/âr/ as in air, bear						
/îr/ as in deer, ear						

Variant Vowels

/oi/ as in boil, toy	✓	approximate	approximate		✓	✓
/ou/ as in loud,	✓	approximate	✓	approximate	✓	✓
/ô/ as in law	approximate	✓	✓	approximate	approximate	✓
/ô/ as in laundry	approximate	approximate	✓	approximate	approximate	✓
/ôl/ as in salt, call	approximate	approximate			approximate	✓
/ōō/ as in moon, drew	✓	approximate	approximate	✓	✓	✓
/oo/ as in look		approximate	approximate		approximate	✓
/ə/ as in askew			approximate		✓	

Phonics Transfers: Sound Symbol Match

Consonants						
Sound Transfers	Spanish	Cantonese	Vietnamese	Hmong	Korean	Khmer
/b/ as in bat	✓		✓			
/k/ as in cake	✓		✓			
/k/ as in kitten	✓		✓	✓		
/k/ as in peck						
/d/ as in dog	✓		✓	✓		
/f/ as in farm	✓			✓		
/g/ as in girl	✓		✓			
/h/ as in ham			✓	✓		
/j/ as in jet, page, ledge						
/l/ as in lion	✓		✓	✓		
/m/ as in mat	✓		✓	✓		
/n/ as in night	✓		✓	✓		
/p/ as in pen	✓		✓	✓		
/kw/ as in queen			✓			
/r/ as in rope	approximate					
/s/ as in sink, city	✓		✓			
/t/ as in ton	✓		✓	✓		
/v/ as in vine	✓		✓	✓		
/w/ as in wind	✓					
/ks/ as in six	✓					
/y/ as in yak	✓			✓		
/z/ as in zebra						

LANGUAGE TRANSFERS

Diagraphs

Sound Transfers	Spanish	Cantonese	Vietnamese	Hmong	Korean	Khmer
/ch/ as in cheek, patch	✓					
/sh/ as in shadow						
/hw/ as in whistle						
/th/ as in path			✓			
/TH/ as in that						
/ng/ as in sting	✓		✓			

Short Vowels

/a/ as in cat			✓	✓		
/e/ as in net	✓		✓			
/i/ as in kid						
/o/ as in spot			✓	✓		
/u/ as in cup						

Long Vowels

/ā/ as in lake						
/ā/ as in nail						
/ā/as in bay						
/ē/ as in bee						
/ē/ as in meat						
/ē/ as in cranky						
/ī/ as in kite, tie, light, dry						
/ō/ as in home, road, row						
/ū/ as in dune			✓	✓		
/ū/ as in fruit, blue						
/yü/ as in mule, cue						

r-Controlled Vowels

Sound Transfers	Spanish	Cantonese	Vietnamese	Hmong	Korean	Khmer
/är/ as in far	✓					
/ôr/ as in corn	✓					
/ûr/ as in stern	✓					
/ûr/ as in bird, suburb						
/âr/ as in air, bear						
/îr/ as in deer, ear						

Variant Vowels

/oi/ as in boil	✓		✓			
/oi/ as in toy	✓					
/ou/ as in loud						
/ou/ as in down						
/ô/ as in law						
/ô/ as in laundry						
/ôl/ as in salt	✓					
/ôl/ as in call						
/oo/ as in moon, drew						
/oo/ as in look						
/ə/ as in askew						

Grammar Transfers: Grammatical Form

This chart can be used to address common mistakes that some English Learners make when they transfer grammatical forms from their native languages into English.

Nouns			
Grammatical Form	Transfer Mistakes in English	Native Language	Cause of Difficulty
Plural Marker -s	Forgets plural marker -s <i>I have 3 sister.</i>	Cantonese, Haitian Creole, Hmong, Korean, Vietnamese, Khmer	Native language does not use a plural marker.
Countable and Uncountable Nouns	Confuses countable and uncountable nouns <i>the homeworks or the informations</i>	Haitian Creole, Spanish	Countable and uncountable nouns are different in English and native language.
Possessives	Uses prepositions to describe possessives <i>the book of my brother as opposed to my brother's book</i>	Haitian Creole, Hmong, Spanish, Vietnamese	Possession is often described using a prepositional phrase.
	Avoids using 's <i>dog my father as opposed to my father's dog</i>	Haitian Creole, Vietnamese, Khmer	A noun follows the object in the native language.
Articles			
a/an	Consistently omits articles <i>He has book. They want dog not cat.</i>	Cantonese, Haitian Creole, Hmong, Korean, Vietnamese, Khmer	There is no article in the native language or no difference between <i>the</i> and <i>a</i> .
	Overuses articles <i><u>The</u> English is difficult. <u>The</u> soccer is popular in <u>the</u> Europe.</i>	Haitian Creole, Hmong, Spanish	Some languages use articles that are omitted in English.
	Mistakes one for a/an <i>She is one nurse.</i>	Haitian Creole, Hmong, Vietnamese	The native language either does not use articles or uses articles differently.
Pronouns			
Gender-Specific Pronouns	Uses pronouns with the inappropriate gender <i><u>He</u> is my sister.</i>	Cantonese, Haitian Creole, Hmong, Korean, Spanish, Khmer	The third person pronoun in the native language is gender free, or the personal pronoun is omitted.
	Uses inappropriate gender, particularly with neutral nouns <i>The day is sunny. <u>She</u> is beautiful.</i>	Spanish	Nouns have feminine or masculine gender in the native language, and the gender may be carried over into English.

Pronouns			
Grammatical Form	Transfer Mistakes in English	Native Language	Cause of Difficulty
Object Pronouns	Confuses subject and object pronouns <i><u>Her</u> talks to me.</i>	Cantonese, Hmong, Khmer	The same pronoun form is used for subject and object in the native language.
	Omits object pronouns <i>That girl is very rude, so nobody likes.</i>	Korean, Vietnamese	The native language does not use direct objects.
Pronoun and Number Agreement	Uses the wrong number for pronouns <i>I saw many red birds. <u>It</u> was pretty.</i>	Cantonese, Korean	The native language does not require number agreement.
Subject Pronouns	Omits subject pronouns <i>Mom isn't home. <u>Is</u> at work.</i>	Korean, Spanish	Subject pronouns may be dropped because in the native language the verb ending gives information about the number and/or gender.
Pronouns in Clauses	Omits pronouns in clauses <i>If don't do homework, they will not learn.</i>	Cantonese, Vietnamese	The native language does not need a subject in the subordinate clause.
Pronouns and Nouns	Overuses pronouns with nouns <i>This school, <u>it</u> very good.</i>	Hmong, Vietnamese	This is popular in speech in some languages. The speaker mentions a topic, then makes a comment about it.
	Avoids pronouns and repeats nouns <i><u>Carla</u> visits her sister every Sunday, and <u>Carla</u> makes a meal.</i>	Korean, Vietnamese	In the native language, the speaker repeats nouns and does not use pronouns.
Pronoun <i>one</i>	Omits the pronoun <i>one</i> <i>I saw two dogs, and I like the small.</i>	Spanish	Adjectives can stand alone in the native language, but English requires a noun or <i>one</i> .
Possessive Forms	Confuses possessive forms <i>The book is <u>my</u>.</i>	Cantonese, Hmong, Vietnamese	Cantonese and Hmong speakers tend to omit the final <i>n</i> sound, which may create confusion between <i>my</i> and

LANGUAGE TRANSFERS

Verbs			
Grammatical Form	Transfer Mistakes in English	Native Language	Cause of Difficulty
Present Tense	Omits -s in present tense, third person agreement <i>He <u>like</u> pizza.</i>	Cantonese, Haitian Creole, Hmong, Korean, Vietnamese, Khmer	Subject-verb agreement is not used in the native language.
Irregular Verbs	Has problems with irregular subject-verb agreement <i>Tom and Sue <u>has</u> a new car.</i>	Cantonese, Hmong, Korean, Khmer	Verbs' forms do not change to show the number of the subject in the native language.
Inflectional Endings	Omits tense markers <i>I <u>study</u> English yesterday.</i>	Cantonese, Haitian Creole, Hmong, Korean, Vietnamese, Khmer	The native language does not use inflectional endings to change verb tense.
Present and Future Tenses	Incorrectly uses the present tense for the future tense <i>I go next week.</i>	Cantonese, Korean	The native language may use the present tense to imply the future tense.
Negative Statements	Omits helping verbs in negative statements <i>Sue no coming to school.</i>	Cantonese, Korean, Spanish	The native language does not use helping verbs in negative statements.
Present-Perfect Tense	Avoids the present-perfect tense <i>Marcos live here for three months.</i>	Haitian Creole, Vietnamese	The native language does not use the present-perfect verb form.
Past-Continuous Tense	Uses the past-continuous tense for recurring action in the past <i>When I was young, I <u>was talking</u> a lot.</i>	Korean, Spanish	In the native language, the past-continuous tense is used but in English the expression <i>used to</i> or the simple past tense is used.
Main Verb	Omits the main verb <i>Talk in class not good.</i>	Cantonese	Cantonese does not require an infinitive marker when using a verb as a noun. Speakers may confuse the infinitive for the main verb.
Main Verbs in Clauses	Uses two or more main verbs in one clause without any connectors <i>I <u>took</u> a book <u>went studied</u> at the library.</i>	Hmong	In Hmong, verbs can be used consecutively without conjunctions or punctuation.
Linking Verbs	Omits the linking verb <i>He hungry.</i>	Cantonese, Haitian Creole, Hmong, Vietnamese, Khmer	In some languages, <i>be</i> is implied in the adjective form. In other languages, the concept is expressed with a verb.
Helping Verb in Passive Voice	Omits the helping verb in the passive voice <i>The homework done.</i>	Cantonese, Vietnamese	In Cantonese and Vietnamese, the passive voice does not require a helping verb.

Verbs			
Grammatical Form	Transfer Mistakes in English	Native Language	Cause of Difficulty
Passive Voice	Avoids the passive voice <i>They speak English here.</i> <i>One speaks English here.</i> <i>English is spoken here.</i>	Haitian Creole	The passive voice does not exist in the native language.
Transitive Verbs	Confuses transitive and intransitive verbs <i>The child broke. The child broke <u>the</u> plate.</i>	Cantonese, Korean, Spanish	Verbs that require a direct object differ between English and the native language.
Phrasal Verbs	Confuses related phrasal verbs <i>I ate at the apple.</i> <i>I ate up the apple.</i>	Korean, Spanish	Phrasal verbs are not used in the native language, and there is often confusion over their meaning.
Have and be	Uses have instead of be <i>I have thirst. He has right.</i>	Spanish	Spanish and English have different uses for <i>have</i> and <i>be</i> .
Adjectives			
Word Order	Places adjectives after nouns <i>I saw a car red.</i>	Haitian Creole, Hmong, Spanish, Vietnamese,	Nouns often precede adjectives in the native language.
	Consistently places adjectives after nouns	Cantonese, Korean	Adjectives always follow nouns in the native language.
-er and -est Endings	Avoids -er and -est endings <i>I am more old than you.</i>	Hmong, Korean, Spanish, Khmer	The native language shows comparative and superlative forms with separate words.
-ing and -ed Endings	Confuses -ing and -ed forms <i>Math is bored.</i>	Cantonese, Korean, Spanish, Khmer	Adjectives in the native language do not have active and passive meanings.
Adverbs			
Adjectives and Adverbs	Uses an adjective where an adverb is needed <i>Talk quiet.</i>	Haitian Creole, Hmong, Khmer	Adjectives and adverb forms are interchangeable in the native language.
Word Order	Places adverbs before verbs <i>He quickly ran.</i> <i>He ran quickly.</i>	Cantonese, Korean	Adverbs usually come before verbs in the native language, and this tendency is carried over into English.
Prepositions			
	Omits prepositions <i>I like come school.</i>	Cantonese	Cantonese does not use prepositions the way that English does.

How to Use the Grammar Transfer Charts

The grammar of many languages differs widely from English. For example, a student's primary language may use a different word order than English, may not use parts of speech in the same way, or may use different verb tenses. The Grammar Transfer Charts are designed to help you anticipate and understand possible student errors in speaking and writing standard English. With all grammar exercises, the emphasis is on oral communication, both as a speaker and listener.

1. Highlight Transferrable Skills

If the grammar skill transfers from the student's primary language to English, state that during the lesson. In many lessons an English Learner feature will indicate which skills do and do not transfer.

2. Preteach Non-Transferrable Skills

Prior to teaching a grammar lesson, check the chart to determine if the skill transfers from the student's primary language into English. If it does not, preteach the skill. Provide sentence frames and ample structured opportunities to use the skill in spoken English. Students need to talk, talk, and talk some more to master these skills.

3. Provide Additional Practice and Time

If the skill does NOT transfer from the student's primary language into English, the student will require more time and practice mastering it. Continue to review the skill using additional resources, such as the grammar lessons in the *Grammar and Language Workbook*.

4. Use Contrastive Analysis

Tell students when a skill does not transfer and include contrastive analysis work to make the student aware of how to correct their speaking and writing for standard English. For example, when a student uses an incorrect grammatical form, write the student sentence. Then write the correct English form underneath. Explain the difference between the student's primary language and English. Have the student correct several other sentences using this skill, such as sentences in their Writer's Notebooks.

5. Increase Writing and Speaking Opportunities

Increase the amount of structured writing and speaking opportunities for students needing work on specific grammatical forms. Sentence starters and paragraph frames, such as those found in the lessons, are ideal for both written and oral exercises.

6. Focus on Meaning

Always focus on the meanings of sentences in all exercises. As they improve and fine-tune their English speaking and writing skills, work with students on basic comprehension of spoken and written English.

To help students move to the next level of language acquisition and master English grammatical forms, recast their responses during classroom discussions or provide additional language for them to use as they respond further. Provide leveled-language sentence frames orally or in writing for students to use as they respond to questions and prompts. Below are samples.

English Learner Response Chart	
Beginning (will respond by pointing or saying one word answers)	Sample Frames (simple, short sentences) <i>I see a _____.</i> <i>This is a _____.</i> <i>I like the _____.</i>
Early Intermediate (will respond with phrases or simple sentences)	Sample Frames (simple sentences with adjectives and adverbs added, and compound subjects or predicates) <i>I see a _____ _____.</i> <i>The _____ animal is _____.</i> <i>There are _____ and _____.</i>
Intermediate (will respond with simple sentences and limited academic language)	Sample Frames (harder sentences with simple phrases in consistent patterns; some academic language included) <i>The animal’s prey is _____ because _____.</i> <i>The main idea is _____ because _____.</i> <i>He roamed the park so that _____.</i>
Early Advanced (will begin to use more sophisticated sentences and some academic language)	Sample Frames (complex sentences with increased academic language, beginning phrases and clauses, and multiple-meaning words) <i>When the violent storm hit, _____.</i> <i>As a result of the revolution, the army_____.</i> <i>Since most endangered animals are _____, they _____.</i>
Advanced (will have mastered some more complex sentence structures and is increasing the amount of academic language used)	Use the questions and prompts provided in the lessons for the whole group. Provide additional support learning and using academic language. These words are boldfaced throughout the lessons and sentence starters are often provided.

Classroom Resources: Print

Blackline Masters

Unit Teaching Resources

These blackline master booklets provide all the teaching materials you need to reinforce the content in each unit of *Glencoe Literature*. Worksheets include the following:

- Unit Introduction
- Big Question Foldable
- Big Question School-to-Home Connection
- English
- Spanish
- Vietnamese
- Tagalog
- Cantonese
- Haitian Creole
- Hmong
- Challenge Planner
- Academic Vocabulary Development
- Part Opener
- Genre Focus
- English Language Coach
- Comparing Literature Graphic Organizer
- Grammar Workshop Practice
- Media Workshop Practice
- Selection Summaries
- English
- Spanish
- Vietnamese
- Tagalog
- Cantonese
- Haitian Creole
- Hmong
- Literary Element
- Reading Strategy
- Selection Vocabulary Practice
- Grammar Practice
- Vocabulary Strategy
- Selection Quick Check
- English
- Spanish
- Spelling Practice
- Writing Workshop Graphic Organizer
- Writing Workshop Rubric
- Speaking, Listening, and Viewing Activities
- Speaking, Listening, and Viewing Workshop Rubric

Practice Books

Read and Write

INTERACTIVE These leveled consumable worktexts provide structured instruction and practice with selected readings from the anthology.

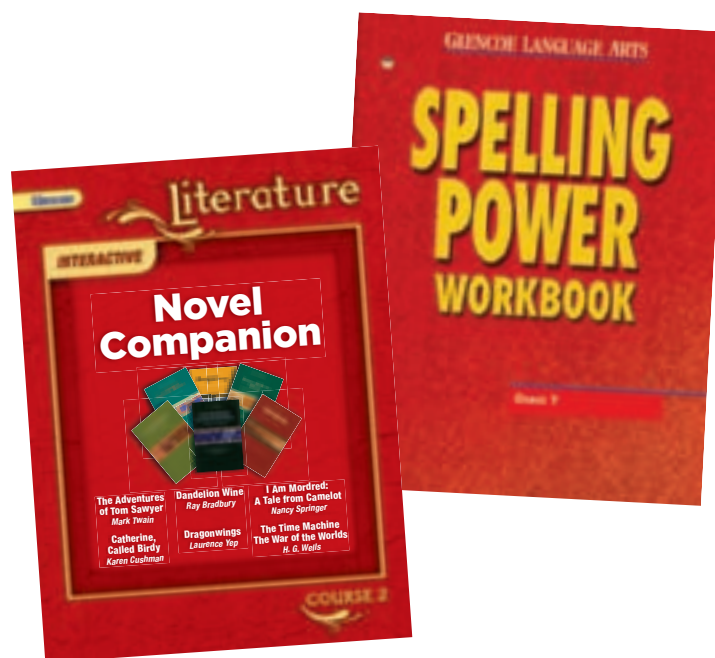
- On-Level provides fast-track instruction for on-level students.
- Approaching provides scaffolding for struggling or reluctant readers.
- English Learners helps students whose primary language is not English read and comprehend selection.

The Novel Companion

This worktext provides accelerated instruction for advanced students through novel study. With the tools for a detailed analysis of a novel and related reading for every unit of the anthology, students explore in more depth the Big Questions around which the anthology is organized.

Spelling Power Workbook

Provides additional support for practice and mastery of spelling.



Writing

Glencoe Language Arts Writing Resources

This writing resource contains the following transparencies:

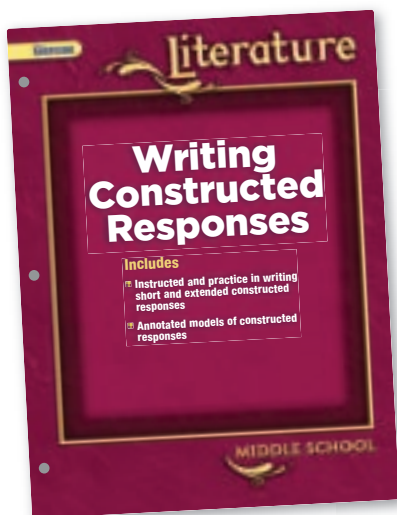
Writing Process Strategies Transparencies provide graphic organizers to help you guide your students through the various stages of the writing process.

Writing Practice Transparencies provide opportunities for students to practice writing in modes that are appropriate for their grade level including Narrative, Expository, and Persuasive Writing and Responding to Literary Texts.

Process of Revision Transparencies use base transparencies and corresponding overlays to show and explain actual revisions and edits. The set of revision transparencies guides students through the process of improving a sample essay. A blank Student Revision transparency is included so student volunteers can make their own revisions to improve the quality of an essay.

Writing Constructed Responses

This sourcebook with blackline masters helps students respond effectively to short essay questions.



Success in Writing: Research and Reports

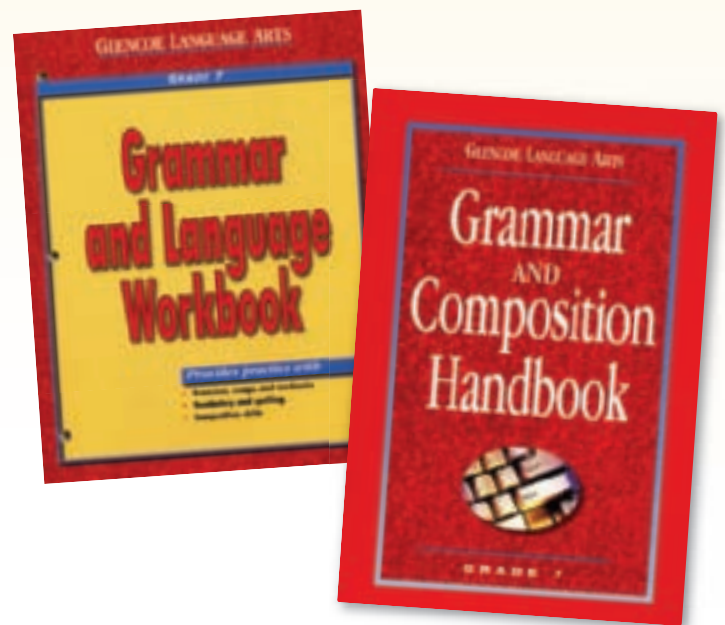
These blackline masters reinforce and extend the coverage of research presented in the student edition.

Grammar and Language Workbook

This workbook provides full coverage of grammar, usage, and mechanics rules, examples, and practice exercises.

Grammar and Composition Handbook

This handbook is a handy desk reference tool providing full coverage of the writing process as well as rules and practice exercises for grammar, usage, and mechanics.



Grammar and Writing Transparencies

Help reinforce the skills taught in the grammar links and writing workshops.

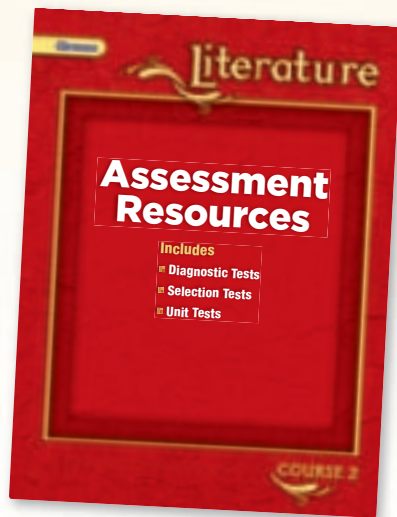
Classroom Resources: Print

Assessment

Assessment Resources

This assessment tool provides three types of tests:

- Diagnostic assessment by learning objectives
- Formative tests and answer keys for selections
- Summative unit tests and answer keys



Standardized Test Prep and Practice

These materials feature exercises and activities that get students ready for standardized exams.

Fluency Practice and Assessment

English Language Development

Expressions

In this program—Student Edition, Teacher Edition, and Student Practice Book—you will find the scaffolding and support that students acquiring English need in order to read and comprehend standards-driven instruction.

New to English

Student and teacher editions provide instruction in basic and “survival” English skills.

English Language Coach

These worksheets provide extra support for English Learners.

Independent Reading

Backpack Reader

This collection of stories, poems, essays, and plays offer additional reading for skills practice and personal enjoyment.

InTIME Magazines

This lively collection of articles drawn from TIME helps students develop skills for reading informational text.



Transparencies

Bellringer Transparencies

include warm-up exercises to engage students and to provide a quick review of previously taught skills.

Fine Art Transparencies

enhance visual literacy and provide a strong humanities approach to literature.

Literary Elements Transparencies

help reinforce literary elements that are the focus of each lesson.

Read Aloud, Think Aloud Transparencies

model active reading

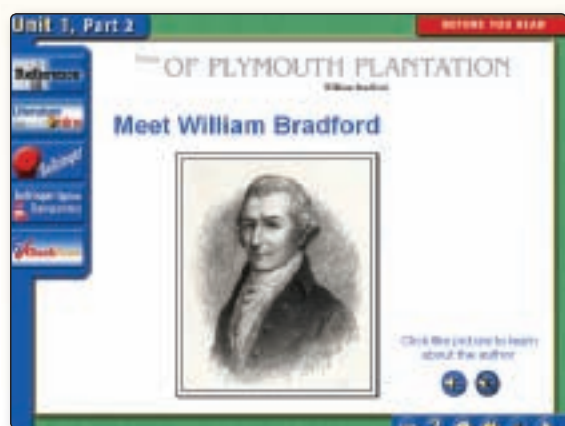
Classroom Resources: Technology

Classroom Planning, Management, and Instruction

TeacherWorks Plus CD-ROM

- Plan and manage daily lessons and activities
- Access all program resources
- Edit lesson plans and worksheets
- Track the standards taught in your classroom

Classroom Presentation Toolkit CD-ROM or DVD-ROM



- Present customizable lessons via PowerPoint
- Launch transparencies, audio, video, and software at point-of-use during instruction

Digital Learning

Online Student Edition and StudentWorks Plus CD-ROM or DVD-ROM

- Full-text synced-audio selection read support
- Audio summaries in multiple languages
- Search, highlighting, and notes tools
- Multimedia links to video, activities, animations, and graphic organizers
- Access student workbooks, Student Media Toolkit, and Student Presentation Builder
- Daily Assignments and Grade Log

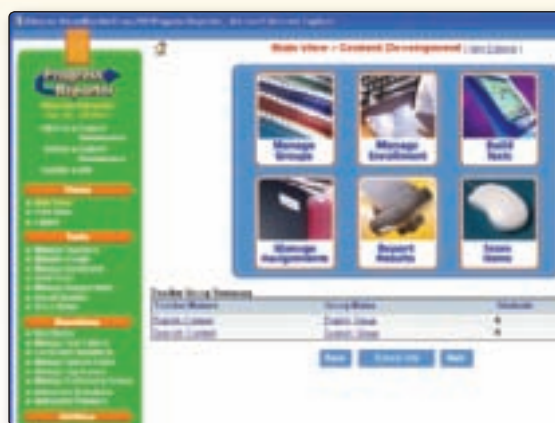
Assessment and Progress Monitoring

ExamView Assessment Suite CD-ROM

- Administer ready-made diagnostic, formative, and summative assessments in English or Spanish
- Edit assessment items or create new items as needed

- Monitor student progress through a variety of reporting options
- Provides real assessment-driven remediation options
- Includes California Standards Practice

Progress Reporter Online Assessment



- Administer ready-made diagnostic, formative, and summative assessments online in English or Spanish
- Edit assessment items or create new items as needed
- Assessments administered online are scored automatically
- Essay questions are scored automatically
- Ready-made exams provide students with item rationales, explaining why each answer choice is correct or incorrect
- Automatically assigns reteaching and remediation based on student performance
- Monitor student progress by standard or by standard strand or through a variety of other reporting options
- Includes California Standards Practice

Literature Online: Assessment Resources

- California Standards Practice
- Test-taking Tips and Strategies

Literature and Reading

Literature Classics

- Choose from over 1,100 additional classic literature selections
- Search selections by author, title, date, genre, country, course/grade level, and Big Question or Big Idea
- Reinforce instruction with Genre Focus Lesson Plans and blackline masters
- Available on CD-ROM and access via glencoe.com

Classroom Resources: Technology

Listening Library CD

- Help students improve overall comprehension and reading fluency with engaging recordings of the selections in **Glencoe Literature**
- Assist English Learners with audio selection summaries in their native language
- Use the Listening Library CDs in conjunction with the Listening Library Sourcebook, a collection of standards-based strategies and activities, found on your TeacherWorks™ Plus CD-ROM

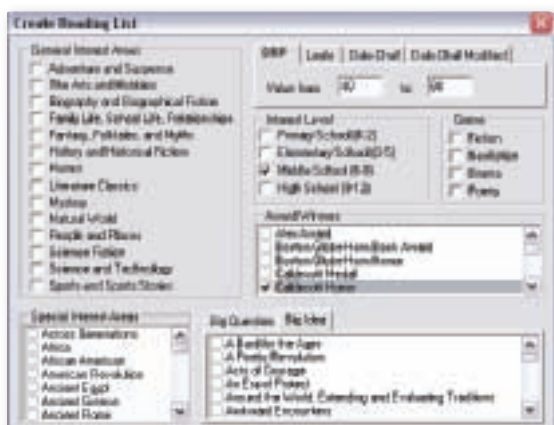
Literature Launchers: Pre-Reading Videos DVD

- Each of the engaging video segments on this DVD brings the literature to life, providing a visual context for every Unit and key selections
- Use this DVD in conjunction with the Literature Launchers Teacher Guide, found on your TeacherWorks™ Plus CD-ROM, which provides teaching strategies and video-specific blackline masters.
- English and Spanish subtitles

Literature Library Teacher Resources CD-ROM

- Access all Glencoe Literature Library Study Guides
- Develop vocabulary with Vocabulary Puzzlemaker
- Assess with ExamView Assessment Suite

BookLink K-12 CD-ROM



- Create customized reading lists for your students from a database of over 30,000 titles
- Search for award-winning titles and for books on state recommended reading lists
- Organize reading lists by students' reading level, author, genre, theme, or area of interest

- Find Degrees of Reading Power™ (DRP), Lexile™, and Dale-Chall scores for all selections in the Glencoe Literature program

Skill Level Up! A Skills-Based Language Arts Game CD-ROM



- Offers an innovative approach to Language Arts and Reading skills practice, assessment and remediation
- Skill Level Up!'s networkable game environment provides a context and purpose for learning by immersing students in an engaging adventure
- Features two access modes: the immersive story mode, which covers all the skills in the context of the adventure game play, or the skill-based assignment mode, which allows teachers to assign discrete activities according to their curriculum plan
- Adapts to each student's performance by offering remediation when necessary or enrichment activities when applicable
- Manage and track student performance using convenient assignment, tracking, and reporting functions featured in the program's management system
- Covers the following Reading Skills and Literary Elements:
 - Connecting
 - Questioning
 - Predicting
 - Point of View
 - Visualizing
 - Rhyme
 - Dialog

- Main Idea and Supporting Details/Paraphrasing and Summarizing
- Plot
- Conflict
- Interpreting
- Drawing Conclusions
- Setting
- Fact and Opinion
- Theme
- Author's Purpose and Perspective
- Voice, Style, Tone, Narrator
- Description, Imagery, Sensory Details
- Symbolism
- Inferring
- Figurative Language
- Analyzing Text Structure
- Meter and Rhythm
- Character and Characterization
- Sound Devices
- Genre
- Synthesizing

Literature Online: Literature, Reading, and Selection Resources (glencoe.com)

- Author and Artist Search
- Web Quest
- Selection Quizzes
- Selection Vocabulary eFlashcards
- Selection Reading-Writing Connection activities
- Reading Skills Review
- Interactive Reading Practice
- Literary Elements eFlashcards
- Fluency Practice
- Games

Vocabulary Development

Glencoe Interactive Vocabulary CD-ROM

- Generate flashcard sets from a visual glossary of selection, academic, content area, and social vocabulary terms
- Includes audio support in multiple languages for all terms
- Provides instructional modules and practice via an engaging game environment:



- signal words
- cognates/false cognates
- multiple meaning words
- synonyms and antonyms
- idioms
- analogies
- figures of speech
- context clues
- etymology
- troublesome words
- text features
- compound words
- homonyms

Vocabulary Puzzlemaker

- Create crossword puzzles, word search puzzles, and jumble puzzles in an instant
- Choose from selection and academic vocabulary (in both English and Spanish) and literary terms
- Available on CD-ROM and for download via glencoe.com

Skill Level Up! A Skills-Based Language Arts Game CD-ROM

- Using Context Clues
- Multiple Meaning Words
- Examining Words Origins
- Words with Special Meanings
- Denotation and Connotation
- Using Analogies
- Synonyms
- Antonyms
- Homonyms
- Word Parts/Structural Analysis: Base Words
- Word Parts/Structural Analysis: Prefixes
- Word Parts/Structural Analysis: Suffixes

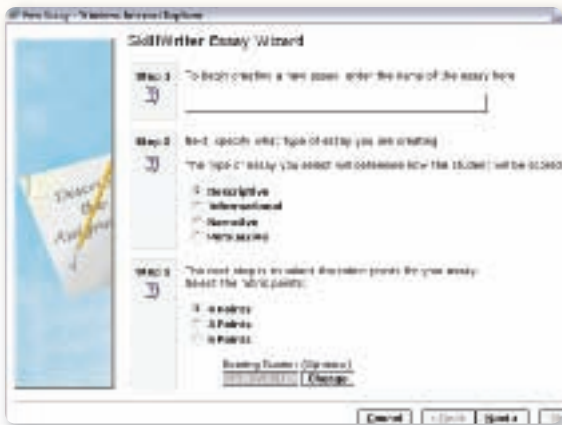
Classroom Resources: Technology

Literature Online: Vocabulary and Spelling Resources (glencoe.com)

- Multi-Language Glossary
- Selection Vocabulary eFlashcards
- Academic Vocabulary eFlashcards
- Vocabulary Games
- Spelling Lessons
- Spelling Games

Writing

Glencoe Online Essay Grader powered by Bookette SkillWriter™ (glencoeWriting.com)



- Score student writing assignments and provide individualized feedback to each student automatically
- Assign prompts from Glencoe Literature Writing Workshops or create your own prompts!
- Manage demographic data, assign tests and run a variety of progress monitoring reports using the program's management system.

Literature Online: Writing and Research Resources (glencoe.com)

- Annotated Writing Models
- Interactive Writing Models
- Writing and Research Handbook
- Research Tips and Strategies
- Graphic Organizers
- Transition Bank
- Grammar Troubleshooter
- Sentence-Combining Practice
- Editing and Proofreading Marks
- Publishing Options

Speaking, Listening and Viewing

Skill Level Up! A Skills-Based Language Arts Game CD-ROM

- Analyzing Persuasive Techniques
- Listening Critically
- Examining Visuals in Literature and Media: Maps, Charts, Graphs
- Examining Visuals in Literature and Media: Visual Techniques

Student Presentation Builder

- Assign additional Unit-based multimedia presentation projects
- Includes a PowerPoint™ tutorial, a PowerPoint™ presentation template, and an image bank
- Available on StudentWorks Plus or via the Online Student Edition
- Teacher Guide is available on TeacherWorks Plus

Literature Online: Speaking, Listening, and Viewing Resources (glencoe.com)

- Project Ideas and Templates
- Presentation Tips and Strategies

Media Literacy

Glencoe Media Workshop DVD

- Engage students in the study and critical review of media from film footage of important events in history to analysis of commercials
- English and Spanish subtitles

Student Media Toolkit

- Provides additional interactive media analysis activities
- Includes media generator tools

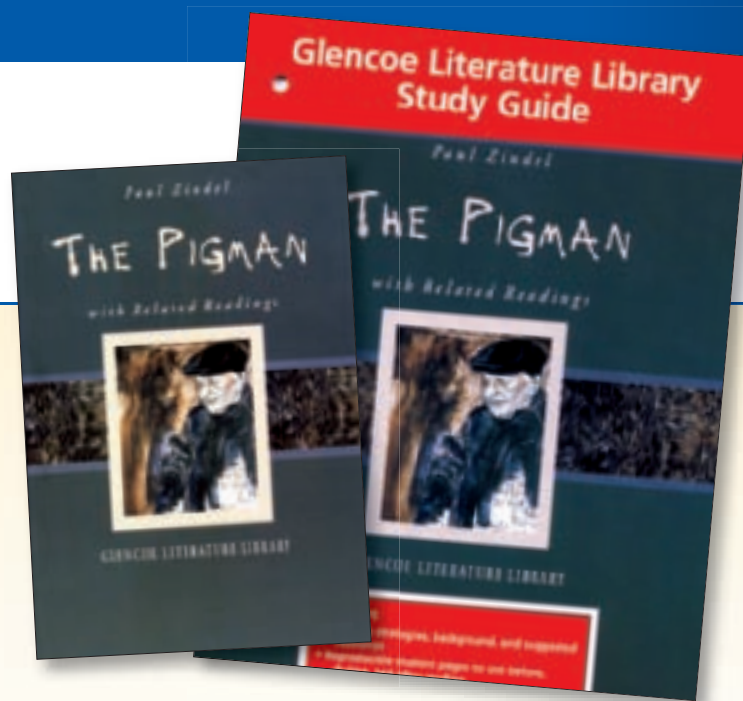
Literature Online: Media Literacy Resources

- (glencoe.com)
- Media Analysis Guides
 - Project Ideas

Library Resources

Glencoe Literature Library

This collection of hardcover books includes full-length novels, novellas, plays, and works of nonfiction. Each Glencoe Literature Library volume consists of at least one complete extended-length reading accompanied by several related readings from a broad range of genres, such as short stories, poems, essays, or informational articles. In addition, a separate Study Guide for each Glencoe Literature Library book provides teaching notes and reproducible activity pages for students. Students may also find these activity pages on the Glencoe Web site <http://www.glencoe.com>.



Across Five Aprils by Irene Hunt **DRP 59**

The Adventures of Tom Sawyer by Mark Twain **DRP 55**

Anne Frank Remembered: The Story of the Woman Who Helped to Hide the Frank Family
by Miep Gies and Alison Leslie Gold **DRP 57**

Bearstone by Will Hobbs **DRP 51**

Bridge to Terabithia by Katherine Paterson **DRP 50**

The Call of the Wild by Jack London **DRP 62**

Cezanne Pinto by Mary Stoltz **DRP 54**

A Christmas Carol by Charles Dickens **DRP 60**

The Clay Marble by Minfong Ho **DRP 49**

Dandelion Wine by Ray Bradbury **DRP 56**

Dogsong by Gary Paulsen **DRP 51**

Dragonwings by Lawrence Yep **DRP 54**

The Friends by Rosa Guy **DRP 51**

A Gathering of Days: A New England Girl's Journal 1830–1832
by Joan W. Blos **DRP 56**

The Glory Field by Walter Dean Myers **DRP 51**

Hatchet by Gary Paulsen **DRP 54**

High Elk's Treasure by Virginia Driving Hawk Sneve

Homecoming by Cynthia Voigt **DRP 48**

The House of Dies Drear by Virginia Hamilton **DRP 49**

I, Juan de Pareja by Elizabeth Borton de Treviño **DRP 58**

Island of the Blue Dolphins by Scott O'Dell **DRP 53**

Jacob Have I Loved by Katherine Paterson **DRP 52**

Johnny Tremain by Esther Forbes **DRP 55**

Journey to Jo'burg by Beverly Naidoo **DRP 50**

Julie of the Wolves by Jean Craighead George **DRP 55**

Letters from a Slave Girl by Mary E. Lyons **DRP 51**

Letters from Rifka by Karen Hesse **DRP 49**

Little Women by Louisa May Alcott **DRP 60**

Lupita Mañana by Patricia Beatty **DRP 53**

Missing May by Cynthia Rylant **DRP 53**

Mrs. Frisby and the Rats of NIMH by Robert O'Brien **DRP 52**

Number the Stars by Lois Lowry **DRP 52**

The Pigman by Paul Zindel **DRP 55**

Shabanu: Daughter of the Wind
by Suzanne Fisher Staples **DRP 54**

Shiloh by Phyllis Reynolds Naylor **DRP 50**

The Slave Dancer by Paula Fox **DRP 55**

So Far from the Bamboo Grove
by Yoko Kawashima Watkins **DRP 50**

Souder by William H. Armstrong **DRP 53, CRL 9**

The Summer of the Swans by Betsy Byars **DRP 50**

Taking Sides by Gary Soto **DRP 52**

There's a Girl in My Hammerlock by Jerry Spinelli **DRP 46**

Treasure Island by Robert Louis Stevenson **DRP 56**

The True Confessions of Charlotte Doyle by Avi **DRP 52**

Tuck Everlasting by Natalie Babbitt **DRP 56**

The View from Saturday by E.L. Konigsburg **DRP 53**

Walk Two Moons by Sharon Creech **DRP 49**

Where the Red Fern Grows by Wilson Rawls **DRP 47**

Winter Thunder and The Christmas of the Phonograph Records
by Mari Sandoz

The Witch of Blackbird Pond by Elizabeth George Speare **DRP 57**

A Wrinkle in Time by Madeleine L'Engle **DRP 51**

UNIT ONE

Skills Scope and Sequence

Readability Scores Key: **Dale-Chall**/DRP/**Lexile**

PART 1: Friends and Family

Selections and Features	Literary Elements
BQ Focus Fish Cheeks , by Amy Tan 6.0/53/910 pp. 2–6	Point of View TE p. 6
Folktale The Wise Old Woman , by Yoshiko Uchida 5.6/51/930 pp. 8–17	Narrator and Point of View SE p. 9
Short Story Amigo Brothers , by Piri Thomas 6.0/55/890 pp. 18–35	Plot SE p. 19 Characterization TE p. 30 Suspense TE p. 30 Narrator and Point of View (review), SE p. 34
Grammar Workshop pp. 36–37	
Short Story Rikki-Tikki-Tavi , by Rudyard Kipling 6.2/54/970 pp. 38–59	Setting SE p. 39 Mood TE p. 50 Plot (review) SE p. 58
Poem The Highwayman , by Alfred Noyes pp. 60–69	Narrative Poetry SE p. 61 Rhyme Scheme TE p. 66 Setting (review) SE p. 68
Vocabulary Workshop p. 70	

PART 2: Me, Myself, and I

Selections and Features	Literary Elements
Short Story The Good Samaritan , by René Saldaña, Jr. 4.6/48/730 pp. 72–83	Plot SE p. 73 Conflict TE p. 74 Characterization TE p. 76
Genre Focus pp. 84–85	Short Story SE pp. 84–85 Theme TE p. 84
Fables The Lark and Her Children 5.2/50/770 and The Travelers and the Bear 6.0/52/890 , by Aesop, retold by Jerry Pinkney pp. 86–89	Fable SE p. 86

Reading Skills and Strategies	Vocabulary	Writing Grammar	Speaking, Listening, and Viewing
Visualize TE p. 4		Write a Character Sketch TE p. 4 Write a Summary SE p. 6	
Identify Cause-and-Effect Relationships SE p. 9 Identify Climax TE p. 14 Identify Author's Purpose TE p. 16	Word Usage SE p. 17	Write a Persuasive Speech TE p. 10 Write a Folktale TE p. 12 Write a Journal Entry SE p. 17	
Connect to Personal Experience SE p. 19 Evaluate TE p. 24 Draw Conclusions TE pp. 28, 32	Slang TE p. 32 Context Clues SE p. 34 Academic Vocabulary SE p. 34	Research and Report TE p. 22 Write a Script TE p. 29 Action and Linking Verbs SE p. 35	Literature Groups SE p. 35
		Sentence Combining SE pp. 36–37 Commas and Conjunctions TE p. 36	
Identify Sequence SE p. 39 Make an Inference TE p. 46 Identify Author's Purpose TE p. 46 Identify Bias TE p. 48	Word Usage SE p. 58 Academic Vocabulary SE p. 58	Write a Summary SE p. 59 Verb Tense SE p. 59	Analyze a Video TE p. 42 Interview TE p. 54
Summarize SE p. 61 Predict TE p. 62	Language Resources TE p. 66 Academic Vocabulary SE p. 68	Create a Comprehension Chart TE p. 62	Analyze Repetition TE p. 64 Choral Reading SE p. 69
	Context Clues SE p. 70		

Reading Skills and Strategies	Vocabulary	Writing Grammar	Speaking, Listening, and Viewing
Visualize SE p. 73	Synonyms SE p. 83	Use Personification TE p. 78 Write a Journal Entry SE p. 83	Build Fluency TE p. 80 Performance TE p. 82
Graphic Organizers SE p. 85			
Infer TE p. 88	Academic Vocabulary SE p. 89	Write a Scene SE p. 89	Performance TE p. 88

UNIT ONE

PART 2: Me, Myself, and I

Selections and Features	Literary Elements
Folktale The Force of Luck , retold by Rudolfo A. Anaya 6.0/56/860 pp. 90–103	Character SE p. 91
Poem Rosa , by Rita Dove pp. 104–106	Characterization SE p. 104
Social Perspective <i>from</i> Rosa Parks: My Story , by Rosa Parks with Jim Haskins 5.0/50/840 pp. 107–110	

PART 3: Extraordinary Individuals

Selections and Features	Literary Elements
Short Story Seventh Grade , by Gary Soto 5.3/52/730 pp. 112–123	Description SE p. 113 Similes TE p. 116 Character (review) SE p. 122
Short Story Thank You, M'am , by Langston Hughes 5.3/49/850 pp. 124–133	Characterization SE p. 125 Description (review) SE p. 132
Folktale We Are All One , by Laurence Yep 4.8/51/750 pp. 134–143	Theme SE p. 135 Symbolism TE p. 140
Informational Text TIME: Fireproofing the Forests , by J. Madeleine Nash 7.0/66/1230 pp. 144–149	
Comparing Literature The Rider (poem), by Naomi Shihab Nye and I'll Walk the Tightrope (poem), by Margaret Danner pp. 150–153	Theme SE p. 150 Metaphor TE p. 152
Writing Workshop pp. 154–159	
Speaking, Listening, and Viewing Workshop p. 160	
Unit Challenge p. 161	
Independent Reading pp. 162–163	
Assessment pp. 164–169	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Analyze Plot SE p. 91 Summarize TE p. 100	Vocabulary Practice SE p. 103	Revise TE p. 96 Write a Summary SE p. 103	Presentation TE p. 94
		Write a Journal Entry SE p. 106	
Analyze Social Context SE pp. 107–110		Write a Character Sketch TE p. 110	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Make Inferences About Characters SE p. 113 Analyze Author's Voice TE p. 114	Context Clues SE p. 122 Academic Vocabulary SE p. 122	Apply Description SE p. 123 Quotation Marks SE p. 123	
Analyze Setting SE p. 125 Analyze and Evaluate Art TE p. 128	Word Usage SE p. 132 Academic Vocabulary SE p. 132	Research and Report TE p. 126 Verb Tenses SE p. 133 Apply Imagery SE p. 133	
Interpret Plot Events SE p. 135 Clarify TE p. 138	Word Usage SE p. 143	Write a Blurb SE p. 143	Tell a Story TE p. 142
Preview SE p. 144 Determine Main Idea and Details SE p. 144		Write a Letter TE p. 148	
Compare and Contrast SE p. 150		Write a Comparison-Contrast Essay SE p. 153	
		Punctuate Dialogue SE p. 159	Presentation SE p. 159
			Use Body Language TE p. 160
		Write a Handbook SE p. 161	
Preview and Predict TE p. 162		Write a Review SE p. 163	
		Write an Essay SE p. 169	

UNIT ONE

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Unit 1 Launcher

Daily Language Transparency 1

Or tell students to draw three overlapping circles. Have each student list himself or herself in the center circle. In the second circle, have the student list family members on whom he or she can rely. In the third circle, have the student list supportive friends and adults, such as coaches and teachers.

 For School-to-Home Activities, see Unit 1 Teaching Resources, pp. 5–11.

 For independent novel study, see Novel Companion pp. 1–50.

View the Photograph

Ask students to study the photograph. Point out that the figures represent different age groups and genders.

Ask: **Do you count on people of different ages for specific things?**
Explain your response.

WHOM Can You Count On?



Unit Objectives

Literary Elements

- Analyzing narrator and point of view
- Analyzing plot
- Analyzing setting
- Analyzing narrative poetry
- Analyzing short story
- Analyzing fable
- Analyzing character
- Analyzing description
- Analyzing characterization
- Analyzing theme

Reading Skills and Strategies

- Identifying cause-and-effect relationships
- Connecting to personal experience
- Identifying sequence
- Summarizing
- Visualizing
- Making inferences about characters
- Distinguishing fact and opinion
- Interpreting plot events
- Previewing
- Determining main ideas and supporting details

Writing

- Writing a narrative

Grammar

- Understanding sentence combining

Vocabulary

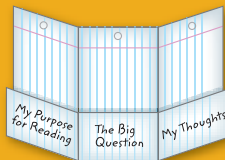
- Understanding context clues

THE BIG Question

“Some say we are responsible for those we love. Others know we are responsible for those who love us.”

—NIKKI GIOVANNI

FOLDABLES®
Study Organizer



Throughout Unit 1, you will read, write, and talk about the **BIG Question**—**“Whom Can You Count On?”** Use your Unit 1 **Foldable**, shown here, to keep track of your ideas as you read. Turn to the back of this book for instructions on making this **Foldable**.

1

Focus

Summary

In the autobiographical story that follows, Amy Tan describes an event that occurred when she was fourteen years old and in love with a minister's son. Amy's mother invites the minister's family over for Christmas Eve dinner. Amy is humiliated and embarrassed by the Chinese food and by her relatives' table manners.

About the Quote

In this quote, Nikki Giovanni connects love and responsibility. The African American writer distinguishes between those whom we love and those who love us. Of course, the two groups of people may overlap. Consider that friends whom we love may knowingly lead us astray, sometimes into dangerous predicaments. People who truly love us, such as family members, will try to prevent us from doing anything dangerous, immoral, or illegal. Giovanni suggests that we have a responsibility to those who love, care for, and protect us.

For diagnostic assessment, see Assessment Resources, pp. 1–6.

For Foldable pattern, see Unit 1 Teaching Resources, pp. 3–4.

Unit Resources

Print

- Student and Teacher Editions, pp. 1–169
- Unit 1 Teaching Resources, pp. 1–212
- Bellringer Option Transparencies: Selection Focus 1–3; Daily Language Practice 1–32
- Interactive Read and Write (On Level, Approaching, EL), pp. 1–80
- Novel Companion, pp. 1–50
- Assessment Resources, pp. 1–6, 29–50

Technology

- TeacherWorks Plus CD-ROM
- StudentWorks Plus CD-ROM
- Literature Launchers Pre-Reading Videos DVD, Unit 1
- Literature Online, www.glencoe.com
- Progress Reporter Online Assessment and ExamView Assessment Suite CD-ROM
- Glencoe Interactive Vocabulary CD-ROM
- Listening Library Audio CD
- Classroom Presentation Toolkit CD-ROM
- Literature Library Teacher Resources CD-ROM
- BookLink CD-ROM
- Skill Level Up CD-ROM

Focus

Why Is It Important?

The inquiry-based approach to learning organizes information and skills around essential questions that engage students in purposeful learning. The Big Question in this unit asks students to think about people in their lives on whom they can count. Have students write a short paragraph describing one person they count on.

What You'll Read

In this unit, students consider who it is that they count on. To do so, they will read fiction such as folktales, short stories, and fables. They will also read poems and autobiographies. All of these texts illustrate the many ways that people count on one another.

What You'll Write

As they read the selections in this unit, students will take notes on them in their Unit 1 Foldable. At the end of the unit, they will use the notes as they write a fictional narrative and compose either a chart or handbook. Both will be related to the Big Question.

WHOM Can You Count On?

There are people in the world you can count on. You turn to these people for help and support. You may count on your family members or elders. You probably depend on your teacher or a best friend. You may not realize that you count on other people, too—such as the farmers who grow your food or the postal workers who deliver your mail. Sometimes, you also have to rely on yourself.

As you read this unit, think about the people you count on:

- Friends and Family
- Me, Myself, and I
- Extraordinary Individuals

What You'll Read

In this unit, you'll focus on reading **fiction**, such as short stories, folktales, and fables. Works of fiction tell stories about imaginary characters and events. By reading fiction, you share in the characters' discoveries about themselves, the world, and life. The fiction and other types of writing in this unit will help you find answers to the Big Question.

What You'll Write

As you explore the Big Question, you'll write notes in your Unit **Foldable**. Later, you'll use these notes to complete two writing assignments related to the Big Question.

1. Write a Fictional Narrative

2. Choose a Unit Challenge

- **On Your Own Activity:** Create a Chart
- **Group Activity:** Write a Handbook

What You'll Learn

Literary Elements

narrator and point of view
plot
setting
narrative poetry
short story
fable
character
description
characterization
theme

Reading Skills and Strategies

identify cause-and-effect relationships
connect to personal experience
identify sequence
summarize
visualize
analyze plot
make inferences about characters
analyze setting
distinguish fact and opinion
interpret plot events
preview
determine main idea and supporting details

2 UNIT 1 Whom Can You Count On?

What You'll Learn

The **Literary Elements** and the reading strategies in this unit have been selected because they are particularly helpful in reading the featured genres, especially the short stories, folktales, and fables.

Each selection provides opportunities for students to become familiar with the literary elements and practice and develop the **Reading Strategies**.

Explore the BIG Question

Fish Cheeks

Amy Tan

I fell in love with the minister's son the winter I turned fourteen. He was not Chinese, but as white as Mary in the manger. For Christmas I prayed for this blond-haired boy, Robert, and a slim new American nose.

When I found out that my parents had invited the minister's family over for Christmas Eve dinner, I cried. What would Robert think of our shabby *Chinese* Christmas? What would he think of our noisy *Chinese* relatives who lacked proper American manners? What terrible disappointment would he feel upon seeing not a roasted turkey and sweet potatoes but Chinese food?

On Christmas Eve I saw that my mother had outdone herself in creating a strange menu. She was pulling black veins out of the backs of fleshy prawns. The kitchen was littered with appalling¹ mounds of raw food: A slimy rock cod with bulging fish eyes that pleaded not to be thrown into a pan of hot oil. Tofu,² which looked like stacked wedges of rubbery white sponges. A bowl soaking dried fungus back to life. A plate of squid, their backs crisscrossed with knife markings so they resembled bicycle tires.

And then they arrived—the minister's family and all my relatives in a clamor³ of doorbells and rumbled

¹ **Appalling** means "shocking" or "horrifying."

² **Tofu** (tō' fōō) is a protein-rich food made from soybeans and used in soups, salads, and stir fries.

³ A **clamor** is a loud, continuous noise.

Set a Purpose for Reading

Read "Fish Cheeks" to see who Amy Tan learns to count on.

1

BQ BIG Question

Why is Amy nervous about counting on her family?

UNIT ONE

Teach

Set a Purpose for Reading

Explain to students that an autobiography is the story of a person's life that is written by that very person. Diaries, letters, journals, and memoirs are kinds of autobiographical writing. In this autobiographical short story, Amy Tan tells about an event that occurred when she was fourteen years old and in love with a minister's son.

BQ BIG Question | 1

Amy is nervous that her family will embarrass her in front of Robert.

ENGLISH LEARNERS Point out that Amy is embarrassed over her family's lack of American table manners.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6
DRP: 53
Lexile: 910

Fish Cheeks EXPLORE THE BIG QUESTION 3

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Show students photographs cut from magazines or downloaded from Internet sites of prawns, cod, tofu, mushrooms, and squid. Have students use descriptive words, including those from the text, to tell about these items. Point out that many descriptive words appeal to the senses.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Tell students that writers often describe unfamiliar items, such as tofu or cut squid, by comparing them to familiar things such as sponges or bicycle tires. To develop **reading fluency**, have students echo-read each sentence as you read the paragraph about food. Then, ask students to identify what tofu and sponges and cut squid and bicycle tires have in common.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Sensory Writing Point out that Tan uses sensory language to describe the meal. The words *fleshy*, *slimy*, and *bulging* appeal to readers' senses of sight, hearing, touch, smell, or taste. Have students write descriptive paragraphs in which they use sensory language to describe holiday meals.

UNIT ONE

Teach

BQ BIG Question | 1

Students may understand Tan's embarrassment or judge her for her lack of cultural pride.

APPROACHING Make sure that students understand why Amy wants to disappear before asking them to evaluate her reaction.

View the Art

Sweet-and-sour whole fish is a popular Chinese dish that originated in north-central China's Henan province. To use proper etiquette when eating the dish, a person should not turn the fish over because doing so evokes the image of a capsized boat and symbolizes bad luck.

Teaching Note

African American Vernacular

English Point out to students the possessive noun "minister's" followed by the noun "son" in the first sentence of this story. Help students recognize and produce the 's marker of possession between two nouns.



Christmas packages. Robert grunted hello, and I pretended he was not worthy of existence.

Dinner threw me deeper into despair. My relatives licked the ends of their chopsticks and reached across the table, dipping them into the dozen or so plates of food. Robert and his family waited patiently for platters to be passed to them. My relatives murmured with pleasure when my mother brought out the whole steamed fish. Robert grimaced.⁴ Then my father poked his chopsticks just below the fish eye and plucked out the soft meat. "Amy, your favorite," he said, offering me the tender fish cheek. I wanted to disappear.

At the end of the meal my father leaned back and belched loudly, thanking my mother for her fine cooking. "It's a polite Chinese custom to show you are satisfied," explained my father to our astonished guests. Robert was looking down at his plate with a reddened face. The minister managed to muster up a quiet burp. I was stunned into silence for the rest of the night.

After everyone had gone, my mother said to me, "You want to be the same as American girls on the outside." She handed me an early gift. It was a

⁴ Robert *grimaced*, or twisted his face, showing his displeasure.

BQ BIG Question

What do you think of Amy's reactions to her relatives?

4 UNIT 1 Whom Can You Count On?



Writing Practice

PARTNERS **Character Sketch** Point out that readers learn about Tan through her thoughts, words, and actions. Readers also learn about her by the way she describes events and other characters. Have student

pairs complete character charts, noting examples of Tan's thoughts, words, actions, and descriptions. Then, ask students to use the information in their charts to write descriptions of Tan.

Reading Practice

Visualize Tan's sensory language lends itself to visualization. The many sight details should help students form mental pictures of the characters and the setting. Encourage students to illustrate the Christmas Eve dinner, labeling details with words and phrases from the story.

miniskirt in beige tweed. “But inside you must always be Chinese. You must be proud you are different. Your only shame is to have shame.”

And even though I didn’t agree with her then, I knew that she understood how much I had suffered during the evening’s dinner. It wasn’t until many years later—long after I had gotten over my crush on Robert—that I was able to fully appreciate her lesson and the true purpose behind our particular menu. For Christmas Eve that year, she had chosen all my favorite foods. 🍽️

2

BQ BIG Question

In what way is Amy’s mother supportive of her?

3

BQ BIG Question

Whom has Amy learned to count on?



Asian Woman with Hair Comb. Todd Davidson.

View the Art What words would you use to describe the woman in this artwork? Do the same words apply to the story’s narrator?

Fish Cheeks EXPLORE THE BIG QUESTION 5

Approaching Level

UNIVERSAL ACCESS



Established Make sure that students understand that the narrator is an adult who is retelling a significant event from her childhood. Help students identify story clues that help readers identify the narrator’s perspective. Lead students to discuss how this perspective affects the story. Read the

final paragraph aloud. Ask how the story would be different if it ended with Tan’s mother’s words. Make sure that students understand that the adult perspective allows the narrator to assess the significance of the event.

Teach**BQ** BIG Question | 2

Her mother encourages Tan to be proud of being different.

ADVANCED Point out to students that Tan’s mother directly states the theme of the story. **Ask:** **What does Tan’s mother mean when she says “Your only shame is to have shame”?** (Possible response: Amy should feel bad only about disrespecting her heritage and culture.)

BQ BIG Question | 3

Tan has learned that she can count on her family. The mother takes the time to prepare all of the daughter’s favorite foods for the holiday dinner.

APPROACHING Help students understand the story’s theme by having them list their own personal attributes. Then, lead students to explain whether these attributes do or do not inspire pride.

View the Art

The woman seems confident and proud of her heritage. The narrator is starting to develop confidence and appreciate the beauty of being different.

English Learners

UNIVERSAL ACCESS



PARTNERS **Advanced** Tell students that, after reading, they should summarize the main events of a story. This practice will help students reinforce their comprehension. Have student pairs take turns using detailed sentences to describe orally the plot, setting, and characters in the story.

Assess

Ask students why answering the Big Question is important. Consider sharing your own ideas.

Respond and Think Critically

1. Tan's family invites her friend Robert's family to a holiday dinner. Tan's mother goes to a great deal of trouble to prepare the meal. At dinnertime, Tan is embarrassed because the dinner is a traditional Chinese meal. She is further embarrassed when her father expresses his appreciation for the meal in a traditional way by belching. After the guests leave, her mother gives Tan a miniskirt. She also tells her daughter to remember and celebrate her heritage. Only many years later does Tan realize her mother's wisdom. She also realizes that her mother had served Tan's favorite foods.
2. Tan fears that Robert and his family will judge her family's traditions negatively.
3. Students may respond that, although foods and traditions are different, many holiday celebrations center on family.
4. Mrs. Tan tells her daughter that it's important to remember who she is inside and that Amy should be proud to be different.

Writing

Students' responses should include

- main ideas
- important details

Students may finish the topic sentence in this way: *Amy Tan was embarrassed when her family entertained her friend's family for a holiday dinner.*

After You Read

Respond and Think Critically

1. Use your own words to describe the most important events of the Tans' Christmas Eve dinner. [\[Summarize\]](#)
2. Why is Amy so upset about entertaining Robert's family? Explain. [\[Interpret\]](#)
3. Compare your family's holiday traditions with Amy Tan's. What foods does your family prepare, and what traditions do you follow? [\[Compare\]](#)
4. In addition to the miniskirt, what gift does Amy's mother give Amy? Explain. [\[Analyze\]](#)



Writing

Write a Summary Write a one-paragraph summary about the selection. You may want to begin your summary with this topic sentence:

Amy Tan was embarrassed when _____.

In your summary, use your own words to explain the story's main ideas and important details. Your summary should also tell what you think is the meaning of the story.



Learning Objectives

For page 6

In this assignment, you will focus on the following objective:

Writing: Writing a summary.

Literature Online

Unit Resources For additional skills practice, go to glencoe.com and enter QuickPass code GL29763u1.

6 UNIT 1 Whom Can You Count On?

Literary Element Practice

Point of View The dinner in "Fish Cheeks" is described from young Tan's point of view. What do you think might be Robert's opinion about the foods served? Briefly describe the meal from Robert's point of view.

Part 1

Friends and Family



In the Cool of the Evening, 1994. Jessie Coates. Acrylic on masonite. Private Collection.

BQ BIG Question Whom Can You Count On?

What does the painting *In the Cool of the Evening* show about the family relaxing on the front porch? Why do you enjoy getting together with family members or friends you can count on?

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Explain that the title of the painting, *In the Cool of the Evening*, provides viewers with information about the setting. The time is sunset, when the heat of hot summer days abates. **Ask: Does the family live in the city or in the country? How do you know? Is the family wealthy or poor? How do you know? What season is it? How do you know?**

Advanced Learners

DIFFERENTIATED INSTRUCTION



Group Discussion In small groups, ask students to discuss in what way the economic circumstances implied might affect these family members' ability to rely on one another. Make sure that students make distinctions between financial reliance and emotional reliance. Have them discuss which kind of support they think is more valuable, and why.

UNIT ONE

Part 1: Friends and Family

Ask: Why can you rely on friends and family? (Possible response: We love and care for friends and family, and they love and care for us. People in loving relationships are trustworthy and faithful to one another.)

View the Art

Have students examine the details of the painting. **Ask: How might the people depicted in the painting be connected? Explain.** (Possible response: They are probably family or close friends. The figures appear unhurried and comfortable in their surroundings.)

BQ BIG Question

Possible responses: The family is engaged in quiet, intimate activities. This shows that they are close and at ease with one another. Students may enjoy spending time with family members and friends they can count on because they can share laughter and stories, make connections, and create memories.



For additional support for English Learners, see Unit 1 Teaching Resources, p. 19.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 2 and 3

Or ask: What words of wisdom or special experience has an older person shared with you? Discuss their responses.

Vocabulary

After reading the definitions and sample sentences, have student pairs write an interview in which the interviewer asks an older person to share a piece of advice for young people. Both the interviewer and the older person must use at least three of the vocabulary words.

For additional vocabulary practice, see Unit 1 Teaching Resources, pp. 28–29.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

The Wise Old Woman

Connect to the Folktale

Think about the role an older person, such as a grandparent, has had in your life.

Quickwrite Freewrite for a few minutes about what you have learned from that person. Explain how what you have learned has influenced your way of thinking.

Build Background

Folktales from around the world often follow a similar pattern. They begin with a dreamlike “once upon a time” or “in a land far away” that helps listeners or readers be carried away by the often fantastic events of the story.

- Characters are quickly introduced, and conflict appears early in the story. The characters are often in direct contrast to each other: one is very good and the other is terribly evil.
- Three events, riddles, or wishes often carry the plot along to the frequent conclusion of “happily ever after.”

Vocabulary

haughtily (hō’ tə lē) *adv.* in a way that shows too much pride in oneself and scorn for others (p. 10). *“The other team doesn’t stand a chance against us,” Lindsay said haughtily.*

banished (ban’ ish) *v.* forced to leave a country or community (p. 10). *The king banished anyone who went against his ruling.*

commotion (kə mō’ shən) *n.* noisy confusion (p. 14). *The musician’s appearance at the stage door caused a commotion among the fans.*

commended (kə mend’ ed) *v.* expressed approval of (p. 15). *The teacher commended the student on a job well done.*

undoubtedly (un dou’ tid lē) *adv.* without a question, definitely (p. 15). *This film is undoubtedly one of the best I’ve seen.*

Meet Yoshiko Uchida



“Although it is important for each of us to cherish our own special heritage . . . above everything else, we must all celebrate our common humanity.”

—Yoshiko Uchida

Writer and Folktale Collector

Yoshiko Uchida was born in California, but her parents taught her to love the folktales from their home country of Japan. As an adult, she traveled to Japan to collect folktales. Japanese culture became very important to her writing.

Literary Works Uchida published fiction, nonfiction, and folktale collections. She once expressed the hope that “all children, in whatever country they may live, have the same love of fun and a good story.”

Yoshiko Uchida was born in 1921 and died in 1992.

Literature Online

Author Search For more about Yoshiko Uchida, go to glencoe.com and enter QuickPass code GL29763u1.

8 UNIT 1 Whom Can You Count On?

English Learners

DIFFERENTIATED INSTRUCTION

Preteaching Vocabulary Introduce each word. For example, write *haughtily* on the board and read it aloud. Then have students chorally repeat the word three times.

Invite a volunteer to read the definition of *haughtily* on page 8. Ask students to paraphrase the definition in their own words. Read the example sentence. Ask students to describe how a person might say something haughtily. (*arrogant tone of voice, chin in the*

air, looking down his or her nose) Ask a volunteer to use some of these behaviors to haughtily reread the example from the definition: “The other team doesn’t stand a chance against us.”

Have each student write an original sentence that contains *haughtily*. Repeat this activity with the remaining vocabulary words.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Organize students into small groups, and have them read aloud the definitions of the vocabulary words. Then have groups create brief skits or pantomimes showing the meaning of each word. For example, for *banished*, group members may force one member to leave the room. Have groups do their skits or pantomimes for the class.

Set Purposes for Reading

BQ BIG Question

This folktale tells the story of a wise old woman in trouble. As you read, ask yourself, who can the wise old woman count on in a time of need?

Literary Element Narrator and Point of View

In literary works, the **narrator** is the person who tells the story. **Point of view** is the narrator's relationship to the story. In a story using **first-person point of view**, the narrator is a character in the story. The reader sees everything through that character's eyes. In a story with a **limited third-person point of view**, such as "The Wise Old Woman," the narrator is outside the story and reveals the thoughts and feelings of only one character. In a story with an **omniscient point of view**, the narrator is outside the story and may reveal any kind of information, along with the thoughts of several characters.

As you read, ask yourself, how do the narration and point of view affect details of characters and events?

Reading Skill Identify Cause-and-Effect Relationships

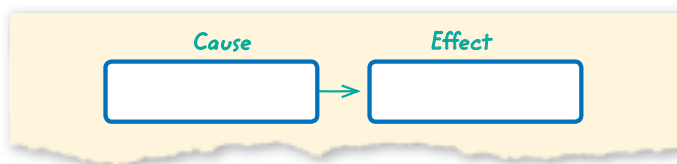
In a **cause-and-effect relationship**, one event or action causes another event or action. For example, a character does something wrong (cause) and then feels guilty about what he or she did (effect). The character may then try to correct the wrong that was done (a new effect caused by the character's feeling of guilt).

Identifying cause-and-effect relationships helps readers understand the reasons why events happen and why characters act in certain ways.

To identify cause-and-effect relationships,

- think about the connection between events or actions and the resulting outcomes
- ask yourself why things happen in the story and how events affect characters
- look for words and phrases, such as *because*, *so*, *since*, *if . . . then*, and *as a result of*, that signal cause and effect

As you read, use a graphic organizer like the one below to keep track of cause-and-effect relationships. Add more boxes, as needed, to show chains of causes and effects.



Learning Objectives

For pages 8–17

In studying this text, you will focus on the following objectives:

Literary Study:

Analyzing narrator.
Analyzing point of view.

Reading: Analyzing cause-and-effect relationships.

TRY IT

Identify Cause-and-Effect Relationships

Think about a decision that you made in the last day or two. What caused you to make that decision? What was the result? How might things be different if you had made another choice?

Before You Read

Focus

Summary

Long ago, a cruel lord rules a Japanese village. The lord orders that villagers over the age of seventy-one be taken to the mountains and left there. One farmer disobeys, keeping his mother hidden in his house. When another cruel lord tries to conquer the village by issuing three challenges, only the farmer's mother can answer the challenges and thus saves the village. The lord revokes his order out of respect for the wisdom of the village's older citizens.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 20–25.

Literary Element

Narrator and Point of View Tell students to read to discover which character's thoughts and feelings the narrator reveals. As they read, ask students to think about how a different point of view would affect the story.

Reading Skill

Identify Cause-and-Effect Relationships

Explain that an effect answers the question *What happened?* A cause answers the question *Why did that happen?*

TRY IT

Suggest that students use the graphic organizer to diagram the cause and effect of their decision and of an alternative decision.

The Wise Old Woman 9

English Learners

DIFFERENTIATED INSTRUCTION



Beginning To help students differentiate between first-person and third-person point of view, create a two-column chart on the board with the heads First Person and Third Person. Under First Person, write the first-person pronouns *I*, *me*, *my*, *mine*; and under Third Person write *he*, *she*, *him*, *her*, *his*, *they*, *them*, *their*. Then write *The narrator is a character in the story* under First Person and

The narrator is a voice outside the story under Third Person. Use the chart to teach the Literary Element. Check students' grasp of the concepts of narrator and point of view by asking them to explain them in simple sentences. Then read aloud the first paragraph of the story, and ask whether the narrator is a character in the story or a voice outside the story. Have students respond orally.

Teach

View the Art

Ike Gyokurano won renown as a painter in the Mid-Tokugawa period (1603–1867). She was taught to paint by her husband, the landscape and portrait artist Ike Taiga. Her husband was known for his large-scale screen paintings. **Ask:** How does the scene on this hanging reflect the setting of the story? (It shows mountains and forest and suggests the remote location of the village.)



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.6

DRP: 51

Lexile: 930

The Wise Old Woman

Adapted by Yoshiko Uchida



Landscape, Mid-Edo. Ike Gyokurano. Hanging scroll, ink and colors on silk, 44 1/8 x 19 3/16 in. Gift of the Asian Art Foundation of San Francisco, The Avery Brundage Collection. Asian Art Museum of San Francisco.

Many long years ago, there lived an arrogant and cruel young lord who ruled over a small village in the western hills of Japan. “I have no use for old people in my village,” he said **haughtily**. “They are neither useful nor able to work for a living. I therefore decree¹ that anyone over seventy-one must be **banished** from the village and left in the mountains to die.”

1

¹ When you **decree**, you make an official rule or decision.

Vocabulary

haughtily (hō'tə lē) *adv.* in a way that shows too much pride in oneself and scorn for others

banished (ban'ishd) *v.* forced a person to leave a country or community

10 UNIT 1 Whom Can You Count On?



Writing Practice

Persuasive Speech Ask students to think about the cruel lord's decree that elderly people be left in the mountains to die. What could they say to the lord to change his mind?

Ask students to write speeches meant to persuade the lord to rescind his decree. Remind students that an effective speech has the following elements:

- a clear statement of the speaker's position on the issue at hand
- solid reasons that support the speaker's position
- persuasive language that appeals both to reason and emotion
- a powerful summary that includes an appeal for action
- points that address counterarguments

Teach

Reading Skill

1

Identify Cause-and-Effect

Relationships The lord has decreed that anyone over the age of seventy-one must be banished from the village.



For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 27.

Literary Element

2

Narrator and Point of View

The narrator reveals the farmer's thoughts, signaling that the story is told from a third-person limited point of view.

ADVANCED Ask: **Why do you think the author chose this perspective?**

(Knowing the farmer's thoughts and feelings makes the reader sympathetic to the farmer. If the story were told from the lord's perspective, the reader would not know the farmer's thoughts.)



For additional literary element practice, see Unit 1 Teaching Resources, p. 26.

"What a dreadful decree! What a cruel and unreasonable lord we have," the people of the village murmured. But the lord fearfully punished anyone who disobeyed him, and so villagers who turned seventy-one were tearfully carried into the mountains, never to return.

Gradually there were fewer and fewer old people in the village and soon they disappeared altogether. Then the young lord was pleased.

"What a fine village of young, healthy and hardworking people I have," he bragged. "Soon it will be the finest village in all of Japan."

Now there lived in this village a kind young farmer and his aged mother. They were poor, but the farmer was good to his mother, and the two of them lived happily together. However, as the years went by, the mother grew older, and before long she reached the terrible age of seventy-one.

"If only I could somehow deceive the cruel lord," the farmer thought. But there were records in the village books and everyone knew that his mother had turned seventy-one.

Each day the son put off telling his mother that he must take her into the mountains to die, but the people of the village began to talk. The farmer knew that if he did not take his mother away soon, the lord would send his soldiers and throw them both into a dark dungeon to die a terrible death.

"Mother—" he would begin, as he tried to tell her what he must do, but he could not go on.

Then one day the mother herself spoke of the lord's dread decree. "Well, my son," she said, "the time has come for you to take me to the mountains. We must hurry before the lord sends his soldiers for you." And she did not seem worried at all that she must go to the mountains to die.

"Forgive me, dear mother, for what I must do," the farmer said sadly, and the next morning he lifted his mother to his shoulders and set off on the steep path toward the mountains. Up and up he climbed, until the trees clustered close and the path was gone. There was no longer even the sound of birds, and they heard only the

Identify Cause-and-Effect

Relationships What has caused the disappearance of old people in the village?

2

Narrator and Point of View

What does the narrator reveal to readers? What does this information tell you about the point of view of the story?

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Have students form small groups to read the selection. Assign the first two pages of the selection, and have students read and discuss them as a group. Then ask students to review the pages to identify the setting, or the time and place of the story, and its main characters. Call on students to describe the setting and to identify

the characters. Then ask students factual comprehension questions and ask them to respond orally in simple sentences. Assign further manageable sections of the selection, have students read and discuss them as a group, and continue to check students' understanding with factual questions.

Teach

View the Art

Like the old woman in the story, the woman in the painting might possess wisdom or experience that she keeps hidden from others until it is needed.

Painter and printmaker Ando Hiroshige (1797–1858) was best known for his landscapes, but also conveyed a sense of the period in which he lived in the figures he painted. Direct students' attention to the question on p. 12.

Political History

Japan The cruel lord's hegemony, the specter of his soldiers, and Lord Higa's threat of conquest all reflect Japan's history of rivalry among feudal lords and their samurai warriors.

soft wail of the wind in the trees. The son walked slowly, for he could not bear to think of leaving his old mother in the mountains. On and on he climbed, not wanting to stop and leave her behind. Soon, he heard his mother breaking off small twigs from the trees that they passed.

"Mother, what are you doing?" he asked.

"Do not worry, my son," she answered gently. "I am just marking the way so you will not get lost returning to the village."



Standing Beauty, 1851. Ando Hiroshige. Hanging scroll, ink and color on paper, 91.5 x 27.7 cm. The British Museum, London.

View the Art Notice the woman's posture and expression. What qualities might she have in common with the old woman in this story?

12 UNIT 1 Whom Can You Count On?



Writing Practice



Write a Folktale Encourage interested students to work in small groups to write a folktale that includes these elements:

- a good character and an evil character
- a conflict that includes three main events
- a "happily-ever-after" conclusion

Guide students in developing a plot with exposition, rising action, climax, falling

action, and resolution. Have students select an appropriate narrator and point of view, describe a particular setting, and develop the main characters. Encourage students to include dialogue as well as narration in their folktales to make the characters and events come alive for their audience. Invite students to read their folktales aloud to the rest of the class.

The son stopped. "Even now you are thinking of me?" he asked, wonderingly.

The mother nodded. "Of course, my son," she replied. "You will always be in my thoughts. How could it be otherwise?"

At that, the young farmer could bear it no longer. "Mother, I cannot leave you in the mountains to die all alone," he said. "We are going home and no matter what the lord does to punish me, I will never desert you again."

So they waited until the sun had set and a lone star crept into the silent sky. Then in the dark shadows of night, the farmer carried his mother down the hill and they returned quietly to their little house. The farmer dug a deep hole in the floor of his kitchen and made a small room where he could hide his mother. From that day, she spent all her time in the secret room and the farmer carried meals to her there. The rest of the time, he was careful to work in the fields and act as though he lived alone. In this way, for almost two years, he kept his mother safely hidden and no one in the village knew that she was there.

Then one day there was a terrible commotion among the villagers for Lord Higa of the town beyond the hills threatened to conquer their village and make it his own.

"Only one thing can spare you," Lord Higa announced. "Bring me a box containing one thousand ropes of ash and I will spare your village."

The cruel young lord quickly gathered together all the wise men of his village. "You are men of wisdom," he said. "Surely you can tell me how to meet Lord Higa's demands so our village can be spared."

But the wise men shook their heads. "It is impossible to make even one rope of ash, sire," they answered. "How can we ever make one thousand?"

"Fools!" the lord cried angrily. "What good is your wisdom if you cannot help me now?"

And he posted a notice in the village square offering a great reward of gold to any villager who could help him save their village.

BQ BIG Question

How does the farmer count on his mother? Do you think the mother is counting on her son to spare her?

Teach

BQ BIG Question

Possible responses: The farmer counts on his mother to protect him and to keep him from harm; the old woman expects her son to obey the decree, and is probably not counting on her son to spare her.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Explain to students that this story is told in the past tense, but the dialogue is in the present tense. English language learners may have difficulty switching between tenses. Explain to students that the narration of the story is in the past tense because the events of the story occurred long ago. The dialogue is in the present tense because it takes place during the time the events occurred.

Have students read the passage on page 13 that begins with "The cruel young lord ..." and ends with "... help me now?" Ask them to identify and list the past-tense verb forms. Next to each, tell them to write the correct present-tense form.

Teach

Reading Skill

1

Identify Cause-and-Effect

Relationships The lord gives the farmer gold because he believes that the farmer has solved Lord Higa's problem and saved the village.

APPROACHING Ask: **What causes a commotion in the village a few days later?** (Lord Higa issues a second challenge to the village.) Ask: **Was the village expecting a second demand? How do you know?** (No; Lord Higa said that the village would be spared if it gave him the thousand pieces of rope.)

Literary History

The Appeal of Folktales Passed down by word of mouth from person to person, generation to generation, folktales are the world's most popular stories. They are often told to reinforce the traditions and values of the culture that preserves them. The characters in folktales are frequently people with extraordinary powers or ordinary people who undergo unusual or seemingly impossible experiences.

But all the people in the village whispered, "Surely, it is an impossible thing, for ash crumbles at the touch of the finger. How could anyone ever make a rope of ash?" They shook their heads and sighed, "Alas, alas, we must be conquered by yet another cruel lord."

The young farmer, too, supposed that this must be, and he wondered what would happen to his mother if a new lord even more terrible than their own came to rule over them.

When his mother saw the troubled look on his face, she asked, "Why are you so worried, my son?"

So the farmer told her of the impossible demand made by Lord Higa if the village was to be spared, but his mother did not seem troubled at all. Instead she laughed softly and said, "Why, that is not such an impossible task. All one has to do is soak ordinary rope in salt water and dry it well. When it is burned, it will hold its shape and there is your rope of ash! Tell the villagers to hurry and find one thousand pieces of rope."

The farmer shook his head in amazement. "Mother, you are wonderfully wise," he said, and he rushed to tell the young lord what he must do.

1 "You are wiser than all the wise men of the village," the lord said when he heard the farmer's solution, and he rewarded him with many pieces of gold. The thousand ropes of ash were quickly made and the village was spared.

In a few days, however, there was another great **commotion** in the village as Lord Higa sent another threat. This time he sent a log with a small hole that curved and bent seven times through its length, and he demanded that a single piece of silk thread be threaded through the hole. "If you cannot perform this task," the lord threatened, "I shall come to conquer your village."

The young lord hurried once more to his wise men, but they all shook their heads in bewilderment.² "A needle cannot bend its way through such curves," they moaned. "Again we are faced with an impossible demand."

² **Bewilderment** means "confusion."

Vocabulary

commotion (kə mō'shən) *n.* noisy confusion

Identify Cause-and-Effect

Relationships Why does the lord give the farmer gold?

Reading Practice

Climax Explain that the climax is part of the plot, or story line. It marks the turning point in the story, an exciting moment that all the preceding events lead up to. Inform students that nearly every folktale has a climax because the plot centers on a problem, puzzle, or conflict that needs to be solved. Ask students to describe when they think

the climax of this story occurs. (*The climax occurs when the son tells the lord that it was his mother who answered all the challenges.*) Then discuss what makes the climax of the tale exciting. (*The suspense of not knowing what the lord might do when he hears that his decree has been disobeyed makes the climax exciting.*)

Teach

Reading Skill

2

Identify Cause-and-Effect Relationships Students may say that a long life has given the old woman the wisdom needed to solve Lord Higa’s challenges.

Teaching Note

Analyze Characterization Point out that the lord is characterized not only through description as a “cruel young lord” but also through what he says and does.
APPROACHING **Ask:** *What does the lord’s dialogue with his wise men reveal about him?* (It reveals that he is contemptuous of others, even his close advisers.) **Say:** *The lord also stamps his foot impatiently. What does such a gesture show?* (He is bossy, easily irritated, and self-centered.)

“And again you are stupid fools!” the lord said, stamping his foot impatiently. He then posted a second notice in the village square asking the villagers for their help.

Once more the young farmer hurried with the problem to his mother in her secret room.

“Why, that is not so difficult,” his mother said with a quick smile. “Put some sugar at one end of the hole. Then, tie an ant to a piece of silk thread and put it in at the other end. He will weave his way in and out of the curves to get to the sugar and he will take the silk thread with him.”

“Mother, you are remarkable!” the son cried, and he hurried off to the lord with the solution to the second problem.

Once more the lord **commended** the young farmer and rewarded him with many pieces of gold. “You are a brilliant man and you have saved our village again,” he said gratefully.

But the lord’s troubles were not over even then, for a few days later Lord Higa sent still another demand. “This time you will **undoubtedly** fail and then I shall conquer your village,” he threatened. “Bring me a drum that sounds without being beaten.”

“But that is not possible,” sighed the people of the village. “How can anyone make a drum sound without beating it?”

This time the wise men held their heads in their hands and moaned, “It is hopeless. It is hopeless. This time Lord Higa will conquer us all.”

The young farmer hurried home breathlessly. “Mother, Mother, we must solve another terrible problem or Lord Higa will conquer our village!” And he quickly told his mother about the impossible drum.

His mother, however, smiled and answered, “Why, this is the easiest of them all. Make a drum with sides of paper and put a bumblebee inside. As it tries to escape, it will

2 Identify Cause-and-Effect Relationships Why do you think the old woman finds Lord Higa’s challenges so easy?

Vocabulary

commended (kə mend'ed) v. expressed approval of

undoubtedly (un dou'tid lē) adv. without a question, definitely

Approaching Level

DIFFERENTIATED INSTRUCTION

WHOLE GROUP Emerging Few students will find the cruel young lord a sympathetic character. Ask students to predict what may happen to the lord at the end of the story. Have them provide support for their predictions, including details from the story, examples from other stories they have read, or life experiences they or others they know have had. On the board, list students’ predictions and support in a chart like that shown, for later reference.

What I Predict Will Happen	Why I Think So	What Actually Happens

Teach

Literary Element

1

Narrator and Point of View The third-person limited narrator's insight into the farmer's thoughts helps readers understand the true extent of his fears.

ADVANCED **Ask:** Does the lord know that the farmer fears him? How might he be able to tell? (The lord probably expects the villagers to fear him; the farmer trembles as he speaks.) **Ask:** How do you think the farmer interprets the lord's silence? (The farmer may interpret the lord's silence as a sign the lord is having a change of heart about his decree.)

Reading Skill

2

Identify Cause-and-Effect Relationships The lord has learned from the farmer's mother that older people can offer valuable wisdom and advice that younger people cannot.

Reading Skill

3

Identify Cause-and-Effect Relationships **Ask:** What causes Lord Higa to decide to let the villagers live in peace? (He is impressed by the villagers' wisdom.) **APPROACHING** **Ask:** Who deserves credit for the village's wisdom? (the old woman) Ask students whether the farmer's decision to disobey the lord is also an example of wisdom.

ADVANCED Have students work in pairs to define the abstract concept of wisdom, and share their definitions with the class.



To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 31–32.

buzz and beat itself against the paper and you will have a drum that sounds without being beaten."

The young farmer was amazed at his mother's wisdom. "You are far wiser than any of the wise men of the village," he said, and he hurried to tell the young lord how to meet Lord Higa's third demand.

When the lord heard the answer, he was greatly impressed. "Surely a young man like you cannot be wiser than all my wise men," he said. "Tell me honestly, who has helped you solve all these difficult problems?"

The young farmer could not lie. "My lord," he began slowly, "for the past two years I have broken the law of the land. I have kept my aged mother hidden beneath the floor of my house, and it is she who solved each of your problems and saved the village from Lord Higa."

1 He trembled as he spoke, for he feared the lord's displeasure and rage. Surely now the soldiers would be summoned³ to throw him into the dark dungeon. But when he glanced fearfully at the lord, he saw that the young ruler was not angry at all. Instead, he was silent and thoughtful, for at last he realized how much wisdom and knowledge old people possess.

2 "I have been very wrong," he said finally. "And I must ask the forgiveness of your mother and of all my people. Never again will I demand that the old people of our village be sent to the mountains to die. Rather, they will be treated with the respect and honor they deserve and share with us the wisdom of their years."

And so it was. From that day, the villagers were no longer forced to abandon their parents in the mountains, and the village became once more a happy, cheerful place in which to live. The terrible Lord Higa stopped sending his impossible demands and no longer threatened to conquer them, for he too was impressed. "Even in such a small village there is much wisdom," he declared, "and its people should be allowed to live in peace."

And that is exactly what the farmer and his mother and all the people of the village did for all the years thereafter. 🍌

3 To **summon** means "to send for or request the presence of someone."

16 UNIT 1 Whom Can You Count On?

Reading Practice



Identify Author's Purpose Explain that the author or storyteller's purpose in a folktale is often to teach a moral lesson. Ask students to share what they think the lesson of this folktale might be.

Suggest to students that the characters in this story have various prejudices or biases. Three of the main characters in the story—the

farmer, the lord of the village, and Lord Higa—experience growth by overcoming their prejudices.

Have students identify the prejudices of the farmer, the young lord, and Lord Higa and discuss why each character makes choices that require him to overlook or eliminate his biases.

Narrator and Point of View

How does the point of view affect your understanding of the farmer's thoughts and feelings?

Identify Cause-and-Effect Relationships

What has caused the village lord to change his mind about the old people in the village?

After You Read

Assess

 For additional assessment, see Assessment Resources, pp. 31–32.

Respond and Think Critically

1. The townspeople make one thousand ropes of ash by soaking ropes in salt water before burning them. They thread silk through a twisting hole in a log by tying the silk to an ant and putting sugar at one end of the hole. They make a drum that sounds without being beaten by making it out of paper and putting a bumblebee inside.
2. The wise men of the village are young and lack the old woman's experience and wisdom.
3. Power can be abused to everyone's detriment.
4. The old woman's thoughts, feelings, and views of other characters would be revealed.
5. The farmer defies the lord's decree because he cannot bear to leave his mother to die. Ultimately, his mother saves the village and causes the young lord to reverse his decree.
6. Possible responses: wisdom, patience, and dependability

Vocabulary Practice

1. an arrogant person
2. a member who never pays the fees
3. a student who scored well
4. a crowded stadium

Writing

Journal entries should reflect story details and an understanding of the lord's character.

After You Read

Respond and Think Critically

1. Name the three demands from Lord Higa and describe the wise old woman's solutions. **[Recall]**
2. Why do you think the wise men of the village are unable to solve Lord Higa's problems? Explain. **[Infer]**
3. What point does this folktale make about people who have power over others? Support your answer. **[Interpret]**
4. **Literary Element** **Narrator and Point of View** How might this story be different if it were told from the old woman's point of view? **[Analyze]**
5. **Reading Skill** **Identify Cause-and-Effect Relationships** Use your cause-and-effect graphic organizer to help you explain why the farmer goes against the lord's decree. Describe the effect of his decision. **[Analyze]**
6. **BQ** **BIG Question** Think about how the farmer depends on his mother, and how his mother depends on him. What are the qualities of someone who can be counted on? **[Connect]**

Vocabulary Practice

Respond to these questions.

1. Whom would you describe as behaving **haughtily**—a friendly person or an arrogant person?
2. Whom would you **banish** from a club—a member who never pays the fees or a member who volunteers to help out with events?
3. Whom would you **commend** after giving a test—a student who scored well or a student who failed?
4. Where would you be likely to hear a **commotion**—a library or a crowded stadium?

Writing

Write a Journal Entry Put yourself in the village lord's place on the day he realizes who is responsible for saving the village. As the lord, what might you think about your previous beliefs and actions? Describe your thoughts and feelings in a journal entry.

TIP

Interpreting

Here are some tips to help you interpret the moral or lesson of the story.

- Start by thinking about the village lord's decree. How do the villagers respond to it?
- Who is responsible for solving the challenges and saving the village?
- What lesson does the lord learn from the experience?

FOLDABLES **Study Organizer** Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

The Wise Old Woman 17

Advanced Learners

DIFFERENTIATED INSTRUCTION

PARTNERS **Solve Problems** Encourage students with logical or mathematical skills to work individually or with partners to devise alternative solutions to the challenges issued to the village. Suggest that they create models or visuals to demonstrate or illustrate the solutions they develop. Then have them present their alternative solutions to the class and respond to any questions their classmates have.

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

 For grammar practice, see Unit 1 Teaching Resources, p. 30.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher Selection Focus Transparency 6 Daily Language Practice Transparencies 4 and 5

Or have students create character webs for their best friends, noting physical characteristics, personality traits, and so on. **Ask:** *What are the qualities of a good friend?*

Vocabulary

Go over the sentences that appear after the definitions. Have students identify the context clues in each sentence.

For additional vocabulary practice, see Unit 1 Teaching Resources, p. 41.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Amigo Brothers

Connect to the Short Story

Think about a time when you had to compete against a good friend or a family member. The competition might have involved sports, grades, music, or another activity in which you and your friend or family member wanted the same thing.

Partner Talk With a partner, talk about a time when you competed against a friend or family member. How did this competition make you feel? Did you try your hardest to win? How did competing affect your relationship?

Build Background

In the story “Amigo Brothers,” Antonio and Felix are boxers. Here are some facts about boxing.

- Boxers compete in divisions, or groups, based on their weight. Antonio and Felix are in the light welterweight division. Boxers in that division weigh between 132 and 141 pounds.
- Amateur boxing matches are broken into three rounds. The ringing of a bell tells when a round is beginning or ending.
- The annual Golden Gloves national tournament is the most famous tournament in amateur boxing.

Vocabulary

devastating (dev'əs tāt'ing) *adj.* causing a lot of pain, damage, or destruction; overwhelming (p. 22).
The devastating drought ruined most of the farmer's crops.

wary (wār'ē) *adj.* cautious; on the alert (p. 24). *The mail carrier was wary of the large, barking dog.*

perpetual (pər pech'ō əl) *adj.* constant; unceasing (p. 26).
The perpetual rocking motion of the ship made Anthony ill.

improvised (im'prə vīzd') *v.* invented, composed, or did without preparation (p. 27). *Without a recipe, we improvised as we made the stew.*

evading (i vād'ing) *adj.* keeping away or avoiding (p. 32).
Evading the rain, we hurried to take shelter during the storm.

Meet Piri Thomas



“I said . . . ‘I got a mind; let’s see if I can use it,’ so I jumped into books.”

—Piri Thomas

Writing Changed His Life

Piri Thomas first began writing while serving a prison term for attempted armed robbery. Creative writing helped Thomas to escape his surroundings, combat stereotypes, and change his life. After his release from prison, he continued his writing career.

Literary Works Thomas is the author of stories, a play, and several autobiographies. His literary works are known for their use of the Spanish Harlem dialect and for the tough reality they portray.

Piri Thomas was born in 1928.

Literature Online

Author Search For more about Piri Thomas, go to glencoe.com and enter QuickPass code GL29763u1.

18 UNIT 1 Whom Can You Count On?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate the new vocabulary with known words and concepts.

- devastating** Ask students which would be devastating: missing the bus or having fire destroy their belongings.
- wary** Pantomime a mail carrier trying to deliver mail while being wary of a large barking dog. Have students tell how a wary person acts.

- perpetual** Draw the infinity symbol on the board. Point out that it has no beginning and no end.
- improvised** Ask students what they would do if they realized that they were supposed to put on a play but their group had forgotten to practice.
- evading** Describe the actions of a football receiver running down the field, catching the ball, and dodging tackles.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Read aloud the vocabulary words and their definitions. Have students create crossword puzzle clues for the words. You may want to provide students with an example to follow. After students have finished writing their clues, ask them to exchange their puzzles with a partner and complete the partner's puzzle.

Set Purposes for Reading

BQ BIG Question

Read “Amigo Brothers” to find out how two friends respond to a test of their friendship. As you read, ask yourself, how much can these two friends count on each other?

Literary Element Plot

Plot is the sequence of events in a story. A struggle between two opposing forces is usually at the center of a plot. This struggle is called **conflict**.

Conflict is an important part of a story because it moves the plot forward. An **external conflict** exists when a character struggles against some outside force, such as another person, nature, or society. A character who is torn between his or her own opposing feelings or goals experiences **internal conflict**.

As you read, ask yourself, are the conflicts Antonio and Felix face internal or external? Notice how the conflicts move the plot forward.

Reading Strategy Connect to Personal Experience

Connecting is finding the links between one thing and another. When you read, you can think about how the selection you are reading connects to your own personal experiences. Connecting is important because it helps you understand the world around you and what you read.

To connect what you read with your personal experiences, ask yourself

- Are the characters similar to anyone I know?
- Do I know anyone who has done what this character is doing?
- Have I been in this situation before?
- Have I felt this way before?

You may find it helpful to use a graphic organizer like the one below.

“Amigo Brothers”	My Connections
Characters	
Actions/Situations	
Feelings	

Learning Objectives

For pages 18–35

In studying this text, you will focus on the following objectives:

Literary Study:

Analyzing plot.
Analyzing conflict.

Reading Strategy: Connecting to personal experience.

TRY IT

Connect to Personal Experience

Have you ever read a book or seen a movie and been in the same situation or had the same feelings as a character? If you have, you connected what you saw or read with your own personal experiences.

Before You Read

Focus

Summary

Antonio and Felix, who are great friends and amateur boxers, both dream of one day being lightweight champion of the world. However, the two best buddies find that they must fight each other in the division finals. Only one will represent the Boys’ Club in the Golden Gloves Championship Tournament.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 33–38.

Literary Element

Plot As students read, have them record each conflict and identify whether it is internal or external.

Reading Strategy

Connect to Personal Experience

Have students list some experiences, traits, and so on. Then have each student meet with a partner to talk about what they have in common.

TRY IT

Encourage students to cite book or movie titles and explain connections with their own experiences.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 1–20
- Interactive Read and Write for English Learners, pp. 1–20
- Interactive Read and Write for Approaching Level Learners, pp. 1–20

Amigo Brothers 19

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Advanced** Have students work in small groups to complete simple plot diagrams. Include spaces and labels for characters, settings, and actions or events. Include transition words such as *first*, *second*, *then*, *next*, and *finally* in the plot section. Make sure that students understand that

they should include only the most important actions or events. If necessary, give students a prescribed number for plot entries. Then, have students use their charts and detailed sentences to orally explain the literary elements of plot, setting, and characters.

Teach

Reading Strategy

1

Connect to Personal Experience

Students should think about their own experiences of close friendship. Tell students that the word *amigo* is Spanish for *friend*.

ENGLISH LEARNERS Ask: **Why does Thomas use both Spanish and English in the title of the story?**

(Possible response: The title suggests that the story will be about the blending of cultures in some way.)



For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 40.

Cultural History

Boxing In ancient Greece, boxing was a popular sport and an Olympic event. Roman boxers wore metal-studded gloves that could kill their opponents. In the 1700s, boxing became popular in London, England. Fighters did not wear gloves. By the late 1800s, boxers began wearing gloves and focusing on skill and strength. Encourage interested students to research other facts about boxing. Students can display their information in the form of playbills for boxing matches.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6
DRP: 55
Lexile: 890



Piri Thomas

1 Antonio Cruz and Felix Varga were both seventeen years old. They were so together in friendship that they felt themselves to be brothers. They had known each other since childhood, growing up on the lower east side of Manhattan in the same tenement¹ building on Fifth Street between Avenue A and Avenue B.

Antonio was fair, lean, and lanky, while Felix was dark, short, and husky. Antonio's hair was always falling over his eyes, while Felix wore his black hair in a natural Afro style.

Each youngster had a dream of someday becoming lightweight champion of the world. Every chance they had the boys worked out, sometimes at the Boys Club on 10th Street and Avenue A and sometimes at the pro's gym on 14th Street. Early morning sunrises would find them running along the East River Drive, wrapped in sweat shirts, short towels around their necks, and handkerchiefs Apache style around their foreheads.

¹ A **tenement** is a kind of apartment building.

Connect to Personal Experience

In your experience, why do some friends feel as close as sisters or brothers?

20 UNIT 1 Whom Can You Count On?

Reading Practice

Visualize Tell students to close their eyes as you read aloud the second paragraph of the story. Then, build **reading fluency** by having students echo read each sentence as you read the paragraph aloud a second time. Ask students to visualize each boy's appearance. Invite students to sketch drawings of Antonio and Felix and ask volunteers to post their

drawings. Discuss similarities and differences among the sketches. Point out that the author guides readers' images of the boys but also leaves room for readers' interpretations. As students continue to read the story, post phrases, character traits, and student thoughts on note cards around the sketches.

Teach

Literary Element

2

Plot The conflict is external. The two friends will have to fight each other.

APPROACHING Ask: **What effect will this conflict have on the boys' friendship?** (Possible response: The boys may have trouble maintaining their friendship during this conflict.)

ADVANCED Ask: **What possible internal conflicts might develop as a result of this external conflict?** (Possible response: Both boys may be torn between loyalty to a friend and the desire to win.)

Vocabulary

3

APPROACHING As students read, have them replace each of the vocabulary words with synonyms. For example: "Antonio then beat the air with a barrage of body blows and short devastating (harmful) lefts with an overhand jaw-breaking right."



For additional literary element practice, see Unit 1 Teaching Resources, p. 39.

While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive. Between them, they had a collection of *Fight* magazines second to none, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own. If asked a question about any given fighter, they would immediately zip out from their memory banks divisions, weights, records of fights, knock-outs, technical knock-outs, and draws or losses.²

Each had fought many bouts representing their community and had won two gold-plated medals plus a silver and bronze medallion. The difference was in their style. Antonio's lean form and long reach made him the better boxer, while Felix's short and muscular frame made him the better slugger. Whenever they had met in the **ring** for sparring sessions,³ it had always been hot and heavy.

Now, after a series of elimination bouts,⁴ they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys Club in the Golden Gloves Championship Tournament.

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

One morning less than a week before their bout, they met as usual for their daily work-out. They fooled around with a few jabs at the air, slapped skin, and then took off, running lightly along the dirty East River's edge.

Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-twos followed by upper cuts to an imaginary jaw. Antonio then beat the air

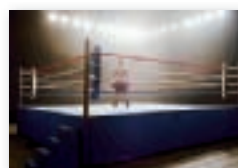
² A **knock-out** is when a boxer falls to the ground and does not stand up within a certain amount of time. In a **technical knock-out** (TKO), the boxer is judged to be physically unable to go on fighting. A TKO can be called by an official, the fighter, or the fighter's coach. A **draw** is when a fight is so close that neither boxer can be called the winner.

³ **Sparring sessions** are practice fights.

⁴ **Elimination bouts** are fights in a tournament; the winners advance to fight again, but the losers are eliminated from competition.

Visual Vocabulary

A boxing **ring** is a square area, bounded by ropes, in which boxing matches take place.



Plot Given the details in the story so far, what kind of conflict do you think is developing?

2

3

Amigo Brothers 21

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Beginning Tell students that city streets that move in the same direction may be consecutively labeled with numbers or letters. Have small groups of students use story details and grids to create maps of the setting. Have students label the following locations: lower east side of

Manhattan; tenement building on Fifth Street between Avenue A and Avenue B; Boys' Club on 10th Street and Avenue A; pro's gym on 14th street; East River Drive; and the dirty East River's edge. Then, have the members of each group use words and phrases to present its map and identify the settings.

Approaching Level

DIFFERENTIATED INSTRUCTION



PARTNERS Emerging Have a student write Antonio and Felix's problem on the board. Then, ask student pairs to write why the fight is a problem for Antonio and why the fight is a problem for Felix. Have each student in a pair focus on a different character. Ask volunteers to share their explanations, focusing on explanations for one character and then the other.

Teach

Reading Strategy

1

Connect to Personal Experience

Students should describe strategies they use to discuss difficult subjects with friends.

Teaching Note

African American Vernacular English

Point out to students that Antonio uses the word *ain't* as a negative indicator when speaking with Felix: "*It ain't natural not to think about the fight.*" Antonio also uses double negatives. Explain to students that while these forms might appear in dialogue or informal speech, they are not correct when writing or speaking formally. Help students revise Antonio's line. (*Possible answers: It isn't natural to forget about the fight. It is natural to think about the fight.*)

with a barrage of body blows and short **devastating** lefts with an overhand jaw-breaking right.

After a mile or so, Felix puffed and said, "Let's stop a while, bro. I think we both got something to say to each other."

1

Antonio nodded. It was not natural to be acting as though nothing unusual was happening when two ace-boon buddies⁵ were going to be blasting each other within a few short days.

They rested their elbows on the railing separating them from the river. Antonio wiped his face with his short towel. The sunrise was now creating day.

Felix leaned heavily on the river's railing and stared across to the shores of Brooklyn. Finally, he broke the silence.

"Man, I don't know how to come out with it."

Antonio helped. "It's about our fight, right?"

"Yeah, right." Felix's eyes squinted at the rising orange sun.

"I've been thinking about it too, *panin*. In fact, since we found out it was going to be me and you, I've been awake at night, pulling punches⁶ on you, trying not to hurt you."

"Same here. It ain't natural not to think about the fight. I mean, we both are *cheverote*⁷ fighters and we both want to win. But only one of us can win. There ain't no draws in the eliminations."

Felix tapped Antonio gently on the shoulder. "I don't mean to sound like I'm bragging, bro. But I wanna win, fair and square."

Antonio nodded quietly. "Yeah. We both know that in the ring the better man wins. Friend or no friend, brother or no . . ."

Felix finished it for him. "Brother. Tony, let's promise something right here. Okay?"

⁵ Here, **ace** means "best" and **boon** means "merry," so ace-boon buddies are best friends who share fun and good times.

⁶ **Panin** (pä'nēn) is American Spanish slang for "pal" or "buddy." **Pulling punches** means holding back on the strength of a punch.

⁷ **Cheverote** (che ve rō'tā) is American Spanish for "really cool; fine."

Vocabulary

devastating (dev'əs tāt'ing) *adj.* causing a lot of pain, damage, or destruction; overwhelming

Connect to Personal

Experience Have you ever had a difficult subject to discuss with a friend? How did you handle it?

Writing Practice

Research and Report Tell students that finding out more about the Golden Gloves tournaments will enhance their understanding of the importance of the fight between Felix and Antonio. Explain that professional boxing champions Joe Louis, Sugar Ray Leonard, and Muhammad Ali were also Golden Gloves champs.

Ask students to use the Internet and other resources to research the history of the Golden Gloves competition and to write brief reports detailing their findings. Ask students to explain what they learned about the characters of Felix and Antonio through their research.

Teach

BQ BIG Question

Some students may say that it will be difficult for the two to remain friends after the boxing match is over and one of them has won the fight.

ADVANCED Ask: **How do you think Felix and Antonio will treat each other in the ring? Give reasons for your answer.** (Possible answer: The boys are close friends and don't want to hurt each other. Still, they are serious boxers with big dreams, so I think they will fight as hard as they can. Only then will the fight be fair and show who is the better boxer.)

BQ BIG Question

Do you think that it will be possible for Antonio and Felix to remain friends after the fight?

"If it's fair, *hermano*, I'm for it." Antonio admired the courage of a tug boat pulling a barge five times its welterweight⁸ size.

"It's fair, Tony. When we get into the ring, it's gotta be like we never met. We gotta be like two heavy strangers that want the same thing and only one can have it. You understand, don'tcha?"

"Si, I know." Tony smiled. "No pulling punches. We go all the way."

"Yeah, that's right. Listen, Tony. Don't you think it's a good idea if we don't see each other until the day of the fight? I'm going to stay with my Aunt Lucy in the Bronx. I can use Gleason's Gym for working out. My manager says he got some sparring partners with more or less your style."

Tony scratched his nose pensively.⁹ "Yeah, it would be better for our heads." He held out his hand, palm upward. "Deal?"

"Deal." Felix lightly slapped open skin.

"Ready for some more running?" Tony asked lamely.

"Naw, bro. Let's cut it here. You go on. I kinda like to get things together in my head."

"You ain't worried, are you?" Tony asked.

"No way, man." Felix laughed out loud. "I got too much smarts for that. I just think it's cooler if we split right here. After the fight, we can get it together again like nothing ever happened."

The amigo brothers were not ashamed to hug each other tightly.

"Guess you're right. Watch yourself, Felix. I hear there's some pretty heavy dudes up in the Bronx. *Suavecito*,¹⁰ okay?"

"Okay. You watch yourself too, *sabe*?"¹¹

⁸ **Hermano** (ār măn'ō) is Spanish for "brother." A professional **welterweight** boxer weighs between 141 and 147 pounds

⁹ **Pensively** means "in a thoughtful or sad way."

¹⁰ **Suavecito** (soo äv'vā sē'tō) is American Spanish slang for "take it easy" or "be cool."

¹¹ **Sabe** (sā'bā) means "You know?"

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Intermediate Explain to students that an idiom is an expression with a meaning separate from the meanings of the individual words. Point out that the boys are "psyching up" for the fight. The Greek root *psych* means "mind." The boys are physically

ready for the fight, but they want to be mentally ready, too. So "psyching up" means "getting one's mind ready." Ask student pairs to use this information to discuss the meaning of the idiom "psyching out."

Approaching Level

DIFFERENTIATED INSTRUCTION

PARTNERS Emerging Explain that when reading the dialogue aloud, readers can use intonation and expression to convey the boys' mutual respect and internal conflicts. Model reading a section of dialogue. Have students read along chorally during a second reading. Then, have student pairs develop their **reading fluency** by reading a longer section of dialogue aloud. One student should read Antonio's lines and the other student should read Felix's lines.

Teach

Reading Strategy

1

Connect to Personal Experience

Felix connects with the character in the movie, a champion fighter, to help him visualize winning against Antonio.

Writer's Technique

Expressive Language The author uses the word *blasting* in the following sentence: *Felix saw himself in the ring, blasting Antonio against the ropes.* Point out that the author could have used a synonym such as *pushing* or *shoving*. Lead students to discuss why *blasting* is a better word. Make sure that students understand that the connotations of the word *blasting* (associations with fire or rockets) help readers visualize the scene.

Tony jogged away. Felix watched his friend disappear from view, throwing rights and lefts. Both fighters had a lot of psyching up¹² to do before the big fight.

The days in training passed much too slowly. Although they kept out of each other's way, they were aware of each other's progress via the ghetto grapevine.

The evening before the big fight, Tony made his way to the roof of his tenement. In the quiet early dark, he peered over the ledge. Six stories below the lights of the city blinked and the sounds of cars mingled with the curses and the laughter of children in the street. He tried not to think of Felix, feeling he had succeeded in psyching his mind. But only in the ring would he really know. To spare Felix hurt, he would have to knock him out, early and quick.

Up in the South Bronx, Felix decided to take in a movie in an effort to keep Antonio's face away from his fists. The flick was *The Champion* with Kirk Douglas, the third time Felix was seeing it.

The champion was getting the daylights beat out of him. He was saved only by the sound of the bell.

Felix became the champ and Tony the challenger.

The movie audience was going out of its head. The champ hunched his shoulders grunting and sniffing red blood back into his broken nose. The challenger, confident that he had the championship in the bag, threw a left. The champ countered with a dynamite right.

Felix's right arm felt the shock. Antonio's face, superimposed on the screen, was hit by the awesome force of the blow. Felix saw himself in the ring, blasting Antonio against the ropes. The champ had to be forcibly restrained. The challenger fell slowly to the canvas.

When Felix finally left the theatre, he had figured out how to psyche himself for tomorrow's fight. It was Felix the Champion vs. Antonio the Challenger.

He walked up some dark streets, deserted except for small pockets of **wary**-looking kids wearing gang colors.

¹² **Psyching** (sī'king) **up** means getting emotionally ready for a task.

Vocabulary

wary (wār'ē) *adj.* cautious; on the alert

Connect to Personal Experience

How does Felix's connection to the character in the movie help him prepare for the fight with Antonio?

24 UNIT 1 Whom Can You Count On?

Writing Practice

Word Choice Point out to students that Thomas uses informal language to create a story that seems realistic, or authentic. Lead students to compare and contrast the effects of the following sentences:

Felix decided to split.

(Felix decided to leave.)

The fight flick had not relaxed him.

(The fight movie had not relaxed him.)

It had stirred him up.

(It had upset him.)

Then, have students revise personal writing samples from their writing portfolios to incorporate precise vocabulary or word choice.

Reading Practice

Evaluate Antonio thinks that he will spare Felix injury if he knocks Felix out early and quick. Lead students to discuss why Antonio decides on this strategy. Then, ask students to evaluate whether Antonio is correct. Will an early knock-out prevent Felix from getting hurt? Why or why not?

Teach

View the Art

The painting entitled *Vinny Pazienza* was created by artist Bill Angresano, who was himself a New Jersey Golden Gloves semifinalist in the 1970s. The work probably depicts the 1996 match between Pazienza and Dana Rosenblatt. Rosenblatt led the entire fight until Pazienza landed a punch that knocked out his opponent. Pazienza said of the match, "The war is over only when you quit, and I don't quit." **Ask: Do you think that Antonio and Felix would agree or disagree with Pazienza's statement? Why?**

Vinny Pazienza, 1996. Bill Angresano. Oil on canvas, 24 x 20 in. Big Fights Boxing Memorabilia, NY.



Despite the fact that he was Puerto Rican like them, they eyed him as a stranger to their turf. Felix did a fast shuffle, bobbing and weaving, while letting loose a torrent of blows that would demolish whatever got in its way. It seemed to impress the brothers, who went about their own business.

Finding no takers, Felix decided to split to his aunt's. Walking the streets had not relaxed him, neither had the fight flick. All it had done was to stir him up. He let himself quietly into his Aunt Lucy's apartment and went straight to bed, falling into a fitful sleep with sounds of the gong for Round One.

Antonio was passing some heavy time on his rooftop. How would the fight tomorrow affect his relationship with Felix? After all, fighting was like any other profession. Friendship had nothing to do with it. A gnawing doubt crept in. He cut negative thinking real quick by doing some speedy fancy dance steps, bobbing and weaving like mercury.¹³ The night air was blurred

¹³ **Mercury** is a metal that is liquid at room temperature and moves about as if it were alive.

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Intermediate Tell students that in ancient Greece, each city had a gymnasium where young men exercised, played sports, and studied philosophy, music, and literature. Because it is hot in Greece, the men exercised in the nude. In Greek, the word *gymnasium* means "school for naked exercise." In English, *gymnasium* has come to

mean "a place for physical activity." In Germany, a gymnasium is a high school. Point out the similarities between the English word *gymnasium* and the Spanish word *gimnasio*. Have student pairs consult dictionaries or Web sites to learn whether the two words are cognates. Remind students that cognates must have the same origin.

Teach

Literary Element

1

Plot Each boy decides to view his opponent as someone other than his best friend. Felix decides to view himself as the Champion and Antonio as the Challenger. Antonio decides to think of Felix as another opponent with a different face. They both pray for victory.

Reading Strategy

2

Connect to Personal Experience

Felix probably feels a little nervous and does not want to see Antonio. Felix wants to remain in a competitive mind frame.

Cultural History

Boy's Club Explain to students that the Boys' Club of New York is a genuine organization with several locations in New York City. Founded in 1876 by philanthropist Edward H. Harriman, the goal of the Boys' Club was to provide a safe environment for the street children of New York City and to provide them with the tools that would help them rise above poor social and economic conditions. Athletic clubs were some of the first to be developed, soon to be followed by programs providing children with support in reading, writing, and math. Today, the Boys' Club of New York continues to provide educational opportunities, recreational clubs, and scholarships for underprivileged youth.

with **perpetual** motions of left hooks and right crosses. Felix, his *amigo* brother, was not going to be Felix at all in the ring. Just an opponent with another face. Antonio went to sleep, hearing the opening bell for the first round. Like his friend in the South Bronx, he prayed for victory, via a quick clean knock-out in the first round.

Large posters plastered all over the walls of local shops announced the fight between Antonio Cruz and Felix Vargas as the main bout.

The fight had created great interest in the neighborhood. Antonio and Felix were well liked and respected. Each had his own loyal following.

Antonio's fans had unbridled¹⁴ faith in his boxing skills. On the other side, Felix's admirers trusted in his dynamite-packed fists.

2 Felix had returned to his apartment early in the morning of August 7th and stayed there, hoping to avoid seeing Antonio. He turned the radio on to *salsa*¹⁵ music sounds and then tried to read while waiting for word from his manager.

The fight was scheduled to take place in Tompkins Square Park. It had been decided that the gymnasium of the Boys Club was not large enough to hold all the people who were sure to attend. In Tompkins Square Park, everyone who wanted could view the fight, whether from ringside or window fire escapes or tenement rooftops.

The morning of the fight Tompkins Square was a beehive of activity with numerous workers setting up the ring, the seats, and the guest speakers' stand. The scheduled bouts began shortly after noon and the park had begun filling up even earlier.

The local junior high school across from Tompkins Square Park served as the dressing room for all the fighters. Each was given a separate classroom with desk

¹⁴ Here, *unbridled* means "uncontrolled."

¹⁵ *Salsa* is a lively Latin American dance music that uses elements of rhythm and blues, jazz, and rock.

Vocabulary

perpetual (pəˈpɛtʃəl) *adj.* constant; unceasing

Plot Antonio and Felix continue to deal with their internal conflicts the night before the fight. How does Antonio get ready? How does Felix get ready?

Connect to Personal Experience How do you think Felix feels at this point in the story?

26 UNIT 1 Whom Can You Count On?

Reading Practice

Infer Point out to students that many people attend the boxing competition. Ask students to consider why these boxing matches are an important part of this community. Help students infer that sporting events generate a sense of community and celebrate cultural values.

Listening and Speaking Practice



Inflection Tell students that good speakers change the sounds of their voices when speaking to create emphasis and interest. They also inflect their voices to signal questions or show emotion. Working with partners, have students take turns reading aloud the announcer's dialogue at the beginning of the fight. Tell students to inflect their voices to create interest and suspense. Circulate and provide corrective feedback as necessary.

tops, covered with mats, serving as resting tables. Antonio thought he caught a glimpse of Felix waving to him from a room at the far end of the corridor. He waved back just in case it had been him.

The fighters changed from their street clothes into fighting gear. Antonio wore white trunks, black socks, and black shoes. Felix wore sky blue trunks, red socks, and white boxing shoes. Each had dressing gowns to match their fighting trunks with their names neatly stitched on the back.

The loudspeakers blared into the open windows of the school. There were speeches by dignitaries, community leaders, and great boxers of yesteryear. Some were well prepared, some **improvised** on the spot. They all carried the same message of great pleasure and honor at being part of such a historic event. This great day was in the tradition of champions emerging from the streets of the lower east side.

Interwoven with the speeches were the sounds of the other boxing events. After the sixth bout, Felix was much relieved when his trainer Charlie said, "Time change. Quick knock-out. This is it. We're on."

Waiting time was over. Felix was escorted from the classroom by a dozen fans in white T-shirts with the word FELIX across their fronts.

Antonio was escorted down a different stairwell and guided through a roped-off path.

As the two climbed into the ring, the crowd exploded with a roar. Antonio and Felix both bowed gracefully and then raised their arms in acknowledgment.

Antonio tried to be cool, but even as the roar was in its first birth, he turned slowly to meet Felix's eyes looking directly into his. Felix nodded his head and Antonio responded. And both as one, just as quickly, turned away to face his own corner.

Bong—bong—bong. The roar turned to stillness.

"Ladies and Gentlemen, *Señores y Señoras*."¹⁶

¹⁶ *Señores y señoras* (sen yōr'ās ē sen yōr'ās) is Spanish for "ladies and gentlemen."

Vocabulary

improvised (im'prə vīzd') v. invented, composed, or did without preparation

3

Connect to Personal Experience

If you had to face a good friend in a competition, would you look him or her in the eyes or look away? Why?

UNIT ONE

Teach

Reading Strategy

3

Connect to Personal Experience

Students might not look a good friend in the eyes during a competition. Looking into the eyes of a friend might cause students to allow friendship to overtake competitiveness.

APPROACHING Ask: **Does it surprise you that Felix and Antonio look directly at each other and then nod? Why?** (Possible response:

Yes, because they agreed that they would be as strangers in the ring.)

ADVANCED Ask: **Why do Felix and Antonio nod after they look at each other?** (Possible response: They reaffirm their respect for one another as well as their agreement to fight to win.)

Writer's Technique

Descriptive Language Have students read the following sentence from the story: *The loudspeakers blared into the open windows of the school.* Explain to students that the author's decision to describe the sounds as *blaring* rather than merely *loud* or *noisy* makes the writing more lively and interesting. Discuss with students how the connotations of the word *blare* differ from *loud*. (*Blare suggests a noise that is both loud and harsh or booming.*)

Amigo Brothers 27

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging

Make sure that students understand that once the fight starts, both boys stop worrying about their friendship. Felix lands the first punch, and Antonio answers with three blows to Felix's head. Have partners

form tableaux of the scene from the beginning of the match. Then invite groups to make presentations to the class. Point out that at this point in the story, the external conflict replaces the internal conflict.

Teach

View the Art

This artwork suggests that the fighters are moving and punching with blinding speed. Point out that Cominetti uses texturized, flowing lines to depict the boxers. Additionally, draw students' attention to the title of the painting—*Boxing* rather than *Boxers*. His focus is on the action. Discuss the effectiveness of Cominetti's style.



Boxing. G. Cominetti. 75.3 x 92 cm. Private Collection.

View the Art [How does this artwork show the action of a boxing match?](#)

The announcer spoke slowly, pleased at his bilingual¹⁷ efforts.

"Now the moment we have all been waiting for—the main event between two fine young Puerto Rican fighters, products of our lower east side.

"In this corner, weighing 134 pounds, Felix Vargas. And in this corner, weighing 133 pounds, Antonio Cruz. The winner will represent the Boys Club in the tournament of champions, the Golden Gloves. There will be no draw. May the best man win."

¹⁷ A *bilingual* person can use two languages.

Reading Practice

Summarize Help students utilize story details to describe each fighter's boxing style or strategy in writing. Make sure that students understand that Felix comes in close to hit Antonio with powerful punches. Antonio keeps his distance and uses his longer reach to hit Felix.

Draw Conclusions Point out to students that the two boys halt their punches in mid-air when the bell sounds. Lead students to discuss why the boys halt their punches. What does this action suggest about the boys? Make sure that students consider

the following reasons: respect for each other and the sport; good sportsmanship; and the desire to conserve energy for next round. Ask students to consider whether they think the boys will continue to fight in this manner and why.

Teach

Literary Element

1

Plot During the rising action, the conflict becomes external as Felix and Antonio face each other as foes.

Ask: Which details show that Felix and Antonio are fighting one another as strangers, as they had earlier promised? (*The boys face each other head-on; Felix quickly throws the first punch; Felix knows that the boys' friendship is not affecting Antonio's skill.*)

Cultural History

Knockouts and TKOs In boxing, there can be two kinds of knockouts. During a match, a knockout doesn't necessarily mean that a boxer has been knocked unconscious. Rather, a boxer is said to be knocked out if he or she is knocked down and cannot get back up by the count of ten. There is another kind of knockout called a "technical knock out," or "TKO." A TKO is called when one boxer is seriously injured or otherwise unable to continue defending him or herself. A knockout, technical or otherwise, means the end of the match.

The cheering of the crowd shook the window panes of the old buildings surrounding Tompkins Square Park. At the center of the ring, the referee was giving instructions to the youngsters.

"Keep your punches up. No low blows. No punching on the back of the head. Keep your heads up. Understand. Let's have a clean fight. Now shake hands and come out fighting."

Both youngsters touched gloves and nodded. They turned and danced quickly to their corners. Their head towels and dressing gowns were lifted neatly from their shoulders by their trainers' nimble fingers. Antonio crossed himself. Felix did the same.

BONG! BONG! ROUND ONE. Felix and Antonio turned and faced each other squarely in a fighting pose. Felix wasted no time. He came in fast, head low, half hunched toward his right shoulder, and lashed out with a straight left. He missed a right cross as Antonio slipped the punch and countered with one-two-three lefts that snapped Felix's head back, sending a mild shock coursing through him. If Felix had any small doubt about their friendship affecting their fight, it was being neatly dispelled.¹⁸

Antonio danced, a joy to behold. His left hand was like a piston pumping jabs one right after another with seeming ease. Felix bobbed and weaved and never stopped boring in.¹⁹ He knew that at long range he was at a disadvantage. Antonio had too much reach on him. Only by coming in close could Felix hope to achieve the dreamed-of knockout.

Antonio knew the dynamite that was stored in his *amigo* brother's fist. He ducked a short right and missed a left hook. Felix trapped him against the ropes just long enough to pour some punishing rights and lefts to Antonio's hard midsection. Antonio slipped away from Felix, crashing two lefts to his head, which set Felix's right ear to ringing.

Bong! Both *amigos* froze a punch well on its way, sending up a roar of approval for good sportsmanship.

Plot How does the conflict between Felix and Antonio advance the plot?

1

¹⁸ To *dispel* something is to make it go away or disappear.

¹⁹ Here, *boring* means drilling, making a hole. *Boring in* with punches is to punch hard and fast.



Writing Practice

Broadcast Script Tell students that in the days before television, boxing matches were popular radio fare. The announcer had to use precise, vivid language to convey to the radio listeners what they could not see.

Have students work in small groups to write scripts for a radio announcer who's covering

the match between Felix and Antonio. Remind them to use language that paints a picture of the fight for listeners. Encourage them to include visual details from the story. Have a member of each group perform its script for the class.

Teach

View the Art

Point out to students that Botnyik uses geometric shapes to capture the action of the boxing match. Have students use Venn diagrams to compare and contrast this painting with *Boxing* by Cominetti on page 28. **Ask:** How effectively does each painter capture a sense of motion or action?

ADVANCED **Ask:** Which artist do you think better captures the action of a boxing match? Why? Invite students to discuss which picture they think is more realistic or evocative. Students may wish to use their Venn diagrams as the basis for a brief persuasive essay. They should compare and contrast the characteristics of the two paintings and explain why they believe one is superior to the other.

Felix walked briskly back to his corner. His right ear had not stopped ringing. Antonio gracefully danced his way toward his stool none the worse, except for glowing glove burns, showing angry red against the whiteness of his midribs.

“Watch that right, Tony.” His trainer talked into his ear. “Remember Felix always goes to the body. He’ll want you to drop your hands for his overhand left or right. Got it?”

Antonio nodded, spraying water out between his teeth. He felt better as his sore midsection was being firmly rubbed.

Bokszolok. Sandor Bortnyik. Gouache on paper, 9 1/4 x 11 1/2 in. Private collection.



30 UNIT 1 Whom Can You Count On?

Literary Element Practice

Characterization Remind students that a character's actions can reveal his or her personality traits. Point out to students that Antonio sits and smiles at everyone even though he is in pain. Lead students to discuss what this action reveals about Antonio's character. Students may infer that Antonio is prideful, deceptive, or strategic.

Suspense Remind students that writers use various techniques to keep readers interested in reading. As round three of the boxing match begins, point out to students that Thomas increases suspense. Help students identify how Thomas increases suspense. Guide students to consider the following techniques: onomatopoeia, sentence fragments, slang, repetition or restatement, and foreshadowing.

Teach

Literary Element

1

Plot They are facing an external conflict as each struggles to defeat the other. Remind students that when two characters physically struggle against each other, the conflict is external.

APPROACHING Ask: **What does each fighter want?** (Possible response: *Each fighter wants to defeat the other and win the match.*)

Language History

Bedlam Point out the word *bedlam* on page 31. Tell students that the word has an interesting history behind it. In 1330, St. Mary of Bethlehem Hospital opened in England to care for the mentally ill. People referred to the hospital as Bedlam, which was short for Bethlehem. Since medications to treat the mentally ill did not exist at that time, such a hospital was often a place of uproar and confusion. The word *bedlam*, now a common noun rather than a proper noun, has come to mean “uproar, chaos, or noisy confusion.”

Felix’s corner was also busy.

“You gotta get in there, fella.” Felix’s trainer poured water over his curly Afro locks. “Get in there or he’s gonna chop you up from way back.”

Bong! Bong! Round two. Felix was off his stool and rushed Antonio like a bull, sending a hard right to his head. Beads of water exploded from Antonio’s long hair.

Antonio, hurt, sent back a blurring barrage of lefts and rights that only meant pain to Felix, who returned with a short left to the head followed by a looping right to the body. Antonio countered with his own flurry, forcing Felix to give ground. But not for long.

Felix bobbed and weaved, bobbed and weaved, occasionally punching his two gloves together.

Antonio waited for the rush that was sure to come. Felix closed in and feinted²⁰ with his left shoulder and threw his right instead. Lights suddenly exploded inside Felix’s head as Antonio slipped the blow and hit him with a pistonlike left, catching him flush on the point of his chin.

Bedlam²¹ broke loose as Felix’s legs momentarily buckled. He fought off a series of rights and lefts and came back with a strong right that taught Antonio respect.

Antonio danced in carefully. He knew Felix had the habit of playing possum when hurt, to sucker an opponent within reach of the powerful bombs he carried in each fist.

A right to the head slowed Antonio’s pretty dancing. He answered with his own left at Felix’s right eye that began puffing up within three seconds.

Antonio, a bit too eager, moved in too close and Felix had him entangled into a rip-roaring, punching toe-to-toe slugfest that brought the whole Tompkins Square Park screaming to its feet.

Rights to the body. Lefts to the head. Neither fighter was giving an inch. Suddenly a short right caught Antonio squarely on the chin. His long legs turned to jelly and his arms flailed out desperately. Felix, grunting like a bull,

1

Plot What type of conflict are Felix and Antonio facing at this point in the story?

²⁰ To *feint* is to make a movement intended to fool an opponent.

²¹ Noisy uproar and confusion is *bedlam*.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Sports Journalism Have students read several sports stories from newspapers or magazines. Additionally, have students listen to or view several sports broadcasts. Have students work in small groups to develop lists of criteria for good sports reporting. Then, tell students to work individually to write an article for a sports magazine or for the sports section

of a newspaper reporting on the fight between Antonio and Felix. Remind students to develop the plot of the fight, focusing on the rising action, the climax, and the denouement. Tell students to use word choice to develop the characters. Students should use sensory and figurative language to describe the fighters’ movements, gestures, and expressions. Tell

students not to contradict story details, but they can invent complementary details as needed. They may wish to create quotations from fictional interviews with the fighters or judges. Remind students that an article is different from a broadcast of a fight. Invite volunteers to read their reports aloud to the class.

Teach

View the Art

Have students look at the photograph of boxing gloves. Remind students that Felix and Antonio both want to win the Golden Gloves Championship tournament. **Ask:** **Why is the tournament named the Golden Gloves Championship? What might boxing gloves symbolize to a boxer?**

threw wild punches from every direction. Antonio, groggy, bobbed and weaved, **evading** most of the blows. Suddenly his head cleared. His left flashed out hard and straight catching Felix on the bridge of his nose.

Felix lashed back with a haymaker, right off the ghetto streets. At the same instant, his eye caught another left hook from Antonio. Felix swung out trying to clear the pain. Only the frenzied screaming of those along ringside let him know that he had dropped Antonio. Fighting off the growing haze, Antonio struggled to his feet, got up, ducked, and threw a smashing right that dropped Felix flat on his back.

Felix got up as fast as he could in his own corner, groggy but still game. He didn't even hear the count. In a fog, he heard the roaring of the crowd, who seemed to have gone insane. His head cleared to hear the bell sound at the end of the round. He was very glad. His trainer sat him down on the stool.

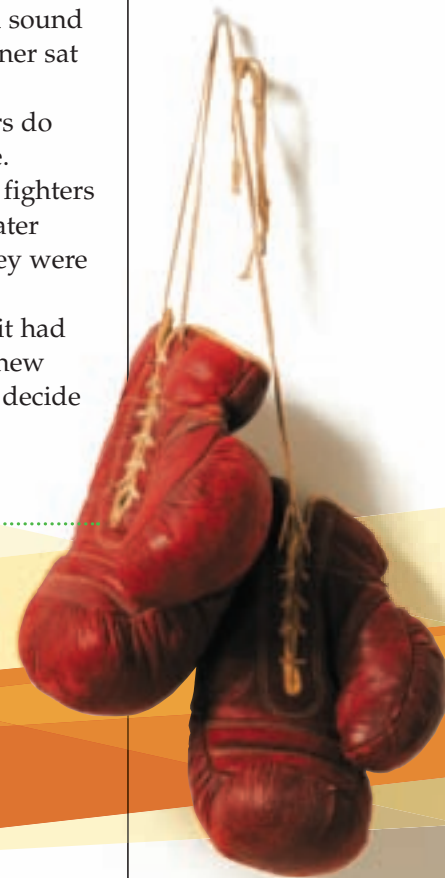
In his corner, Antonio was doing what all fighters do when they are hurt. They sit and smile at everyone.

The referee signaled the ring doctor to check the fighters out. He did so and then gave his okay. The cold water sponges brought clarity to both *amigo* brothers. They were rubbed until their circulation ran free.

Bong! Round three—the final round. Up to now it had been tic-tac-toe, pretty much even. But everyone knew there could be no draw and that this round would decide the winner.

Vocabulary

evading (i vād'ing) *adj.* keeping away or avoiding



Vocabulary Practice

Slang To make the characters' dialogue authentic, Thomas incorporates slang, or informal speech. Ask students to find examples of English Slang and American Spanish slang in the story. (English slang: *bro*, *ace-boon buddies*; American Spanish slang: *panin*, *cheverote*, *sauvecito*) The

meanings of *ace-boon*, *panin*, *cheverote*, and *sauvecito* are provided in the footnotes. Most students will know that *bro* is slang for *brother*. Lead students to discuss what each example of slang tells readers about the characters.

Reading Practice

Draw Conclusions Tell students that one way that characters reveal their ideas, beliefs, traits, and values is through dialogue or speech. Ask students to choose a section of dialogue between Antonio and Felix and explain what it reveals about each boy's character. Students may conclude that the boys are loyal, caring, honest, fair, and competitive.

This time, to Felix's surprise, it was Antonio who came out fast, charging across the ring. Felix braced himself but couldn't ward off the barrage of punches. Antonio drove Felix hard against the ropes.

The crowd ate it up. Thus far the two had fought with *mucho corazón*.²² Felix tapped his gloves and commenced his attack anew. Antonio, throwing boxer's caution to the winds, jumped in to meet him.

Both pounded away. Neither gave an inch and neither fell to the canvas. Felix's left eye was tightly closed. Claret²³ red blood poured from Antonio's nose. They fought toe-to-toe.

The sounds of their blows were loud in contrast to the silence of a crowd gone completely mute.

Bong! Bong! Bong! The bell sounded over and over again. Felix and Antonio were past hearing. Their blows continued to pound on each other like hailstones.

Finally the referee and the two trainers pried Felix and Antonio apart. Cold water was poured over them to bring them back to their senses.

They looked around and then rushed toward each other. A cry of alarm surged through Tompkins Square Park. Was this a fight to the death instead of a boxing match?

The fear soon gave way to wave upon wave of cheering as the two *amigos* embraced.

No matter what the decision, they knew they would always be champions to each other.

BONG! BONG! BONG! "Ladies and Gentlemen. *Señores* and *Señoras*. The winner and representative to the Golden Gloves Tournament of Champions is . . ."

The announcer turned to point to the winner and found himself alone. Arm in arm the champions had already left the ring. 🥊

²² They fought with "great heart." Pronunciation: *mucho corazón* (mōō' chō kō rə zōn')

²³ *Claret* (klar'it) is a dark, purplish-red color.

1

Connect to Personal Experience If you were in the crowd, how would you feel watching two best friends try to defeat each other for the title?

BQ BIG Question
Can Antonio and Felix still count on each other at the end of the fight?

UNIT ONE

Teach

Reading Strategy

1

Connect to Personal Experience

Many students will say that they might feel anxious or nervous watching the friends compete.

BQ BIG Question

Antonio and Felix can still count on each other after the match. They do not act as if the results are important, and they are both proud of their performances.

ADVANCED Ask: What do you think of this ending? Do you feel like the conflict has been resolved? (Some students may suggest that the author left the conflict open-ended because he didn't tell readers who won the boxing match. Other students may say that the real conflict was whether Felix and Antonio's friendship could survive their boxing match. This conflict is resolved by the ending: the friendship clearly survives.)

To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 44–45.

Amigo Brothers 33

Advanced Learners

DIFFERENTIATED INSTRUCTION

Write an Observational Narrative If possible, tell students to watch a boxing match on television. Tell students to take careful notes, recording who leads each round and what strategies each boxer uses as well as setting details. If students cannot watch a match, have them create fictional accounts. Then, tell students to write

narratives of the matches, using sensory and figurative language. In addition, tell students to use word choice to create drama and suspense. Remind students to describe movement, gesture, and facial expression. Invite volunteers to read their narratives aloud to the class.

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP Advanced Explain to students that the sound of the bell, *Bong! Bong! Bong!* is an example of a literary device called *onomatopoeia*. Onomatopoeia is the use of a word or phrase that imitates the sound of what the word actually describes. Common onomatopoeic words include *buzz*, *hiss*, *click*, *crackle*, and *quack*. Have students work in small groups to make a list of words that are onomatopoeic.

After You Read

Assess

For more end-of-unit assessment, see Assessment Resources, pp. 31–32.

Respond and Think Critically

Possible answers:

- Both want to become lightweight champion of the world.
- Antonio is fair, lean, and lanky. Felix is dark, short, and husky. Their hairstyles are different as are their boxing styles.
- Boxing makes them focused and disciplined. Because they want to be in top physical condition, they don't get involved in "street negatives," as some of the boys in the neighborhood do.
- Responses should be supported by details from the story. Students are likely to say that no one lost because the boys maintain their friendship.
- If the boys' friendship is able to survive this fight, then they will be able to solve other conflicts that they might encounter.
- Many students may say that even though the two boys fight hard, their actions do not mean that they cannot count on one another. Students may comment that strong friendships create lasting bonds.

Vocabulary Practice

- | | |
|----------------|--------------|
| 1. improvised | 4. evading |
| 2. devastating | 5. perpetual |
| 3. none | 6. wary |

Academic Vocabulary

Possible answer: To stop negative thinking, I focus my mind on something positive instead.

After You Read

Respond and Think Critically

- What dream do Felix and Antonio share? Explain. **[Identify]**
- How are Antonio and Felix different from each other? List some of the ways they are different. **[Recall]**
- How does boxing make Antonio and Felix different from other boys in their neighborhood? Explain. **[Interpret]**
- You read the description of the fight in the story. Do you think anyone lost? Use details from the story to explain your answer. **[Analyze]**
- Do you think the friendship between Antonio and Felix is strong enough to survive other problems? How do you come to this conclusion? **[Conclude]**
- BQ** **BIG Question** Antonio and Felix each fight hard to beat the other in the championship. Does this mean that they can't count on each other? After reading this story, what are your thoughts about whom you can count on? **[Connect]**

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

devastating **perpetual** **wary**
evading **improvised**

- Without any preparation, the actors _____ their lines.
- The damaging storm was _____ to the community.
- In the midst of the commotion, no one heard the _____ of the doorbell.
- We avoided the highway, _____ the traffic jam.
- The ticking of the clock was _____, or never-ending.
- Always cautious on our hike, we were _____ of poison ivy along the trail.

Academic Vocabulary

To prepare for the fight, Antonio "cut **negative** thinking" by practicing his footwork. In the preceding sentence, *negative* means damaging. What do you do to stop negative thinking?

TIP

Interpreting

To answer question 3, you must think about details in the story that describe Antonio and Felix, as well as the boys in their neighborhood. You must also think about what you know from your own experience about competitive athletes.

- Start by reviewing the details in the story. How does the author describe Antonio and Felix? How is this description different from the description he provides of others in their neighborhood?
- What do you know about athletes working to be in top physical condition? How would Antonio's and Felix's desire to be champion boxers set them apart?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

34 UNIT 1 Whom Can You Count On?



Writing Practice

Advertising Poster Remind students that posters, a popular means of communication, combine illustration and text to deliver a message. Ask students to design posters for the fight between Felix and Antonio. As a prewriting activity, have students brainstorm the types of information the poster should include. As they write the text for their posters, encourage students to use persuasive language to "sell" the fight to the community.

Progress Check

Can students comprehend vocabulary?

If...fewer than 5 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Literary Element Plot

Test Skills Practice

1. What is the external conflict that drives the plot of "Amigo Brothers"?
 - A Felix and Antonio do not want to harm their friendship.
 - B Antonio is not as good a fighter as Felix.
 - C Felix and Antonio must fight each other in the division finals.
 - D Felix does not want to fight Antonio.

Review: Narrator and Point of View

As you learned on page 9, in **limited third-person point of view**, the narrator reveals the thoughts of only one character. In **omniscient point of view**, the thoughts of several characters are revealed.

Test Skills Practice

2. Whose thoughts and feelings are revealed in the story?
 - A only Antonio's
 - B only Felix's
 - C both Antonio's and Felix's
 - D the spectators' at the fight

Reading Strategy Connect to Personal Experience

3. Why is connecting to personal experience an effective reading strategy? How did it better your understanding of the story? Explain.

Grammar Link

Action and Linking Verbs A **verb** is a word that expresses action or a state of being.

An **action verb** is a word that expresses action, or something that can be done. Action verbs tell what the subject of a sentence *does*. For example:

The fighter **threw** a punch to his opponent's head.

In the preceding sentence, the fighter (the subject) threw (the action verb) a punch.

A **linking verb**, or state-of-being verb, connects the subject of a sentence with a noun or with a descriptive word or phrase. Linking verbs connect the subject with words that tell what the subject *is* or *is like*. For example:

He **was** a talented boxer.

In the preceding sentence, the linking verb *was* connects the subject (he) with words that tell what the subject is like (a talented boxer).

Practice Look for two or three sentences in "Amigo Brothers" that have action and linking verbs. Write down the sentences and identify the action verb or the linking verb in each.

Speaking and Listening

Literature Groups Antonio and Felix faced an ordeal that threatened their friendship. In order to remain friends, they decided to train for their fight separately. With your group, discuss other solutions they could have chosen. Make a list of the solutions. For each solution, write down details from the text that support the solution.

After You Read

Assess

Literary Element

1. The internal conflict of the boys' friendship drives the rising action, while the external conflict of the fight serves as the climax and falling action. The resolution of the boys' conflicts is the resolution to the story.
2. Both internal conflict and external conflict present great challenges. For Antonio and Felix, overcoming their internal conflicts of having to fight each other proves just as challenging as the final fight at the end of the story. In the end, the way one handles conflict may be as important as the end result.

3. C

Reading Strategy

4. Connecting to personal experience helps readers understand how characters feel and why they act as they do. Connecting with the feelings of the characters helps readers appreciate the depth and strength of Felix and Antonio's friendship.



For grammar practice, see Unit 1 Teaching Resources, p. 43.

Grammar Link

Possible responses:

1. "Antonio Cruz and Felix Varga were both seventeen years old."
Linking verb: *were*
2. "While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive."
Linking verb: *were*
Action verbs: *slept, ate, rapped, dreamt*

3. "The days in training passed much too slowly."
Action verb: *passed*

Speaking and Listening

Possible response:

Solution: One or both boys might drop out of the fight.

Why It Might Work: Their friendship would not be tested.

Grammar Workshop

Sentence Combining

Focus

Write on the board:

1. The farmer's mother answered the challenges. She answered the challenges posed by Lord Higa. Lord Higa threatened to conquer the village.
2. The farmer's mother answered the challenges posed by Lord Higa, who threatened to conquer the village.

Ask students to compare the examples. Note that the first example is choppy and repetitive, while the second example is tight and to the point. Explain that the sentences in the first example are combined to create the second example.

Teach

Prepositional Phrases

Explain that prepositional phrases can show relationships and express complex ideas briefly. Write the following on the board:

- A cruel lord ruled the small village.
The village was in western Japan.

Ask a volunteer to combine the sentences by using a prepositional phrase. (*A cruel lord ruled the small village in western Japan.*)

Appositives

Point out that an appositive is set off with commas when it supplies extra, but inessential, information. Write the following sentences on the board and have students combine them using an appositive:

- Lord Higa was another cruel ruler.
He wanted the village for himself.

(*Lord Higa, another cruel ruler, wanted the village for himself.*)

Learning Objectives

For pages 36–37

In this workshop, you will focus on the following objective:

Grammar: Understanding how to combine sentences.

Tip

Watch out! Sometimes a preposition will have a compound object: two nouns or a noun and a pronoun.

Tip

Watch out! When two main clauses are connected by a coordinating conjunction, the first main clause often ends with a comma. Also, sometimes a semicolon is used instead of a coordinating conjunction to join main clauses.

Grammar Workshop

Sentence Combining

Too many short sentences can make writing sound choppy or boring. In “Amigo Brothers,” Piri Thomas uses varied sentence structure to create a lively and more personal style. Here are some ways you can combine sentences.

Prepositional Phrases

You can use a **prepositional phrase**, a group of words that begins with a preposition and ends with a noun or a pronoun.

Original: Antonio wiped his face. He wiped his face with his short towel.

Combined: Antonio wiped his face with his short towel.

Appositives

You can use an **appositive**, a noun or a pronoun placed next to another noun or pronoun to give additional information about it. An **appositive phrase** is an appositive plus any words that modify it.

Original: Felix was his *amigo* brother. Felix was not going to be Felix at all in the ring.

Combined: Felix, his *amigo* brother, was not going to be Felix at all in the ring.

Coordinating Conjunctions

You can use **coordinating conjunctions** to join words or groups of words with equal grammatical weight in a sentence. You can use coordinating conjunctions to form **compound sentences**, sentences that contain two or more simple sentences. Coordinating conjunctions include *and*, *but*, *so*, *or*, *nor*, *for*, and *yet*.

Original: The scheduled bouts began shortly after noon. The park had begun filling up even earlier.

Combined: The scheduled bouts began shortly after noon and the park had begun filling up even earlier.

Subordinating Conjunctions

You can use **subordinating conjunctions** to join two clauses, making one dependent upon (subordinate to) the other. They include words such as *after*, *although*, *as*, *because*, *if*, *since*, *when*, and *while*. Subordinating conjunctions introduce subordinate clauses, which have a subject and a predicate but can't stand alone as a sentence.

36 UNIT 1 Whom Can You Count On?

Grammar Practice

Commas and Conjunctions Review the tips that explain the punctuation rules for sentences combined with coordinating and subordinating conjunctions. Then have students combine and correctly punctuate these sentences:

1. The farmer and his mother were poor. They lived happily together. (*Possible sentence: The farmer and his mother were poor, but they lived happily together.*)

2. The farmer hid his mother in his house. He could not abandon her. (*Possible sentence: The farmer hid his mother in his house, for he could not abandon her.*)

Sentence Combining

Teach

Adjective Clauses

Explain that adjective clauses that add nonessential information require commas. Those that add essential information do not. **Write the following sentences on the board:**

Nonessential:

The old woman easily solved the third challenge. The wise men considered the third challenge the most difficult.

The old woman easily solved the third challenge, which the wise men considered the most difficult.

Essential:

One villager hid his mother. That villager was a farmer.

The villager who hid his mother was a farmer.

Assess

- Possible answers: Antonio's long reach made him a better boxer, but Felix's muscular frame made him a better slugger. Felix's muscular frame made him a better slugger, but Antonio's long reach made him a better boxer.
- Possible answers: The referee watched while Antonio charged toward Felix. While the referee watched, Antonio charged toward Felix.
- Possible answers: As the bell rang, the referee pried Antonio and Felix apart, and both boxers went to their corners. The bell rang as the referee pried Antonio and Felix apart, and both boxers went to their corners. (You may wish to discuss the subtle difference in meaning between these two sentences.)

You can use subordinating conjunctions to form **complex sentences**, sentences that contain a main clause and one or more subordinate clauses.

Original: The two climbed into the ring. The crowd exploded with a roar.

Combined: As the two climbed into the ring, the crowd exploded with a roar.

You can also use coordinating conjunctions with subordinating conjunctions to make **compound-complex sentences**, sentences with more than one main clause and at least one subordinate clause.

Original: The bell rang. The crowd silenced. The announcer began to speak.

Combined: After the bell rang, the crowd silenced and the announcer began to speak.

Adjective Clauses

You can use an **adjective clause**, a group of words with a subject and a predicate that modify a noun or a pronoun. Adjective clauses often begin with *who*, *whom*, *whose*, *that*, or *which*.

Original: It seemed to impress the brothers. They went about their own business.

Combined: It seemed to impress the brothers, who went about their own business.

TRY IT: Sentence Combining

Write a sentence that combines the sentences.

1. Antonio's long reach made him a better boxer.
Felix's muscular frame made him a better slugger.

Coordinating conjunction: *but*

2. The referee watched.
Antonio charged toward Felix.

Subordinating conjunction: *while*

3. The bell rang.
The referee pried Antonio and Felix apart.
Both boxers went to their corners.

Subordinating conjunction: *as*

Coordinating conjunction: *and*

Tip

Helpful Hint Using subordinating conjunctions is very helpful when you want to tell *how*, *when*, *where*, *why*, or *under what conditions* the action occurs.

Tip

Watch out! When a subordinate clause appears at the beginning of a sentence, a comma is used to separate it from the main clause.



Grammar For more grammar practice, go to glencoe.com and enter QuickPass code GL29763u1.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Have students work in small groups. Have students create a chart to show examples of each type of sentence combining technique. Ask students, working in groups, to look back through selections to find examples of the other techniques to fill in their charts: prepositional phrases, appositives, and adjective clauses.

Progress Check

Can students correctly combine the sentences?

If...fewer than 3 answers are correct

Then... Grammar Practice on www.glencoe.com

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparencies 7 and 8

Or invite students to share what they know and feel about snakes.

Ask: **What would you do if you encountered a snake?** Have students describe and explain their reactions.

Vocabulary

Have student pairs brainstorm or use a dictionary or thesaurus to identify at least one antonym for each vocabulary word. Then ask students to substitute the antonyms for the vocabulary words in the sample sentences provided and revise the sentences to accommodate the contrasting meanings.

For additional vocabulary practice, see Unit 1 Teaching Resources, pp. 55–56.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Rikki-tikki-tavi

Connect to the Short Story

The mongoose in this story bravely protects a family from a pair of dangerous snakes. Think about a time when you protected someone or someone protected you.

Partner Talk With a partner, talk about a time when you were responsible for someone. How did you care for the person? What skills did you use? How did you feel as you were caring for the person?

Build Background

This short story tells of the adventures of several animals native to India.

- A mongoose is a small mammal known for its ability to kill snakes. Mongooses grow to an average length of only about sixteen inches, but their lightning speed makes them fearsome enemies of snakes.
- The king cobra is one of the largest poisonous snakes in the world. It can reach sixteen feet in length, and its venom is deadly.
- The tailorbird actually sews! It punches holes in several leaves and then weaves leaf stems or stolen thread through the holes to form its nest.

Vocabulary

restless (rest'lis) *adj.* nervous, unable to keep still (p. 40). *Anxious before the test, Diego seemed restless as he paced the room.*

cultivated (kul'tə vā'tid) *adj.* prepared for growing plants and free from weeds (p. 43). *Mrs. Li tended her flower beds until they were neatly cultivated.*

cowered (kou'ərd) *v.* crouched or drawn back in fear (p. 43). *The cat cowered at the sight of the huge dog.*

valiant (val'yənt) *adj.* brave; courageous (p. 51). *The firefighters made a valiant attempt to control the blaze.*

Meet Rudyard Kipling



Nobel Prize Winner Rudyard Kipling was born to English parents in Bombay, India. Though Kipling was sent to live in England at age five, India made a deep impression on him. Kipling returned to India at age seventeen to work as a journalist. He began to travel widely and publish stories and poems about Indian culture under English rule.

Literary Works Kipling is the author of novels, poetry, and short story collections including *The Jungle Book*. In 1907, Kipling became the first British writer to win the Nobel Prize in Literature. Kipling was born in 1865 and died in 1936.

Literature Online

Author Search For more about Rudyard Kipling, go to glencoe.com and enter QuickPass code GL29763u1.

38 UNIT 1 Whom Can You Count On?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students connect new vocabulary to familiar concepts:

- **restless** Pantomime a person fidgeting. Ask what might make a person restless.
- **cultivated** Show students a picture of a field ready to be planted and a large field of grass. Ask them which is cultivated.
- **cowered** Pantomime a person cowering in fear. Point out that *cowered* sounds similar to *coward* but is not the same. Have

a student read the definition of each word; then discuss how the words are related. (*A person who is a coward may cower in fear.*)

- **valiant** Give students three scenarios, and ask them to determine which one describes someone who is valiant: a diner who sends back a meal that is not cooked to his liking, a young man who helps an elderly woman cross the street, or a police officer who catches a burglar after a long chase.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students identify suffixes attached to the vocabulary words and use a dictionary to find their meanings. Discuss how suffixes affect the meanings of the vocabulary words. For example, *-ed* forms the past participle of *cultivate*. Past participles often serve as adjectives.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, who is the family in the story able to count on for protection?

Literary Element Setting

Setting is the time and place in which the events of a story occur. Setting includes values, traditions, and customs that are connected to the time and place of the story.

Writers use setting to create atmosphere, or mood. For example, a writer may use a stormy night and a run-down house to create a gloomy setting for a mystery story. Concrete details, such as “an abandoned house in the middle of a dense Kentucky forest,” and sensory details, such as “the damp, poorly lit hallway,” can help to create a vivid picture.

Try forming a picture in your mind of the house and garden in the story. As you read, ask yourself, which details in the story help me to visualize the house and garden?

Reading Skill Identify Sequence

Identifying sequence means understanding the order, or sequence, of events in a story. The events in a story usually take place in chronological order, or time order. Identifying sequence as you read will help you stay involved with the story. Identifying sequence can also help you understand how one event in the story is related to past or future events in the story.

To identify sequence, look for signal words that help you identify the order in which events occurred. Words and phrases such as *meanwhile*, *before*, *after*, *later*, *first*, *then*, *earlier*, *next*, *eventually*, and *last* tell you when something happened. You may find it helpful to use a timeline like the one below.



Learning Objectives

For pages 38–58

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing setting.

Reading: Identifying sequence.

TRY IT

Identify Sequence With a partner describe how you get ready for school in the morning, using such words as *first*, *next*, *then*, and *last*.

Before You Read

Focus

Summary

Rikki-tikki-tavi, a young mongoose, moves into a new territory where a pair of deadly cobras lives. He surprises and kills Nag, the male cobra. The female cobra, Nagaina, blames the humans whom Rikki-tikki-tavi befriends for Nag’s death, and corners them on their veranda. Rikki-tikki-tavi fights Nagaina but is dragged down a rat hole and presumed dead. Surprisingly, he emerges victorious. From that day forward, no cobras dare enter the garden that Rikki-tikki-tavi guards.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 47–52.

Literary Element

Setting Point out that setting details contribute to a story’s mood. As they read, have students use a chart with the headings Concrete, Sensory, and Mood to list details that describe the house and garden and to explain the atmosphere the details create.

TRY IT

Possible response: First, I brush my teeth and wash my face. Next, I get dressed. Then, I comb my hair. Last, I have breakfast.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 21–48
- Interactive Read and Write for English Learners, pp. 21–48
- Interactive Read and Write for Approaching Level Learners, pp. 21–48

Rikki-tikki-tavi 39

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP Beginning The length of sentences in this story may make comprehension difficult for some English language learners. By breaking longer sentences into smaller, more manageable units, students may find the events of the story easier to follow and understand.

Have groups of students read the story together. Tell students to pause when they see a comma or semicolon, discuss the action that has occurred to that point, and summarize it in a phrase or brief sentence.

Teach

View the Art

Explain that as a teenager, Edward Lear began earning his living as a painter. He was known for his landscapes, but he was also hired to draw pictures of animals. Lear was a writer, too. His poems include elements of nonsense, such as made-up words and unusual creatures.

Tell students to look at the painting.

Ask: What kind of animal does this mongoose remind you of? **Explain.**

(Some students may say that it looks like a weasel because it has a long snout and a long thin body with short legs. Some students may say that it has tiger-like stripes.)

Rikki-tikki-tavi

Rudyard Kipling



Mungos fasciatus, November 1836. Edward Lear. Watercolor on paper. 36.4 x 53.4 cm.
©The Right Honorable Earl of Derby. Private Collection.

This is the story of the great war that Rikki-tikki-tavi fought single-handed, through the bathrooms of the big bungalow in Segowlee cantonment.¹ Darzee, the tailorbird, helped him, and Chuchundra, the muskrat, who never comes out into the middle of the floor, but always creeps round by the wall, gave him advice; but Rikki-tikki did the real fighting.

He was a mongoose, rather like a little cat in his fur and his tail, but quite like a weasel in his head and his habits. His eyes and the end of his restless nose were pink; he could scratch himself anywhere he pleased, with any leg, front or back, that he chose to use; he could fluff up his tail till it looked like a bottle brush, and his war cry, as he scuttled² through the long grass, was “Rikk-tikk-tikki-tikki-tchk!”

¹ In India, a **cantonment** was a British military “town,” where servicemen and their families lived in separate bungalows, or cottages.

² **Scuttled** means moved with short, rapid steps.

Vocabulary

restless (rest’lis) *adj.* nervous, unable to keep still

Visual Vocabulary

Bungalow is an Anglo-Indian variation of the Hindu word *bangala*. In India, it is a one-story house, usually with a wide porch.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.2

DRP: 54

Lexile: 970

40 UNIT 1 Whom Can You Count On?

Reading Practice

Use Graphic Aids Suggest that students use a web diagram to list human characteristics that Kipling gives the animals in the story. On the board, begin a web for Rikki-tikki-tavi. Have students identify human characteristics they have noticed so far in Rikki-tikki-tavi. Record their ideas in the web on the board.



Then have students create their own webs for Rikki-tikki-tavi, Nag, and Nagaina. Instruct students to include in each animal's web the human emotions, characteristics, and thoughts it displays.

Teach

Literary Element

1

Setting Details such as “roadside ditch,” “a little wisp of grass,” and “a high summer flood” help readers visualize Rikki’s adventure.



For additional literary element practice, see Unit 1 Teaching Resources, p. 53.

Political History

Segowlee The town of Segowlee—a former British military station—is located 85 miles north of Patna in Bihar province in northeastern India. The town is known today as Segauli or Sagauli.

Writer’s Technique

Anthropomorphism Kipling gives the animal characters in “Rikki-tikki-tavi” human emotions, characteristics, and intelligence. Authors use this technique to help readers feel a connection to characters who are not human. Anthropomorphism is common in fables and fairy tales.

One day, a high summer flood washed him out of the burrow where he lived with his father and mother, and carried him, kicking and clucking, down a roadside ditch. He found a little wisp of grass floating there, and clung to it till he lost his senses. When he revived, he was lying in the hot sun on the middle of a garden path, very draggled³ indeed, and a small boy was saying: “Here’s a dead mongoose. Let’s have a funeral.”

“No,” said his mother: “let’s take him in and dry him. Perhaps he isn’t really dead.”

They took him into the house, and a big man picked him up between his finger and thumb and said he was not dead but half choked; so they wrapped him in cotton wool and warmed him, and he opened his eyes and sneezed.

“Now,” said the big man (he was an Englishman who had just moved into the bungalow), “don’t frighten him, and we’ll see what he’ll do.”

It is the hardest thing in the world to frighten a mongoose, because he is eaten up from nose to tail with curiosity. The motto of all the mongoose family is “Run and find out”; and Rikki-tikki was a true mongoose. He looked at the cotton wool, decided that it was not good to eat, ran all round the table, sat up and put his fur in order, scratched himself, and jumped on the small boy’s shoulder.

“Don’t be frightened, Teddy,” said his father. “That’s his way of making friends.”

“Ouch! He’s tickling under my chin,” said Teddy.

Rikki-tikki looked down between the boy’s collar and neck, snuffed at his ear, and climbed down to the floor, where he sat rubbing his nose.

“Good gracious,” said Teddy’s mother, “and that’s a wild creature! I suppose he’s so tame because we’ve been kind to him.”

“All mongooses are like that,” said her husband. “If Teddy doesn’t pick him up by the tail, or try to put him in a cage, he’ll run in and out of the house all day long. Let’s give him something to eat.”

³ Rikki-tikki was *draggled*, or wet and dirty.

Setting Which details in this paragraph help you visualize the setting of Rikki’s adventure?

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Beginning Unfamiliar vocabulary may hinder students’ comprehension of the story. Have pairs of students choose a paragraph and take turns reading one sentence at a time aloud. Students should pause when they encounter an unfamiliar word. Tell student partners to work together

to find unfamiliar words in a dictionary, pronounce them, and read their definitions. Be prepared to assist students with the dictionary entries. Direct students to resume reading and repeat as necessary. Students may wish to make their own glossary of unfamiliar words by copying down the words and definitions.

UNIT ONE

Teach

Reading Skill

1

Identify Sequence Events should be listed in the following order: Rikki searched the bathtubs and put his nose in ink. He climbed up in a big man's lap and burned his nose on a cigar. He went to Teddy's room to see how the lamps were lighted.

For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 54.

View the Art

The Mughals invaded India in the sixteenth century, bringing the influence of Islamic art with them. Mughal rugs and hangings featured animals, geometrical figures, and floral motifs. Have students answer the View the Art question on p. 42. (*A tent hanging might have been used for decoration or as a room divider.*)

They gave him a little piece of raw meat. Rikki-tikki liked it immensely, and when it was finished he went out into the **veranda** and sat in the sunshine and fluffed up his fur to make it dry to the roots. Then he felt better.

"There are more things to find out about in this house," he said to himself, "than all my family could find out in all their lives. I shall certainly stay and find out."

1 He spent all that day roaming over the house. He nearly drowned himself in the bathtubs, put his nose into the ink on a writing table, and burned it on the end of the big man's cigar, for he climbed up in the big man's lap to see how writing was done. At nightfall he ran into Teddy's nursery to watch how kerosene lamps⁴ were lighted, and when Teddy went to bed Rikki-tikki climbed up too; but he was a restless companion, because he had to get up and attend to every noise all through the night and find out what made it. Teddy's mother and father came in, the last thing, to look at their boy, and Rikki-tikki was awake on the pillow. "I don't like that," said Teddy's mother; "he may bite the child."

"He'll do no such thing," said the father. "Teddy's safer with that little beast than if he had a bloodhound to watch him. If a snake came into the nursery now—"

But Teddy's mother wouldn't think of anything so awful.

Early in the morning Rikki-tikki came to early breakfast in the veranda, riding on Teddy's shoulder, and they gave him banana and some boiled egg; and he sat on all their laps one after the other, because every well-brought-up mongoose always hopes to be a house mongoose someday and have rooms to run about in, and Rikki-tikki's mother (she used to live in the general's house at Segowlee) had carefully told Rikki what to do if ever he came across Englishmen.

Then Rikki-tikki went out into the garden to see what was to be seen. It was a large garden,

4 A **kerosene lamp** burns a liquid fuel made from petroleum.

42 UNIT 1 Whom Can You Count On?



Writing Practice

Write About Conflict Remind students that all short stories are built around a conflict, a struggle between opposing forces. Note that sometimes the conflict is external, between a character and an outside force, such as nature or another person. Other conflicts are internal, between a character and a difficult decision or a challenge.

Ask students to write paragraphs describing the conflict in the story. Have them identify whether the conflict is external or internal and then describe the two opposing forces. Tell them to end their paragraphs by describing how the conflict is resolved.

Visual Vocabulary

A **veranda** is a long porch, usually with a roof, along one or more sides of a house.



Identify Sequence What are the events of Rikki-tikki's first day at the house?

Tent Hanging. Early 18th century, Mughal (Jaipur?). Cotton quilt embroidered in silk. Victoria and Albert Museum, London.

View the Art How might the characters in "Rikki-tikki-tavi" have used a tent hanging? What do you think would have been its original use?



Listening and Speaking Practice



Analyze a Video Show students a video version of this story, such as Chuck Jones's thirty-minute cartoon. Direct students to note similarities and differences between the film and print versions. Then have students form small groups to discuss the similarities and differences they identified. To conclude, have students debate within their group which version was better and why.

Teach

Literary Element

2

Setting The thick grass hid Nag. Rikki heard the hiss first, and then saw Nag's head and hood. That would be frightening, even for a mongoose. These details of setting add to the suspenseful mood.

Language History

Word Origins The Portuguese navigator Vasco da Gama landed in India in 1498. There the Portuguese first saw a poisonous hooded snake, which the Indians called *nag*. The Portuguese gave the snake the name *cobra de capello*, or "snake with the small cape, or hood." The English borrowed the Portuguese name for the snake in the 1600s. By the 1800s they had shortened it to *cobra*.

only half **cultivated**, with bushes as big as summer houses of roses, lime and orange trees, clumps of bamboos, and thickets of high grass. Rikki-tikki licked his lips. "This is a splendid hunting ground," he said, and his tail grew bottle-brushy at the thought of it, and he scuttled up and down the garden, snuffing here and there till he heard very sorrowful voices in a thornbush.

It was Darzee, the tailorbird, and his wife. They had made a beautiful nest by pulling two big leaves together and stitching them up the edges with fibers, and had filled the hollow with cotton and downy fluff. The nest swayed to and fro, as they sat on the brim and cried.

"What is the matter?" asked Rikki-tikki.

"We are very miserable," said Darzee. "One of our babies fell out of the nest yesterday, and Nag ate him."

"H'm!" said Rikki-tikki; "that is very sad—but I am a stranger here. Who is Nag?"

Darzee and his wife only **cowered** down in the nest without answering, for from the thick grass at the foot of the bush came a low hiss—a horrid cold sound that made Rikki-tikki jump back two clear feet. Then inch by inch out of the grass rose up the head and spread hood of Nag, the big black cobra, and he was five feet long from tongue to tail. When he had lifted one third of himself clear of the ground, he stayed balancing to and fro exactly as a dandelion tuft balances in the wind, and he looked at Rikki-tikki with the wicked snake's eyes that never change their expression, whatever the snake may be thinking of.

"Who is Nag?" he said. "I am Nag. The great god Brahm put his mark upon all our people when the first cobra spread his hood to keep the sun off Brahm as he slept. Look, and be afraid!"

He spread out his hood more than ever, and Rikki-tikki saw the spectacle mark on the back of it that looks exactly like the eye part of a hook-and-eye fastening. He was afraid for the minute; but it is impossible for a mongoose

2

Setting Which details of the setting contribute to the mood of Nag's entrance?

Vocabulary

cultivated (kul' tə vā tid) *adj.* prepared for growing plants and free from weeds

cowered (kou' ərd) *v.* crouched or drawn back in fear

Rikki-tikki-tavi 43

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging To help students connect with the story's setting in India and with its animal characters, have them create an illustrated guide to the plants and animals mentioned in the story. Direct students to list the names of plants and animals they find as they read. Then have students look them up in a dictionary, encyclopedia, or other reference

book, or on the Internet. Have students assemble their own guide to the plants and animals of India using the information they find. Have them write a brief description of each plant and animal and then illustrate them, either with drawings or with pictures they have photocopied from books or printed off the Internet.

Teach

Reading Skill

1

Identify Sequence Darzee warned Rikki-tikki to look behind him.

Teaching Note

Characterization Remind students that how the author describes a character can affect how the reader feels about him or her. **Ask: How does the author describe Nagaina?** (She is described as Nag's wicked wife, who has a "savage hiss.")

View the Art

The scene in this picture shows a cobra and a mongoose staring at one another. **Ask: How does the scene in this picture portray what happens when Rikki-tikki meets Nag?** (Nag appears from the grass with his hood spread as he lifts himself from the ground. Rikki-tikki stands nearby, watching Nag. They talk.)

to stay frightened for any length of time, and though Rikki-tikki had never met a live cobra before, his mother had fed him on dead ones, and he knew that all a grown mongoose's business in life was to fight and eat snakes. Nag knew that too, and at the bottom of his cold heart he was afraid.

"Well," said Rikki-tikki, and his tail began to fluff up again, "marks or no marks, do you think it is right for you to eat fledglings⁵ out of a nest?"

Nag was thinking to himself, and watching the least little movement in the grass behind Rikki-tikki. He knew that mongooses in the garden meant death sooner or later for him and his family, but he wanted to get Rikki-tikki off his guard. So he dropped his head a little and put it on one side.

"Let us talk," he said. "You eat eggs. Why should not I eat birds?"

"Behind you! Look behind you!" sang Darzee.

Rikki-tikki knew better than to waste time in staring. He jumped up in the air as high as he could go, and just under him whizzed by the head of Nagaina, Nag's wicked wife. She had crept up behind him as he was talking, to make an end of him; and he heard her savage hiss as the stroke missed. He came down almost across her back, and if he had been an old mongoose, he would have known that then was the time to break her back with one bite; but he was afraid of the terrible lashing return stroke of the cobra. He bit, indeed, but did not bite long enough, and he jumped clear of the whisking tail, leaving Nagaina torn and angry.

"Wicked, wicked Darzee!" said Nag, lashing up as high as he could reach toward the nest in the thornbush; but Darzee had built it out of the reach of snakes, and it only swayed to and fro.

Rikki-tikki felt his eyes growing red and hot (when a mongoose's eyes grow red, he is angry), and he sat back on his tail and hind legs like a little kangaroo, and looked all around him, and chattered with rage. But Nag and Nagaina had disappeared into the grass. When a snake misses its

⁵ **Fledglings** are young birds that haven't yet grown the feathers needed to fly.



King Cobra meets his Match from "Nature's Kingdom." Susan Cartwright. Gouache on paper. Private collection.

Identify Sequence What happens just before Rikki-tikki jumps in the air?



Writing Practice



PARTNERS Write from a Different Point of View

Invite students to choose partners with whom to rewrite a scene from the story from the first-person point of view of the cobras. Direct student pairs to select a dramatic scene involving Rikki-tikki-tavi and either Nag or Nagaina. Have students rewrite the scene from the cobra's point of view, using the first-person pronouns *I* and *me* not only to narrate but also to express the thoughts and feelings

of the character. When students have finished, have them read their scenes aloud to the rest of the class. Then, in a class discussion, have students contrast the third-person omniscient point of view of the original scene with the first-person point of view of their rewritten scene. Ask students to consider whether the new perspective changes their ideas about the story's events.

Teach

BQ BIG Question

Rikki proves himself to be very loyal to Teddy and the family. He attacks Nagaina and protects Teddy from Karait.

ENGLISH LEARNERS Some students may stumble over the word *peculiar*. Explain that it can mean “strange” or “odd.” Invite students to give examples of places, things, or events they might describe as “peculiar.” Tell students to respond in simple sentences that use the word *peculiar*.

Cultural History

The Krait The *krait* is a small but deadly snake found in Southeast Asia. Fifty percent of the people it bites die, even if they receive an antivenin.

stroke, it never says anything or gives any sign of what it means to do next. Rikki-tikki did not care to follow them, for he did not feel sure that he could manage two snakes at once. So he trotted off to the gravel path near the house, and sat down to think. It was a serious matter for him.

If you read the old books of natural history, you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and eats some herb that cures him. That is not true. The victory is only a matter of quickness of eye and quickness of foot—snake’s blow against mongoose’s jump—and as no eye can follow the motion of a snake’s head when it strikes, that makes things much more wonderful than any magic herb. Rikki-tikki knew he was a young mongoose, and it made him all the more pleased to think that he had managed to escape a blow from behind. It gave him confidence in himself, and when Teddy came running down the path, Rikki-tikki was ready to be petted.

But just as Teddy was stooping, something flinched⁶ a little in the dust, and a tiny voice said: “Be careful. I am death!” It was Karait, the dusty brown snakeling that lies for choice on the dusty earth; and his bite is as dangerous as the cobra’s. But he is so small that nobody thinks of him, and so he does the more harm to people.

Rikki-tikki’s eyes grew red again, and he danced up to Karait with the peculiar rocking, swaying motion that he had inherited from his family. It looks very funny, but it is so perfectly balanced a gait⁷ that you can fly off from it at any angle you please; and in dealing with snakes this is an advantage. If Rikki-tikki had only known, he was doing a much more dangerous thing than fighting Nag, for Karait is so small, and can turn so quickly, that unless Rikki bit him close to the back of the head, he would get the return stroke in his eye or lip. But Rikki did not know: his eyes were all red, and he rocked back and forth, looking for a good place to hold. Karait struck out. Rikki jumped sideways and tried to run in, but the wicked little dusty gray head lashed

⁶ **Flinched** means drew back, as from something painful, dangerous, or unpleasant.

⁷ A **gait** is a particular manner of moving on foot.

BQ BIG Question

How does Rikki-tikki prove himself to be someone on whom this family can count?

Rikki-tikki-tavi 45

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Compare and contrast the use of commas and semicolons with main clauses. Explain that if two main clauses are connected by *and*, *but*, or *or*, a comma precedes the conjunction: *All of the eggs were exposed, and only one survived.* However, if two main clauses do not each have an end mark and are not joined by a conjunction, a

semicolon can be used as the connector: *All of the eggs were exposed; only one survived.*

Write the following sentences on the board without punctuation and ask students to insert commas or semicolons where appropriate.

1. They are still and white and they are afraid.

- His eyes and the end of his restless nose were pink he could scratch himself anywhere he pleased he could fluff up his tail till it looked like a bottlebrush.
- You will go away and you will never come back you will go to the rubbish heap with Nag.

Teach

Reading Skill

1

Identify Sequence *but, by the time, that*

Language History

Word Origins The verb *lunge* comes from the French *allonger*, which means “to lengthen.” The word was first introduced in English during the seventeenth century as *allonge* and was soon shortened to *lunge*. **Ask: Do people or animals make themselves longer when they lunge? How?**

(When people or animals lunge, they usually stretch out. Animals might extend their arms forward and let their legs trail behind them. People may extend one leg far forward.)

View the Art

Have students describe what they see in the picture and connect the scene to what they read on pages 45–46. **Ask: What is causing Rikki-tikki to appear as though he is upside down in the picture?** *(Rikki-tikki has lunged onto the snake, but the snake moves wildly, making Rikki-tikki move around and nearly flip over.)*



Rikki-Tikki-Tavi, illustration from 'The Jungle Book' by Rudyard Kipling. Andre Collot. Published in Paris, 1937. Color lithograph. Bibliotheque Nationale, Paris. Archives Charmet.

within a fraction of his shoulder, and he had to jump over the body, and the head followed his heels close.

Teddy shouted to the house: “Oh, look here! Our mongoose is killing a snake”; and Rikki-tikki heard a scream from Teddy’s mother. His father ran out with a stick, but by the time he came up, Karait had lunged⁸ out once too far, and Rikki-tikki had sprung, jumped on the snake’s back, dropped his head far between his forelegs, bitten as high up the back as he could get hold, and rolled away. That bite paralyzed Karait, and Rikki-tikki was just going to eat him up from the tail, after the custom of his family at dinner, when he remembered that a full meal makes a slow mongoose, and if he wanted all his strength and quickness ready, he must keep himself thin.

He went away for a dust bath under the castor-oil bushes, while Teddy’s father beat the dead Karait. “What

⁸ When Karait **lunged**, he made a sudden forward movement.

Identify Sequence Reread the last two paragraphs. Which signal words help you identify the sequence of events?

46 UNIT 1 Whom Can You Count On?

Reading Practice



Infer Remind students that writers do not always tell readers everything they want to know. When writers do not state something directly, readers must infer using clues in the text and their own knowledge or experience. Point out that the text says that Teddy’s father beats the dead snake Karait. Ask students to make an inference about why

he does this. *(Karait may still be moving, because snakes continue to move after they are dead. Something that is still moving looks alive.)* Based on what they have read about Teddy’s father and the family’s situation, ask students to make other inferences about the text.



Identify Author’s Purpose Ask for volunteers to read aloud the dialogue between Rikki-tikki-tavi and the muskrat Chuchundra. Then ask students to speculate about why Kipling has Chuchundra say: “Those who kill snakes get killed by snakes.” Lead students to observe that Kipling could be foreshadowing what is going to happen, or he could be trying to build suspense.

Teach

Reading Skill

2

Identify Sequence Teddy falls asleep before Rikki goes for his walk around the house.

Teaching Note

African American Vernacular English

Point out that subjects and verbs must agree in number: if a subject names only one person, place, or thing, it takes the singular form of the verb; if it is plural, it takes the plural form. Read aloud the last sentence of the third paragraph, emphasizing the *-s* in *whimpers*, *cheeps*, and *gets*. Emphasize the importance of including the *s* when speaking and writing.

is the use of that?" thought Rikki-tikki. "I have settled it all"; and then Teddy's mother picked him up from the dust and hugged him, crying that he had saved Teddy from death, and Teddy's father said that he was a providence,⁹ and Teddy looked on with big scared eyes. Rikki-tikki was rather amused at all the fuss, which, of course, he did not understand. Teddy's mother might just as well have petted Teddy for playing in the dust. Rikki was thoroughly enjoying himself.

That night, at dinner, walking to and fro among the wineglasses on the table, he could have stuffed himself three times over with nice things; but he remembered Nag and Nagaina, and though it was very pleasant to be patted and petted by Teddy's mother, and to sit on Teddy's shoulder, his eyes would get red from time to time, and he would go off into his long war cry of "*Rikk-tikk-tikki-tikki-tchk!*"

Teddy carried him off to bed and insisted on Rikki-tikki sleeping under his chin. Rikki-tikki was too well bred to bite or scratch, but as soon as Teddy was asleep he went off for his nightly walk round the house, and in the dark he ran up against Chuchundra, the muskrat, creeping round by the wall. Chuchundra is a broken-hearted little beast. He whimpers and cheeps all the night, trying to make up his mind to run into the middle of the room, but he never gets there.

"Don't kill me," said Chuchundra, almost weeping. "Rikki-tikki, don't kill me."

"Do you think a snake-killer kills muskrats?" said Rikki-tikki scornfully.

"Those who kill snakes get killed by snakes," said Chuchundra, more sorrowfully than ever. "And how am I to be sure that Nag won't mistake me for you some dark night?"

"There's not the least danger," said Rikki-tikki; "but Nag is in the garden, and I know you don't go there."

"My cousin Chua, the rat, told me—" said Chuchundra, and then he stopped.

⁹ A **providence** is a blessing from God or nature.

2

Identify Sequence What happens just before Rikki-tikki meets Chuchundra?

Rikki-tikki-tavi 47

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate On the board write the terms *predator* and *prey* with their Spanish cognates *depredador* and *presa*. Call on volunteers to define the English terms. Explain that both the English terms and their Spanish equivalents derive from the Latin word *praeda*.

Ask students to name story characters and other animals that are examples of predators and prey, and list their ideas on the board under those categories. Point out that some predators are seen as helpful to humans while others are seen as pests or enemies. Organize

students in small groups and have them categorize the animals listed as predators as either helpful to humans or as pests or enemies. Ask groups to share their lists and explain their categorizations.

Teach

Literary Element

1

Setting The night is so still that Rikki can hear the faint scraping of scales against brick. These details help the reader visualize the dark house, with nothing moving except the snake and Rikki.

Writer's Technique

Characterization Remind students that Kipling gives animals human characteristics in this story.

Ask: What humanlike qualities do the cobras show on this page?

(They analyze the situation, plot their strategy, and consider its outcome in much the same way as people would.)

APPROACHING Ask: Do Nag and Nagaina consider themselves

humans? How do you know? (No.

They refer to the humans in the story as "people.")

"Told you what?"

"H'sh! Nag is everywhere, Rikki-tikki. You should have talked to Chua in the garden."

"I didn't—so you must tell me. Quick, Chuchundra, or I'll bite you!"

Chuchundra sat down and cried till the tears rolled off his whiskers. "I am a very poor man," he sobbed. "I never had spirit enough to run out into the middle of the room. H'sh! I mustn't tell you anything. Can't you *hear*, Rikki-tikki?"

1

Rikki-tikki listened. The house was as still as still, but he thought he could just catch the faintest *scratch-scratch* in the world—a noise as faint as that of a wasp walking on a windowpane—the dry scratch of a snake's scales on brickwork.

"That's Nag or Nagaina," he said to himself; "and he is crawling into the bathroom sluice.¹⁰ You're right, Chuchundra; I should have talked to Chua."

He stole off to Teddy's bathroom, but there was nothing there, and then to Teddy's mother's bathroom. At the bottom of the smooth plaster wall there was a brick pulled out to make a sluice for the bath water, and as Rikki-tikki stole in by the masonry curb where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.

"When the house is emptied of people," said Nagaina to her husband, "*he* will have to go away, and then the garden will be our own again. Go in quietly, and remember that the big man who killed Karait is the first one to bite. Then come out and tell me, and we will hunt for Rikki-tikki together."

"But are you sure there is anything to be gained by killing the people?" said Nag.

"Everything. When there were no people in the bungalow, did we have any mongoose in the garden? So long as the bungalow is empty, we are king and queen of the garden; and remember that as soon as our eggs in the melon bed hatch (as they may tomorrow), our children will need room and quiet."

¹⁰ Here, the **sluice** is a drainpipe.

Setting How do details of the setting help you visualize the action of the story?

Reading Practice



Review Tell students to check their understanding of the story by pausing from time to time to review what they have read. Remind students that reviewing involves looking at a passage again and thinking about the main ideas. Have students review the conversation between Nag and Nagaina and then explain what the cobras are planning and whether they think the plan will work.



Identify Bias Suggest that by planning an attack on Teddy's family and the mongoose, the cobras are simply obeying their nature and protecting their family the way any animal in the wild might. Tell students that authors sometimes show bias, or strong feelings about something, without good reason.

Discuss how Kipling feels about cobras. *(Kipling thinks cobras are bad or evil and that killing them off will give the story a happy ending.)*

"I had not thought of that," said Nag. "I will go, but there is no need that we should hunt for Rikki-tikki afterward. I will kill the big man and his wife, and the child if I can, and come away quietly. Then the bungalow will be empty, and Rikki-tikki will go."

Rikki-tikki tingled all over with rage and hatred at this, and then Nag's head came through the sluice, and his five feet of cold body followed it. Angry as he was, Rikki-tikki was very frightened as he saw the size of the big cobra. Nag coiled himself up, raised his head, and looked into the bathroom in the dark, and Rikki could see his eyes glitter.

"Now, if I kill him there, Nagaina will know; and if I fight him on the open floor, the odds are in his favor. What am I to do?" said Rikki-tikki-tavi.

Nag waved to and fro, and then Rikki-tikki heard him drinking from the biggest water jar that was used to fill the bath. "That is good," said the snake. "Now, when Karait was killed, the big man had a stick. He may have that stick still, but when he comes in to bathe in the morning he will not have a stick. I shall wait here till he comes. Nagaina—do you hear me? I shall wait here in the cool till daytime."

There was no answer from outside, so Rikki-tikki knew Nagaina had gone away. Nag coiled himself down, coil by coil, round the bulge at the bottom of the water jar, and Rikki-tikki stayed still as death. After an hour he began to move, muscle by muscle, toward the jar. Nag was asleep, and Rikki-tikki looked at his big back, wondering which would be the best place for a good hold. "If I don't break his back at the first jump," said Rikki, "he can still fight; and if he fights—O Rikki!" He looked at the thickness of the neck below the hood, but that was too much for him; and a bite near the tail would only make Nag savage.

"It must be the head," he said at last; "the head above the hood; and when I am once there, I must not let go."

Then he jumped. The head was lying a little clear of the water jar, under the curve of it; and, as his teeth met, Rikki braced his back against the bulge of the red earthenware to hold down the head. This gave him just one second's

2 Identify Sequence What steps does Nag plan to take to get rid of Rikki-tikki?

Teach

Reading Skill

2

Identify Sequence Nag plans to kill the father, the mother, and then the child, if possible. With the family gone, Nag hopes Rikki will leave.

APPROACHING Ask: **What keeps Rikki-tikki in the garden, according to Nag?** (*people in the bungalow*)

Explain that when Nag says he and Nagaina are "king and queen of the garden" when the bungalow is empty, he means that the garden is all theirs and they do not have to share it with any other animal.

Teaching Note

Analyze Cause and Effect Before attacking Nag, Rikki-tikki-tavi considers various actions and their possible effects. **Ask:** **What will happen if Rikki-tikki-tavi breaks Nag's back at the first jump?** (*Nag won't be able to fight.*) **Ask:** **What does Rikki fear will happen if Nag fights?** (*He is afraid that Nag will kill him.*)

APPROACHING Point out that possible actions and their effects are expressed in a series of conditional "if . . . then" sentences. Explain that the *if* clause states the cause, and the *then* clause describes the effect. For example: *If Rikki-tikki fights Nag on the open floor (cause), then the odds will be in Nag's favor (effect).* Have students identify other causes and effects in the passage and state them using "if . . . then" statements. (*Possible responses: If Nag kills the family, then Rikki will leave.*)

Rikki-tikki-tavi 49

English Learners

DIFFERENTIATED INSTRUCTION



Beginning In small groups, have students take turns retelling the main events of the story to this point. Urge students to use simple but complete sentences. Encourage students to self-correct their English grammar, usage, and diction as they retell the story to their group.

Have group members jot down errors in grammar, usage, or diction that they recognize while listening, and share them with the speaker when he or she is finished retelling the story. Tell students in each group to discuss correction of the errors they identify.

Teach

BQ BIG Question

He protects the family because he wants to repay his debt to them for saving his life; he also instinctively hunts snakes.

Language History

Note that *go off* (here *went off*) is a type of phrase called an “idiom.” Invite students to guess what it might mean. Explain that idioms are phrases that have a meaning different than the combined meanings of their words. Tell students that the idiom *go off* here means “to discharge, explode, or make a sudden sound.” Ask students what other devices “go off.” (*alarm clock, buzzer*) **ENGLISH LEARNERS**

purchase,¹¹ and he made the most of it. Then he was battered to and fro as a rat is shaken by a dog—to and fro on the floor, up and down, and round in great circles; but his eyes were red, and he held on as the body cartwhipped¹² over the floor, upsetting the tin dipper and the soap dish and the fleshbrush, and banged against the tin side of the bath. As he held, he closed his jaws tighter and tighter, for he made sure he would be banged to death, and, for the honor of his family, he preferred to be found with his teeth locked. He was dizzy, aching, and felt shaken to pieces when something went off like a thunderclap just behind him; a hot wind knocked him senseless, and red fire singed his fur. The big man had been awakened by the noise, and had fired both barrels of a shotgun into Nag just behind the hood.

Rikki-tikki held on with his eyes shut, for now he was quite sure he was dead; but the head did not move, and the big man picked him up and said: “It’s the mongoose again, Alice; the little chap has saved *our* lives now.” Then Teddy’s mother came in with a very white face, and saw what was left of Nag, and Rikki-tikki dragged himself to Teddy’s bedroom and spent half the rest of the night shaking himself tenderly to find out whether he really was broken into forty pieces, as he fancied.¹³

When morning came he was very stiff, but well pleased with his doings. “Now I have Nagaina to settle with, and she will be worse than five Nags, and there’s no knowing when the eggs she spoke of will hatch. Goodness! I must go and see Darzee,” he said.

Without waiting for breakfast, Rikki-tikki ran to the thornbush where Darzee was singing a song of triumph at the top of his voice. The news of Nag’s death was all over the garden, for the sweeper had thrown the body on the rubbish heap.

“Oh, you stupid tuft of feathers!” said Rikki-tikki angrily. “Is this the time to sing?”

¹¹ In this context, *purchase* is an advantageous position for applying force.

¹² Rikki’s body is being thrown about like a whip (*cartwhipped*) as the cobra lashes.

¹³ *Fancied* means “imagined” or “pictured mentally.”

BQ BIG Question

Why does Rikki-tikki protect Teddy and his parents?

Literary Element Practice



Identify Mood Remind students that mood is the emotional atmosphere or feeling of a story. Explain that descriptive words, setting, dialogue, and characters’ actions all contribute to mood. Discuss the mood of this scene. Ask students whether they think the general feeling of the scene is comical, chaotic, frightening, or frantic. Urge students to suggest other words that they think describe the mood of the scene. Have

students point to specific details in the scene that create the mood they have identified. Invite pairs of students to dramatize the scene to convey their understanding of its mood. Have the rest of the class guess the mood based on the dramatization.



Writing Practice

Character Study Remind students that character can be revealed by what someone says, does, and thinks, and by other characters’ reactions.

Ask students to write a character study of Rikki. Studies should include what Rikki looks like, the nature of his personality, and how he interacts with others, both human and animal. Finally, students should explain the relationship between Rikki’s character and the final outcome of the story.

Teach

Reading Skill

1

Identify Sequence Darzee must distract Nagaina, leading her away so she won't see Rikki going toward the melon bed.

Writer's Technique

Anthropomorphism Have students describe how this paragraph makes Rikki-tikki-tavi and Darzee seem like people. (*Rikki-tikki knows the fight is not over yet, so he is angry with Darzee for being so happy. Darzee is empty-headed and has no common sense. Rikki-tikki is more practical and needs to get answers from Darzee, who is too busy celebrating to answer his questions.*)

"Nag is dead—is dead—is dead!" sang Darzee. "The **valiant** Rikki-tikki caught him by the head and held fast. The big man brought the bang-stick, and Nag fell in two pieces! He will never eat my babies again."

"All that's true enough; but where's Nagaina?" said Rikki-tikki, looking carefully round him.

"Nagaina came to the bathroom sluice and called for Nag," Darzee went on; "and Nag came out on the end of a stick—the sweeper picked him up on the end of a stick and threw him upon the rubbish heap. Let us sing about the great, the red-eyed Rikki-tikki!" And Darzee filled his throat and sang.

"If I could get up to your nest, I'd roll all your babies out!" said Rikki-tikki. "You don't know when to do the right thing at the right time. You're safe enough in your nest there, but it's war for me down here. Stop singing a minute, Darzee."

"For the great, the beautiful Rikki-tikki's sake I will stop," said Darzee. "What is it, O Killer of the terrible Nag?"

"Where is Nagaina, for the third time?"

"On the rubbish heap by the stables, mourning for Nag. Great is Rikki-tikki with the white teeth."

"Bother my white teeth!"¹⁴ Have you ever heard where she keeps her eggs?"

"In the melon bed, on the end nearest the wall, where the sun strikes nearly all day. She hid them there weeks ago."

"And you never thought it worthwhile to tell me? The end nearest the wall, you said?"

"Rikki-tikki, you are not going to eat her eggs?"

"Not eat exactly; no. Darzee, if you have a grain of sense you will fly off to the stables and pretend that your wing is broken, and let Nagaina chase you away to this bush! I must get to the melon bed, and if I went there now she'd see me."

Identify Sequence Why is it important for Darzee to fly to the stables before Rikki-tikki goes to the melon bed?

¹⁴ **Bother my white teeth** is a British way of saying, "Don't concern yourself with my teeth."

Vocabulary

valiant (val'yənt) *adj.* brave; courageous.

Rikki-tikki-tavi 51

Approaching Level

DIFFERENTIATED INSTRUCTION

Identify Epithets Point out the words and phrases Darzee uses to describe Rikki-tikki-tavi after his fight with Nag: *the valiant Rikki-tikki-tavi; the great, red-eyed Rikki-tikki; the beautiful Rikki-tikki; Killer of the terrible Nag; Rikki with the white teeth*. Identify these phrases as epithets and explain that an epithet is a characterizing or descriptive

word or phrase used along with a person's name. Tell students that epithets are often used for heroes and other characters in folk and fairy tales. Have students create epithets for other characters in the story that reflect the character's qualities or achievements.

English Learners

DIFFERENTIATED INSTRUCTION

Early Advanced Have student pairs take parts and practice reading the dialogue between Rikki-tikki-tavi and Darzee aloud. Tell students to read clearly at a moderate pace and to pay attention to punctuation for clues about intonation and expression. When they are ready, have pairs read the dialogue aloud in a small group.

Teach

View the Art

Invite students to compare the art on this page with the illustration on page 46. Have students discuss the size of the mongoose relative to the size of the snake in each piece of art. Also, ask students to consider the differences in style and detail in each work, and explain which they like better.

Language History

Word Origins Explain that a bantam is any miniature variety of domestic fowl, or bird. Here the term refers to a small breed of chicken. Bantam were named after Bantam, a former city in Java, Indonesia, which was thought (wrongly) to be the origin of such miniature fowl.

Darzee was a featherbrained little fellow who could never hold more than one idea at a time in his head; and just because he knew that Nagaina's children were born in eggs like his own, he didn't think at first that it was fair to kill them. But his wife was a sensible bird, and she knew that cobras' eggs meant young cobras later on; so she flew off from the nest, and left Darzee to keep the babies warm, and continue his song about the death of Nag. Darzee was very like a man in some ways.

She fluttered in front of Nagaina by the rubbish heap and cried out, "Oh, my wing is broken! The boy in the house threw a stone at me and broke it." Then she fluttered more desperately than ever.

Nagina lifted up her head and hissed, "You warned Rikki-tikki when I would have killed him. Indeed and truly, you've chosen a bad place to be lame in." And she moved toward Darzee's wife, slipping along over the dust. "The boy broke it with a stone!" shrieked Darzee's wife.

"Well! It may be some consolation to you when you're dead to know that I shall settle accounts with the boy. My husband lies on the rubbish heap this morning, but before night the boy in the house will lie very still. What is the use of running away? I am sure to catch you. Little fool, look at me!"

Darzee's wife knew better than to do *that*, for a bird who looks at a snake's eyes gets so frightened that she cannot move. Darzee's wife fluttered on, piping sorrowfully, and never leaving the ground, and Nagaina quickened her pace.

Rikki-tikki heard them going up the path from the stables, and he raced for the end of the melon patch near the wall. There, in the warm litter about the melons, very cunningly hidden, he found twenty-five eggs, about the size of a bantam's eggs, but with whitish skin instead of shell.

"I was not a day too soon," he said; for he could see the baby cobras curled up inside

Rikki-Tikki-Tavi, illustration from 'The Jungle Book' by Rudyard Kipling. Published in Paris, 1930. Louis Joseph Soulas. Bibliotheque Nationale, Paris. Archives Charmet.



52 UNIT 1 Whom Can You Count On?

Study, Research, and Assessment Practice

Create a Fact Sheet Ask students if they knew that snakes have no eyelids. Rather, their eyes are protected by a permanent see-through covering. Also, snakes have internal ears. Tell students that there are many more interesting facts about reptiles. Have interested students do research to create a fact sheet about snakes. Tell students to look for facts that explain or expand on story details about

snakes, such as the fact that Darzee "knew that Nagaina's children were born in eggs like his own." Have students use library books or Internet resources to gather information for their fact sheets. Remind them to cite their sources at the bottom of their fact sheet. Ask students to share their findings with the rest of the class.

Facts

Snakes are reptiles.

Reptile eggs do not have to be kept warm.

Baby reptiles have an "egg tooth," which they use to break through the egg.

the skin, and he knew that the minute they were hatched they could each kill a man or a mongoose. He bit off the tops of the eggs as fast as he could, taking care to crush the young cobras, and turned over the litter from time to time to see whether he had missed any. At last there were only three eggs left, and Rikki-tikki began to chuckle to himself, when he heard Darzee's wife screaming:

"Rikki-tikki, I led Nagaina toward the house, and she has gone into the veranda, and—oh, come quickly—she means killing!"

Rikki-tikki smashed two eggs, and tumbled backward down the melon bed with the third egg in his mouth, and scuttled to the veranda as hard as he could put foot to the ground. Teddy and his mother and father were there at early breakfast; but Rikki-tikki saw that they were not eating anything. They sat stone-still, and their faces were white. Nagaina was coiled up on the matting by Teddy's chair, within easy striking distance of Teddy's bare leg, and she was swaying to and fro singing a song of triumph.

"Son of the big man that killed Nag," she hissed, "stay still. I am not ready yet. Wait a little. Keep very still, all you three. If you move I strike, and if you do not move I strike. Oh, foolish people, who killed my Nag!"

Teddy's eyes were fixed on his father, and all his father could do was to whisper, "Sit still, Teddy. You mustn't move. Teddy, keep still."

Then Rikki-tikki came up and cried: "Turn round, Nagaina; turn and fight!"

"All in good time," said she, without moving her eyes. "I will settle my account with *you* presently. Look at your friends, Rikki-tikki. They are still and white; they are afraid. They dare not move, and if you come a step nearer I strike."

"Look at your eggs," said Rikki-tikki, "in the melon bed near the wall. Go and look, Nagaina."

The big snake turned half round and saw the egg on the veranda. "Ah-h! Give it to me," she said.

Rikki-tikki put his paws one on each side of the egg, and his eyes were blood-red. "What price for a snake's egg? For a young cobra? For a young king cobra? For the

1

Identify Sequence Why does Rikki-tikki destroy the eggs before they hatch?

UNIT ONE

Teach

Reading Skill

1

Identify Sequence Rikki must destroy the eggs before they hatch and grow into adult cobras who could kill him or the family.

Writer's Technique

Onomatopoeia Writers use a variety of sound devices for different effects. Onomatopoeia is the use of a word or phrase that imitates or suggests the sound of what it describes. The word *hissed* is an example of onomatopoeia. It replicates the sound a snake makes. Nagaina adds: "...stay still," thus prolonging the hissing and adding to the tension in the scene.

Rikki-tikki-tavi 53

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Work with students to contrast Darzee and his wife. Lead students to identify these characteristics of Darzee: foolish, unfocused, opposed to destroying the egg; and these characteristics of his wife: sensible, sees the big picture, thinks baby cobras mean danger to her young.

Help students list contrasting characteristics of the two in a chart.

Darzee	Darzee's Wife
foolish	sensible

Teach

Reading Skill

1

Identify Sequence After Nagaina is distracted from the family, Rikki urges her to fight with him. During the fight, Nagaina is able to take the egg and flee.

Writer's Technique

Anthropomorphism Kipling's use of anthropomorphism in this story contributes to the level of interest and suspense in the story. It helps readers know exactly what Rikki-tikki-tavi is thinking and planning and thus makes readers active participants in the story.

Teaching Note

Style Ask: What words does the author repeat in this paragraph? (*tricked, I, Rikk-tck-tck*) **Ask:** What affect does the repetition have? (*The repetition emphasizes that it was Rikki-Tikki who tricked Nagaina. It also adds flow and rhythm to the paragraph.*)

last—the very last of the brood?¹⁵ The ants are eating all the others down by the melon bed.”

Nagaina spun clear round, forgetting everything for the sake of the one egg; and Rikki-tikki saw Teddy's father shoot out a big hand, catch Teddy by the shoulder, and drag him across the little table with the teacups, safe and out of reach of Nagaina.

“Tricked! Tricked! Tricked! *Rikk-tck-tck!*” chuckled Rikki-tikki. “The boy is safe, and it was I—I—I that caught Nag by the hood last night in the bathroom.” Then he began to jump up and down, all four feet together, his head close to the floor. “He threw me to and fro, but he could not shake me off. He was dead before the big man blew him in two. I did it. *Rikki-tikki-tck-tck!* Come then, Nagaina. Come and fight with me. You shall not be a widow long.”

Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-tikki's paws. “Give me the egg, Rikki-tikki. Give me the last of my eggs, and I will go away and never come back,” she said, lowering her hood.

“Yes, you will go away, and you will never come back; for you will go to the rubbish heap with Nag. Fight, widow! The big man has gone for his gun! Fight!”

Rikki-tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together and flung out at him. Rikki-tikki jumped up and backward. Again and again and again she struck, and each time her head came with a whack on the matting of the veranda, and she gathered herself together like a watchspring. Then Rikki-tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.

He had forgotten the egg. It still lay on the veranda, and Nagaina came nearer and nearer to it, till at last, while Rikki-tikki was drawing breath, she caught it in her mouth, turned to the veranda steps, and flew like an

Identify Sequence What events lead up to Nagaina taking back her egg from Rikki-tikki?

¹⁵ A **brood** is all of the young of an animal that are born or cared for at the same time.

Listening and Speaking Practice

PARTNERS Interview Have student pairs interview someone who knows a great deal about the characteristics of particular animals. Students might arrange to interview a bird-watcher, zookeeper, veterinarian, dog breeder, or pet owner. Tell them to focus on a particular species or breed and develop a list

of questions about the animal's characteristics and relationship with humans. Direct students to take notes during the interview or tape-record responses with the interviewee's permission. After the interview, have students list the characteristics of the animal they learned about in the interview and categorize

them as characteristics most humans will like, dislike, or be neutral about. Tell students to draw conclusions about the animal's reputation among humans based on this analysis. Ask students to share their ideas with the class.

arrow down the path, with Rikki-tikki behind her. When the cobra runs for her life, she goes like a whiplash flicked across a horse's neck.

Rikki-tikki knew that he must catch her, or all the trouble would begin again. She headed straight for the long grass by the thornbush, and as he was running Rikki-tikki heard Darzee singing his foolish little song of triumph. But Darzee's wife was wiser. She flew off her nest as Nagaina came along, and flapped her wings about Nagaina's head. If Darzee had helped they might have turned her; but Nagaina only lowered her hood and went on. Still, the instant's delay brought Rikki-tikki up to her, and as she plunged into the rathole where she and Nag used to live, his little white teeth were clenched on her tail, and he went down with her—and very few mongooses, however wise and old they may be, care to follow a cobra into its hole. It was dark in the hole; and Rikki-tikki never knew when it might open out and give Nagaina room to turn and strike at him. He held on savagely and struck out his feet to act as brakes on the dark slope of the hot, moist earth.

Then the grass by the mouth of the hole stopped waving, and Darzee said: "It is all over with Rikki-tikki! We must sing his death song. Valiant Rikki-tikki is dead. For Nagaina will surely kill him underground."

So he sang a very mournful song that he made up all on the spur of the minute, and just as he got to the most touching part the grass quivered again, and Rikki-tikki, covered with dirt, dragged himself out of the hole leg by leg, licking his whiskers. Darzee stopped with a little shout. Rikki-tikki shook some of the dust out of his fur and sneezed. "It is all over," he said. "The widow will never come out again." And the red ants that live between the grass stems heard him, and began to troop down one after another to see if he had spoken the truth.

Rikki-tikki curled himself up in the grass and slept where he was—slept and slept till it was late in the afternoon, for he had done a hard day's work.

"Now," he said, when he awoke, "I will go back to the house. Tell the coppersmith, Darzee, and he will tell the garden that Nagaina is dead."

BQ BIG Question

Whom can Rikki-tikki count on to help him catch up with Nagaina? Who fails him?

Setting How does the setting of the final battle increase the suspense?

2

Rikki-tikki-tavi 55

UNIT ONE

Teach

BQ BIG Question

Rikki can count on Darzee's wife. She tries to turn Nagaina off the path. Rikki cannot trust Darzee. He sings a foolish song when his help is needed to turn Nagaina.

Literary Element

2

Setting The reader never "sees" the final battle, which takes place in the cobra hole. This makes the last battle suspenseful because the reader does not immediately know the winner.

ADVANCED Ask: **What do you think happened underground?** (*Rikki-tikki-tavi must somehow have bitten Nagaina and held on until she was dead.*) Challenge students to give a detailed, oral description of the final battle as they imagine it.

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Review the definition of a simile: a comparison of two things using *like* or *as*. Have students go back to the paragraph that begins "Rikki-tikki-tavi was bounding all around Nagaina." Tell them to identify similes in the paragraph by looking for the words *like* and *as*. Ask students what two things are being compared in each simile and what they have in common:

- eyes and hot coals: both are red and glowing
- Nagaina gathering herself together and a watchspring: both are tightly wound up
- tail rustle on matting and dry leaves blown by wind: they have a similar sound

Warn students that although *like* and *as* are good indicators that the author is making a simile, they both can have other meanings and uses. Challenge students to explain other meanings of *like* and *as*.

Teach

Literary Element

1

Setting The garden has changed from a dangerous place where cobras live to a place where birds and frogs live happily.

APPROACHING Tell students having difficulty to review earlier descriptions of the garden. **Ask:** **What was the mood in the garden when Rikki-Tikki first met Darzee, the tailorbird?** (*The mood is somber. Darzee and his wife are sad and afraid because Nag ate their fledgling.*) Have students compare and contrast that meeting with this description of the garden.

To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 58–59.

The coppersmith is a bird who makes a noise exactly like the beating of a little hammer on a copper pot; and the reason he is always making it is because he is the town crier to every Indian garden, and tells all the news to everybody who cares to listen. As Rikki-tikki went up the path, he heard his “attention” notes like a tiny dinner gong; and then the steady “Ding-dong-tock! Nag is dead—dong! Nagaina is dead! Ding-dong-tock!” That set all the birds in the garden

singing, and the frogs croaking, for Nag and Nagaina used to eat frogs as well as little birds.

When Rikki got to the house, Teddy and Teddy’s mother (she still looked very white, for she had been fainting) and Teddy’s father came out and almost cried over him; and that night he ate all that was given him till he could eat no more, and went to bed on Teddy’s shoulder, where Teddy’s mother saw him when she came to look late at night.

“He saved our lives and Teddy’s life,” she said to her husband. “Just think, he saved all our lives!”

Rikki-tikki woke up with a jump, for all mongooses are light sleepers.

“Oh, it’s you,” said he. “What are you bothering for? All the cobras are dead; and if they weren’t, I’m here.”

Rikki-tikki had a right to be proud of himself; but he did not grow too proud, and he kept that garden as a mongoose should keep it, with tooth and jump and spring and bite, till never a cobra dared show its head inside the walls. 🐍



Setting How does the setting and mood of the story change after Nagaina is killed?

56 UNIT 1 Whom Can You Count On?

Writing Practice

Write a Review Tell students that a review highlights the main idea of a book, story, movie, or play. Reviews help people decide whether they want to read a book or story, see a movie, or go to a play. Explain to students that when they tell a friend about something they’ve read or seen, they are essentially providing a review. Point out that a review includes a summary of the selection as well

as the reviewer’s opinions about the selection. For example, movie reviews often begin with a brief summary of the movie and end with a statement encouraging readers to watch the movie or warning readers to avoid the movie.

Invite students to work individually or in pairs to write a review of “Rikki-tikki-tavi.” Have students share their review with a friend or family member who has not read the story.

Assess

Respond and Think Critically

For additional assessment, see Assessment Resources, pp. 33–34.

Possible answers:

1. Rikki-tikki's "great war" is against the cobras. Darzee, a tailorbird, relays important information to Rikki-tikki-tavi about when Nagaina is about to attack and where she hides her eggs. Chuchundra, a muskrat, tells Rikki to listen for Nag's crawling through the house. This information helps Rikki-tikki in his great war against the cobras.
2. Darzee and Chuchundra are both cowardly. When Rikki-tikki-tavi interacts with each of them, he contrasts sharply with them because he is valiant.
3. It provides the reader with a description of Rikki-tikki and his characteristics. Also, since the English family saved Rikki-tikki's life, it is only fitting that Rikki-tikki return the favor.
4. Nag is more frightening, but Nagaina schemes to do away with the entire family. Kipling presents Nagaina as more sympathetic because she is a protective mother. She gives up the idea of killing Teddy, and she risks her life to save her last egg.
5. The family counts on Rikki-tikki to keep them safe from the cobras.
6. Students may point out that Rikki-tikki is valiant, quick, and very loyal to the family.

After You Read

Respond and Think Critically

1. What is Rikki-tikki's "great war"? Describe Darzee and Chuchundra. Explain how they help Rikki-tikki. **[Recall]**
2. How does Kipling call attention to Rikki-tikki's bravery? List two incidents in the story that illustrate Rikki-tikki's courage. **[Analyze]**
3. Why do you think Kipling starts the story with an account of the rescue of Rikki-tikki? Explain. **[Interpret]**
4. Compare the characters of Nag and Nagaina. Which one is more sympathetic, or likeable? Use examples from the story to support your answer. **[Compare]**
5. How does the family count on Rikki-tikki's cleverness? **[Evaluate]**
6. **BQ** **BIG Question** What traits or characteristics make Rikki-tikki someone to be counted on? Explain. **[Connect]**

TIP

Interpreting

Writers include details in the beginning of a story to introduce the characters and foreshadow later events. To answer question 3, think about what the family does for Rikki-tikki at the beginning of the story. Then, consider how Rikki-tikki repays them later.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

Daily Life and Culture

Colonial India

The story takes place in India during the late 1800s, a time when the British ruled India. Many British government officials had administrative jobs there. They lived, with their families, in large, elegant bungalows. The British official was the *sahib*, or master, of the house. The official's wife was the *memsahib*.

The cottages of Indian servants surrounded the main house. A typical British family could have as many as 25 servants. Indians served as cooks, maids, butlers, gardeners, tailors, and nannies for the children.

The British brought improvements to India, including railroads, a telegraph system, and a postal system. However, British rule was unfair to the vast majority of Indians. The best housing and jobs were reserved for the

British. Indians were not allowed to advance to high positions in the colonial government or to become officers in the army.

Group Activity Discuss the following questions with your classmates.

1. Review the information about colonial India presented above. How does the information that you just read influence your impressions of the family in the story? Explain.
2. What aspects of life in colonial India do you see reflected in the story? Explain.



Rikki-tikki-tavi 57

Daily Life and Culture

1. Compared to many local people, the family in the story was probably well-to-do and had a comfortable life that may have included servants.
2. The father in the story was probably a British official. Also, the bungalow is typical of the houses of that period. The story mentions that the boy has his own bathroom and the parents have their own, which suggests that they live in a larger house.

After You Read

Assess

Literary Element

1. The setting provides hiding places for Rikki. He fits easily into the small spaces in the bathroom and the cobra hole.
2. Possible answer: If the setting was a modern city, Rikki-tikki-tavi and the cobras might be fighting in air-conditioning ducts.
3. C

Reading Skill

4. B

Vocabulary Practice

Correct sentences:

- B
A
B
A

Academic Vocabulary

Possible answer:

Rikki ensured his attack would kill Nag by **striking Nag's head above the hood**.

Literary Element Setting

1. Given the setting, what advantages does Rikki-tikki have in his fight with Nag and Nagaina?
2. How might this story be different if it were set in another time or place? Explain what the setting contributes to the story.

Review: Plot

As you learned on page 19, **plot** is the sequence of events in a story. The plot often centers on a **conflict**, or central struggle between opposing forces. Conflict is an important part of a story because it moves the plot forward.

Test Skills Practice

3. The conflict in the story is
 - A Nag's internal struggle.
 - B Rikki's internal struggle.
 - C an external struggle between the cobras and Rikki.
 - D an external struggle between Rikki and the family.

Reading Skill Identify Sequence

Test Skills Practice

4. What event happened before Rikki killed Karait?
 - A Rikki met Nag at night and killed him.
 - B A British family rescued Rikki.
 - C Karait bit Teddy.
 - D Nagaina tried to save her last egg from Rikki.

Vocabulary Practice

Choose the sentence that uses the vocabulary word correctly.

A. Hakim hid during the storm because he was a **cowered**.

B. Hakim, terrified during the storm, **cowered** under his blanket.

A. Aisha was **restless** and paced from room to room.

B. Aisha was **restless** and calmly read a book during the long afternoon.

A. The soup was half **cultivated** before Maria added the salt.

B. Maria's garden was mulched and fully **cultivated** by the end of April.

A. Ella was **valiant**, protecting her younger sister from the vicious dog.

B. Ella was **valiant**, running with her younger sister from the tiny kitten.

Academic Vocabulary

Rikki-tikki-tavi's life with the British family **ensured** that a cobra would never again live inside the garden walls.

In the preceding sentence, *ensured* means "made sure or certain." Think about Rikki's plan to kill Nag. Where did he have to strike Nag to kill him? Then fill in the blank for this statement:

Rikki ensured his attack would kill Nag by _____.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

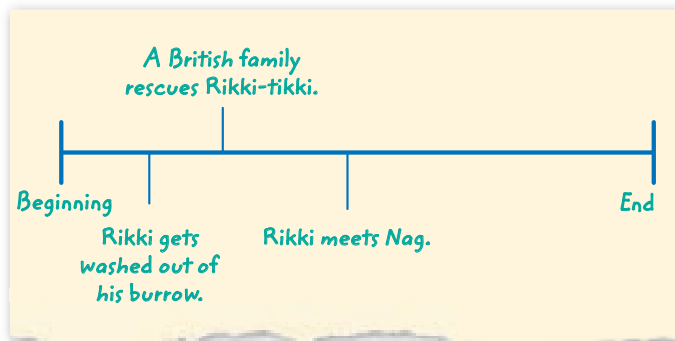
Respond Through Writing

Summary

Report Story Events In “Rikki-tikki-tavi,” Kipling relates the events of a “great war” in nature. Write a summary of the story, reporting on the events in the story.

Understand the Task When you summarize, you explain the main idea and the most important details in your own words. You probably summarize all the time—when you tell a friend about a movie, a book, or what happened in class yesterday. Writing a summary of something you read or heard can help you understand and remember the most important information.

Prewrite Think of the main, or most important, ideas. State them in your own words. Include important details. Leave out minor or unimportant details. Refer to the timeline you created as you read to help you pick out the most important ideas and details of the story.



Draft Before you begin drafting, highlight the most important ideas and details on your timeline. Delete any unimportant events. Review sequence words, such as *then*, *next*, *after*, *meanwhile*, and *before*, to use in your summary.

Revise After you have written your first draft, read it to determine whether the events occur in the same order as in the story. Rearrange your summary as needed.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. Review the Grammar Tip in the side column for information on verb tense.

Learning Objectives

For page 59

In this assignment, you will focus on the following objective:

Writing: Writing a summary.

Grammar Tip

Verb Tense

Practice using the **literary present** verb tense in your summary. For example:

Rikki moves into a new territory where cobras live.

Keep the verb tense consistent in your summary.

If you use more than one tense, readers will be confused about when events happen. You can use the literary present tense to discuss an author, too.

For example:

Kipling uses descriptive details to help readers picture the setting.

After You Read

Assess

Respond Through Writing

Report Story Events Tell students that reporters and journalists must focus on including the most important parts of a story when they write. Explain that students should think of themselves as reporters as they prepare their summaries.

Revise Students might wish to trade summaries with a partner to help them revise their work. Remind students to always be constructive when they critique another person's writing.

Summary

Students' summaries should

- restate the main idea of the story
- include the most important details of the stories, such as the events found in the timeline graphic organizer
- omit minor or insignificant details
- demonstrate understanding of chronological order and include sequence words such as *then*, *next*, *after*, *meanwhile*, and *before*
- be written clearly and logically, without errors in spelling, grammar, and punctuation
- use consistent literary present tense

Rikki-tikki-tavi 59

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Help students prepare to write by having them work in small groups to divide the story into the following events: Rikki-tikki is washed out of his burrow and rescued by the English family; Rikki-tikki encounters Nag and Nagaina; Rikki-tikki kills Karait; Rikki-tikki meets Chuchundra; Rikki-tikki overhears Nag and Nagaina talking; Nag is killed; Rikki-tikki destroys Nagaina's nest; Rikki-tikki tricks Nagaina with the remaining

egg; Rikki-tikki kills Nagaina and returns to the house. In each group, one student should be responsible for summarizing one section of the story. Have students compile their summaries. Students may wish to illustrate each part as well.



For grammar practice, see Unit 1 Teaching Resources, p. 57.

Before You Read

Focus

Bellringer Options

Selection Focus Transparency 9

Daily Language Practice
Transparencies 9 and 10

Or have students recall books, movies, and news articles in which people make sacrifices for love.

Ask: Which of these sacrifices do you consider the greatest, and why?

Have students consider why love is so powerful in human life.

Before You Read

The Highwayman

Connect to the Poem

Think about people you rely on and people who rely on you. If someone is counting on you, how far do you go to help that person? Do you value others' safety as much as your own? Explain.

Quickwrite Freewrite for a few minutes about the sacrifices you are willing to make for those who count on you.

Build Background

"The Highwayman" is about a thief who robs coaches in eighteenth-century England.

- In eighteenth-century England, many landowners became wealthier than they had ever been. Yet poverty and crime remained widespread.
- Thousands of poor, unemployed men were forced by the British government to serve for life as soldiers.
- By the eighteenth century, horse-drawn coaches traveled regularly on English roads.
- A highwayman is a roadside robber, especially one on horseback. In England, from the seventeenth century to the nineteenth century, highwaymen would stop coaches by gunpoint and demand that passengers surrender their money and other valuables. Highwaymen who were caught were usually severely punished.
- Some highwaymen became popular, at least among those who were never robbed. A few highwaymen became legends in their time, inspiring songs, poems, and stories in the popular newspapers of the time. One of them, Jonathan Wild, became the hero of a novel and an opera in the eighteenth century.

Meet Alfred Noyes



Popular Poet Alfred Noyes was one of the most popular British poets of the early twentieth century. Because he became a successful poet while still in his twenties, Noyes was able to pursue a full-time career as a poet. Many other British poets at that time were modern in their writing styles, but Noyes wrote traditional poetry in the manner of the great nineteenth-century Romantic poets.

Literary Works Noyes wrote more than fifty books, including novels, short stories, and poetry.

Alfred Noyes was born in 1880 and died in 1958.



Author Search For more about Alfred Noyes, go to glencoe.com and enter QuickPass code GL29763u1.

60 UNIT 1 Whom Can You Count On?

English Learners

DIFFERENTIATED INSTRUCTION



Preteaching Vocabulary Help students associate compound words in the poem with known words and concepts. For example, show students a picture of the moon and shine a flashlight from the moon to the floor to demonstrate *moonlight*. Give students play money to pay you, the *landlord*, for the use of their desks. Provide a Valentine's Day card,

and point out that people who have romantic feelings for each other are *sweethearts*. Have students lie on the floor and then stand up to demonstrate what it means to be *upright*. To help students visualize the highwayman's *cocked* hat, have them place one hand just above their eyebrows to touch their foreheads.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Write the following words from the poem on the board: *moonlight* and *landlord*. Tell students that these are compound words, or words made up of two shorter words. Have students preview the poem to find other compound words, analyze their parts and define them.

Set Purposes for Reading

BQ BIG Question

As you read the poem, ask yourself, how do the highwayman and his love, Bess, show their support for each other?

Literary Element Narrative Poetry

The purpose of **narrative poetry** is to tell a story. Narrative poems share many of the narrative elements of short stories, including **plot** and **setting**. The plot is the sequence of events in the poem. The time and place in which the action occurs make up the setting.

Plot and setting are important elements of narrative poetry because they help create a vivid story. The plot of “The Highwayman” twists and turns as it moves towards an eerie ending. Details about the setting help readers visualize the action and sense the atmosphere, or mood, of the poem.

As you read, ask yourself, how do details of plot and setting help to shape the story told in the poem?

Reading Strategy Summarize

When you **summarize** a poem, you state the main ideas and important details of the poem in your own words. You omit unimportant details, so that the summary is much briefer than the piece it is summarizing. Summarizing helps you remember, organize, and explain a series of events. Summarizing shows that you understand the main message of what you have read.

To summarize, decide what’s most important as you read. Ask the basic questions: *who*, *what*, *when*, *where*, *why*, and *how*. Using your own words, write your answers to these questions in a logical order. Leave out examples and unimportant details. You may find it helpful to use a graphic organizer like the one below.

Who	
What	
When	
Where	
Why	
How	

Learning Objectives

For pages 60–69

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing narrative poetry.

Reading: Summarizing.

TRY IT

Summarize When a friend asks you to tell him or her about a movie you have seen, you summarize the events in the movie to explain it to him or her. With a partner, summarize the plot of a book you have read recently or a movie or television show you saw recently.

Before You Read

Focus

Summary

“The Highwayman” tells a story about a dashing robber in eighteenth-century England. He promises to return to his love, Bess, by moonlight. King George’s soldiers learn of his planned return. They capture Bess and lie in wait for the highwayman. When Bess hears the highwayman returning, she shoots herself to warn him away. The highwayman retreats, but he soon finds out about Bess’s death. Enraged, he rides back to avenge her death and is killed himself.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 60–65.

Literary Element

Narrative Poetry In order to answer the question about plot and setting, students will need to understand how these elements contribute to the poem’s sense of conflict and danger. Review with students the conflicts that separate Bess and the highwayman, and discuss how the dark highway location adds to our sense of foreboding.

Reading Strategy

Summarize Point out that students summarize each day when they tell someone about a movie, a game, or a classroom event. Have students summarize a movie that they have seen. Ask other members of the class to listen and ask for any essential information that has been omitted.

TRY IT

Student summaries should include the title of the book, movie, or television show, the main characters, and the most important plot elements.

The Highwayman 61

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Students may benefit from further discussion of the narrative poetry genre. Discuss with students the importance of storytelling in a narrative poem, and have them read aloud the first stanza of “The

Highwayman.” Ask students to use their own words to restate the events of the story in prose. With the class, compare the effect of a story told in prose with that of a story told in rhyming verse.

Teach

Literary Element

1

Narrative Poetry It is a dark, windy night with a pale moon shining in the cloudy sky.

ENGLISH LEARNERS Point out to English learners the words in Part 1 that indicate that the action takes place at night: *darkness*, *moon*, *moonlight*, and *dark*. Have students use one of the words in a sentence to show their understanding.

For additional literary element practice, see Unit 1 Teaching Resources, p. 66.

Teaching Note

African American Vernacular

English Point out the past-tense constructions in Part 1 that use the *-ed* ending, such as “fitted,” “tapped,” and “listened.” Tell students that some speakers have difficulty pronouncing the *-ed* ending, and have class members take turns saying aloud these past-tense structures.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

The Highwayman

Alfred Noyes

PART 1

1

The wind was a torrent¹ of darkness
among the gusty trees.

The moon was a ghostly galleon² tossed upon
cloudy seas.

The road was a ribbon of moonlight over the purple
moor,³

And the highwayman came riding—

5 Riding—riding—

The highwayman came riding, up to the old inn door.

He'd a French cocked hat on his forehead, a bunch of
lace at his chin,

A coat of the claret velvet, and breeches of brown
doeskin.

They fitted with never a wrinkle. His boots were up
to the thigh.

10 And he rode with a jewelled twinkle,

His pistol butts a-twinkle,

His rapier hilt¹² a-twinkle, under the jewelled sky.

Over the cobbles he clattered and clashed in the dark
inn yard.

He tapped with his whip on the shutters, but all was
locked and barred.

15 He whistled a tune to the window, and who should
be waiting there

But the landlord's black-eyed daughter,
Bess, the landlord's daughter,

Narrative Poetry What do you learn about the setting from the first few lines of the poem?

1 A **torrent** is a strong rush of anything (usually water) flowing swiftly and wildly.

2 A **galleon** (gal'yən) is a large sailing ship of the fifteenth to seventeenth centuries.

3 A **moor** is an area of open, rolling, wild land, usually a grassy wetland.

12 A **rapier** is a long, lightweight sword, and the **hilt** is its handle.

62 UNIT 1 Whom Can You Count On?

Reading Practice

Predict Have students use information from the first two stanzas to predict what will happen later in the poem. Point out facts presented about the highwayman and the potential conflicts that he may face.

Writing Practice

Make a Comprehension Chart To increase student comprehension as they read, ask them to make three-column charts with these headings:

- What is the conflict?
- What is happening?
- What can I predict?

Ask students to fill in the chart as they read, updating it regularly as the narrative progresses. Encourage students to make similar charts whenever they're reading an especially long or challenging work.

Teach



Moon Landing,
1977. Jamie
Wyeth. Oil on
canvas, 29 x 43 in.
Private collection.

Plaiting° a dark red love-knot into her long black hair.

And dark in the dark old inn yard a stable wicket°
creaked

20 Where Tim the ostler° listened. His face was white
and peaked.°

His eyes were hollows of madness, his hair like
mouldy hay,

But he loved the landlord's daughter,

The landlord's red-lipped daughter.

Dumb as a dog he listened, and he heard the robber
say—

25 "One kiss, my bonny° sweetheart, I'm after a prize
tonight,

But I shall be back with the yellow gold before the
morning light;

Yet, if they press me sharply, and harry° me through
the day,

Then look for me by moonlight,

Watch for me by moonlight,

18 Bess is braiding (**plaiting**) a red ribbon into her hair.

19 A **wicket** is a small door or gate; this one leads into the stable.

20 As the **ostler** (a shorter form of hostler), it's Tim's job to take care of the horses at the inn. A **peaked** face looks pale and sickly.

25 **Bonny** (a Scottish word) means "good-looking, fine, or admirable."

27 To **harry** is to trouble, bother, or worry.

The Highwayman 63

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Help students understand some of the poem's descriptive comparisons, such as "jewelled sky," "hair like mouldy hay," and "face burnt like a brand." Have students identify the items being compared and explain the meaning of the description.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Help students understand the poem's rhythm by reading a stanza aloud, modeling proper inflection and tempo. Then have students take turns reading lines aloud and emphasizing the poem's meter.

View the Art

Born in 1946, Jamie Wyeth is the third generation of a painting dynasty that began with his grandfather, N.C. Wyeth, who illustrated classic tales such as "Rip Van Winkle," and continued through his father, Andrew Wyeth. **Ask:** **How is the mood of the painting similar to that of the poem?** (*The mood of both is tense and mysterious.*)

UNIT ONE

Teach

Reading Strategy

1

Summarize The highwayman will come back during the night, and he will bring gold.

For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 67.

View the Art

Like the poem, the painting shows a nighttime scene with a deserted road and a full moon.

The Victorian artist John Atkinson Grimshaw worked as a railroad clerk before becoming a successful painter. He was known for painting sunsets and moonlit scenes.

ADVANCED Ask advanced students how their version of the moonlit night might differ from the image of the painting. (*Possible response: Students may say that the road in the painting appears to be urban, and that they imagined a deserted highway.*)



A Wet Winter's Evening, 1880. John Atkinson Grimshaw.
View the Art What does this painting tell you about the setting of this poem?

1

30 I'll come to thee by moonlight, though hell should bar the way."

He rose upright in the stirrups. He scarce could reach her hand,

But she loosened her hair in the casement.^o His face burnt like a brand

As the black cascade of perfume came tumbling over his breast;

And he kissed its waves in the moonlight,

35 (O, sweet black waves in the moonlight!)

Then he tugged at his rein in the moonlight, and galloped away to the west.

PART 2

He did not come in the dawning. He did not come at noon;

32 The **casement** is the window frame, and the **brand** is a burning torch.

64 UNIT 1 Whom Can You Count On?

Summarize Think about the most important events of Part 1. What does the highwayman promise Bess?

Writing Practice

SPIRAL REVIEW

Change the Point of View

Have students tell the story of the highwayman from the perspective of Tim, the ostler. Tell students to write a short narrative from Tim's point of view and explain his reasons for informing on the title character.

Listening and Speaking Practice

Analyze Repetition Discuss with students how repeated words in poetry help an audience follow a poem that is read aloud. Invite volunteers to read stanzas aloud while other students write key words, such as *moonlight*,

marching, or *touched it*, that are repeated for effect. When volunteers have finished reading, have the audience members describe the impact of repetition on listeners.

Teach

Literary Element

2

Narrative Poetry The plot takes an unexpected turn when the soldiers appear because the reader is expecting the highwayman to return as promised.

Literary Element

3

Narrative Poetry The details of Bess's watching for her lover through the window give the poem a suspenseful and frightening mood.

APPROACHING Help students identify the mood by pointing out words and phrases that contribute to the anxious atmosphere, such as "death at every window," "doomed man," and "writhed."

Teaching Note

Famous Highwaymen Authors have fictionalized the exploits of many actual robbers, elaborating on their exploits. Sir Walter Scott, for example, based his 1818 novel *Rob Roy* on Robert MacGregor, a Scot who fell into debt and became a cattle thief. MacGregor's crimes were pardoned, but the famous highwayman Richard Turpin was hanged in 1739. His character was immortalized in the 1834 novel *Rookwood*. **Ask:** *Why do you think these authors chose highwaymen as a subject?* (Students may say that the exploits of highwaymen seem romantic and adventurous.)

And out of the tawny° sunset, before the rise of
the moon,
When the road was a gypsy's ribbon, looping the
purple moor,

40 A red coat troop° came marching—
Marching—marching—

King George's men came marching, up to the old
inn door.

They said no word to the landlord. They drank his
ale instead,
But they gagged his daughter, and bound her, to the
foot of her narrow bed.

45 Two of them knelt at her casement, with muskets at
their side!

There was death at every window;
And hell at one dark window;

For Bess could see, through her casement, the road
that he would ride.

They had tied her up to attention, with many a
sniggering jest.°

50 They had bound a musket beside her, with the
muzzle beneath her breast!

"Now, keep good watch!" and they kissed her. She
heard the doomed man say—

Look for me by moonlight;

Watch for me by moonlight;

I'll come to thee by moonlight, though hell should bar the way!

55 She twisted her hands behind her; but all the knots
held good!

She writhed° her hands till her fingers were wet with
sweat or blood!

They stretched and strained in the darkness, and the
hours crawled by like years,

38 **Tawny** is a brownish-gold color.

40 The **red coat troop** is a group of soldiers wearing bright red coats.

49 Bess is tied to a pole, arms at her sides in what a soldier would call "at attention," while the soldiers laugh disrespectfully (*many a sniggering jest*).

56 **Writhed** means "twisted and turned."

2

Narrative Poetry How does the plot take an unexpected turn when the soldiers are introduced?

3

Narrative Poetry How do details about the setting affect the mood of the poem?

The Highwayman 65

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Have students work in small groups. Ask them to consider whether Bess makes the best choice. Remind them that a highwayman is a robber and that he will be taking money from travelers he meets on the road. Does Bess hurt others when she helps the highwayman? Could she have shown her loyalty in other ways? Have partners share their ideas.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Have students search online to find more information about the social conditions in Britain in the 1700s that contributed to the rise of highwaymen and other robbers. Ask students to write a brief summary of their findings.

Teach

Reading Strategy

1

Summarize Bess is tied up with a musket pointed at her chest. She is able to reach the trigger. Bess hears the highwayman approaching. The soldiers prepare their weapons, and Bess stands, waiting.

ENGLISH LEARNERS Have English language learners follow the sequence of events to help them summarize these lines. Ask students to list the actions in lines 50–74 and indicate who performs them. Then have students identify the four or five actions that are most important. Tell students to use their lists to write a summary.

BQ BIG Question

Bess sacrifices her life to warn the highwayman of danger.

Writer's Technique

Alfred Noyes wrote during a time when writers were challenging traditional forms and styles. Noyes, however, rejected the new forms. He remained true to the styles and traditions of British verse. **Ask:** **How does the style and structure of "The Highwayman" suit the poem's subject?** (Students may say that the formal style of "The Highwayman" fits with its romantic and historic subject matter.)

Till, now, on the stroke of midnight,
Cold, on the stroke of midnight,

- 60 The tip of one finger touched it! The trigger at last
was hers!

The tip of one finger touched it. She strove no more
for the rest.

Up, she stood up to attention, with the muzzle
beneath her breast.

She would not risk their hearing; she would not
strive again;

For the road lay bare in the moonlight;

- 65 Blank and bare in the moonlight;
And the blood of her veins, in the moonlight,
throbbed to her love's refrain.^o

Tlot-tlot; tlot-tlot! Had they heard it: The horsehoofs
ringing clear;

Tlot-tlot, tlot-tlot, in the distance? Were they deaf that
they did not hear?

Down the ribbon of moonlight, over the brow of
the hill,

- 70 The highwayman came riding—
Riding—riding—

The red-coats looked to their priming!^o She stood up,
straight and still!

Tlot-tlot, in the frosty silence! *Tlot-tlot,* in the echoing
night!

- 1 Nearer he came and nearer. Her face was like a light.

- 75 Her eyes grew wide for a moment; she drew one last
deep breath,

Then her finger moved in the moonlight,

Her musket shattered the moonlight,

Shattered her breast in the moonlight and warned
him—with her death.

He turned. He spurred to the westward; he did not
know who stood

66 In a song or poem, the **refrain** is a phrase or verse that is repeated regularly.

72 The soldiers are **priming** their weapons, or loading their muskets with ammunition.

66 UNIT 1 Whom Can You Count On?

Vocabulary Practice

Use a Dictionary Have students use a dictionary to identify the origins and meanings of the root words.
writhe: Anglo-Saxon/Old English
torrent: Latin
velvet: Latin
bonny: Latin
doom: Anglo-Saxon/Old English

Literary Element Practice

SMALL GROUP Study Rhyme Scheme Students may work in groups to analyze the rhyming pattern the author uses in this narrative poem, identifying the recurring rhyme scheme. Then ask students to determine how the rhyming pattern helped shape the poem's pacing and emotional impact. Have students share their findings with the rest of the class.

Summarize What happens in lines 50–74?

BQ BIG Question

How does Bess show that the highwayman can count on her?

Teach

Reading Strategy

2

Summarize The highwayman dies because after hearing of Bess's death, he attempts to return to the inn and is shot down on the highway by the soldiers.

APPROACHING Students having difficulty may need to review the highwayman's actions at the end of the poem. Point out that Bess's warning saves him, and that he is killed only after attempting to return to the inn despite the danger posed by the British soldiers.

To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 69–70.

80 Bowed, with her head o'er the musket, drenched with
her own red blood!
Not till the dawn he heard it, and his face grew grey
to hear
How Bess, the landlord's daughter,
The landlord's black-eyed daughter,
Had watched for her love in the moonlight, and died
in the darkness there.

85 Back, he spurred like a madman, shrieking a curse to
the sky,
With the white road smoking behind him and his
rapier brandished⁸⁶ high.
Blood-red were his spurs in the golden noon, wine-
red was his velvet coat;
When they shot him down on the highway,
Down like a dog on the highway,
90 And he lay in his blood on the highway, with a bunch
of lace at his throat.

*And still of a winter's night, they say, when the wind is
in the trees,*

*When the moon is a ghostly galleon tossed upon
cloudy seas,*

*When the road is a ribbon of moonlight over the
purple moor,*

A highwayman comes riding—

95 *Riding—riding—*
A highwayman comes riding, up to the old inn door.

*Over the cobbles he clatters and clangs in the dark inn
yard.*

*He taps with his whip on the shutters, but all is locked and
barred.*

*He whistles a tune to the window, and who should be
waiting there*

100 *But the landlord's black-eyed daughter,
Bess, the landlord's daughter,
Plaiting a dark red love-knot into her long black hair.* 🐾

2

Summarize Why did the highwayman die?

⁸⁶ The highwayman waved his sword threateningly (*brandished*).

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Students will reinforce their comprehension by summarizing Part 2 of the poem. Have student pairs take turns orally describing the characters, the setting, and the plot of the highwayman's final ride.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Struggling readers may find it difficult to visualize Bess's long wait and feel its suspense. Have students take turns reading aloud the lines describing Bess's capture and her watching for the highwayman. Guide them to increase the urgency as Bess hears the horse's hoofbeats.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 35–36.

Respond and Think Critically

Possible answers:

1. The setting of the poem is an eighteenth-century inn in England.
2. The soldiers tie up Bess and laugh at her. They put a gun under her rib cage when she cannot defend herself. The disrespectful attitude of the soldiers may make students feel more sympathetic toward Bess and the highwayman.
3. Tim loves Bess, but she loves the highwayman, so Tim tells the soldiers where to find him.
4. Students may say that the highwayman reacts the way he does because of grief and rage over Bess's death. Some students may say that they would have reacted similarly. Others may say that they would have honored Bess's final sacrifice by choosing to escape.
5. The poem would be less eerie if it ended just before the final two stanzas because readers would not know of the legend that the highwayman's ghost continues to roam the area on certain nights.
6. Her love for him is so strong that she would do anything to save him. Some students may think that Bess's act is heroic because she makes the ultimate sacrifice. Others may believe that it is unacceptable to end one's own life. The highwayman's devotion to Bess causes his death. Some students may admire him for returning and understand his emotion. Others may think he acted foolishly.

After You Read

Respond and Think Critically

1. What is the setting of this poem? Include details from the poem to support your answer. **[Recall]**
2. Describe the actions of the soldiers. How does their behavior make you feel about the highwayman and Bess? Explain. **[Interpret]**
3. Lines 19–24 describe Tim the ostler. What role does Tim play in the poem? How do the soldiers know to wait for the highwayman in Bess's room? Explain. **[Analyze]**
4. Why do you think the highwayman reacts the way he does when he finds out what has happened to Bess? What does his reaction reveal about him? Explain. **[Infer]**
5. How would the poem be different if it ended just before the final two stanzas? Support your answer. **[Compare]**
6. **BQ** **BIG Question** What do Bess's actions show about her feelings toward the highwayman? Do you think her actions are foolish, heroic, or both? Explain. **[Evaluate]**

Academic Vocabulary

Bess made a drastic decision because she did not think she had an **alternative** solution to save the highwayman. In the preceding sentence, *alternative* means “offering a choice.” Think about Bess's decision. What alternative decisions could she have made? Then fill in the blank for this statement: As an alternative to taking her own life, Bess could have _____.

TIP

Comparing

When you compare two things, you look at how they are alike and how they are different. To help answer question 5, first reread the last two stanzas of the poem.

- Notice the similarities and differences between the feeling, or mood, of the first three stanzas and the last two stanzas.
- What important information do you learn in the last two stanzas?
- How does this information add to the mood of the poem?
- How would the poem be different if the last two stanzas were not there?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

68 UNIT 1 Whom Can You Count On?

Academic Vocabulary

Possible answers: Bess could have chosen to try to save her own life. As *an alternative to taking her own life, Bess could have aimed and fired the gun away from her body.*



Writing Practice



Character Interview Tell students that each character in this poem would retell these events in a different way because each character has different experiences. Tell students to imagine that they are to interview one of the characters from this poem. Have them write a series of questions to ask that character. Tell students to dramatize the interview with a partner. One partner reads his or her questions while the other partner answers them.

Literary Element Narrative Poetry

Test Skills Practice

1. Which events in this poem did you find especially alarming or striking? Explain.
2. What details in the opening stanza help to create a mysterious mood? Explain.
3. Describe what happens to Bess. Explain why.

Review: Setting

Test Skills Practice

4. Which of the following is a detail that describes the setting?
 - A "his eyes were hollows of madness"
 - B "the landlord's black-eyed daughter"
 - C "she twisted her hands behind her"
 - D "the wind was a torrent of darkness"

Reading Strategy Summarize

5. Refer back to the graphic organizer that you filled out as you read the poem. Use it to help you write a one-paragraph summary of the poem.

Speaking and Listening

Performance With a small group, plan a choral reading of "The Highwayman." Individual group members can take turns reading parts of the poem. Other parts can be read by a chorus of group members. Begin by planning how you will divide the parts. Then practice reading the poem before presenting it to the class.

Grammar Link

Main and Helping Verbs A verb can be more than one word. Verbs of two or more words are called verb phrases. For example:

One-word verb: Her finger **moved** in the moonlight.

Verb phrase: They **had tied** her up to attention.

The most important word in a verb phrase is the **main verb**. The other verbs in the phrase are **helping verbs**. These verbs help the main verb tell when an action or state of being occurs. For example:

They **had tied** her up to attention.

The verb phrase "had tied" includes the main verb *tied* and the helping verb *had*. The helping verb *had* tells that the action "to tie" takes place in the past.

Helping verbs may help the main verb tell whether an action or state of being will occur in the future. For example:

I'll **come** to thee by moonlight.

In the verb phrase "will come" (*I'll* is a contraction of the words *I* and *will*), *come* is the main verb and *will* is the helping verb. The helping verb *will* shows that the action "to come" takes place in the future. When you analyze the parts of a verb phrase, mentally cross out such words as *never*, *always*, and *not*. These words are adverbs, not verbs.

Practice Use the summary you have written of "The Highwayman," or work with a partner to create a short summary of the poem. Underline the main verbs and circle the helping verbs in your summary.

After You Read

Assess

Literary Element

1. Students may say that the events leading up to Bess's sacrifice of her own life are especially exciting.
2. In the beginning and at the end of the poem, the poet uses *darkness*, *gusty trees*, *ghostly galleon*, *ribbon of moonlight* and other terms that suggest an eerie atmosphere. The closing stanzas contain similar night imagery, and the poem ends with the appearance of a ghost.
3. At first, Bess struggles to free herself, but stops when her finger is on the trigger. When she hears the highwayman coming, Bess fires the gun.
4. D

Reading Strategy

5. "The Highwayman," by Alfred Noyes, tells the story of a highwayman who is in love with an innkeeper's daughter, Bess. The highwayman meets Bess at night and, after telling her of his plan to steal gold that night, promises to return. An ostler overhears their conversation. He tells the soldiers when the highwayman will return. The soldiers come to the inn and hold Bess hostage, making her look out the window as they lie in ambush to shoot the highwayman when he returns. The soldiers position a loaded musket next to Bess, who uses it to kill herself and warn the highwayman. The highwayman escapes, but when he finds out what Bess has done, he rushes to the inn, and the soldiers shoot him. Legend has it that the spirits of the highwayman and Bess still appear on dark, windy winter nights.

The Highwayman 69

Grammar Link

Students should underline the main verbs and circle the helping verbs in their summaries of "The Highwayman." Sample response:
Main verbs: tells, is, meets, promises, overhears, tells, come, hold, lie, returns, position, uses, escapes, finds out, rushes, shoot, has, appear

Helping Verbs with main verbs: (will) return
(has) done

For grammar practice, see Unit 1 Teaching Resources, p. 68.

Vocabulary Workshop

Context Clues

Focus

Write on the board:
“The wind was a torrent of darkness among the gusty trees.”

Circle the word *torrent* and define it as “a strong rush.” Then ask students what words in the sentence hint at the meaning of *torrent*. Underline *wind* and *gusty*. Identify these words as context clues, or nearby hints, that readers can use to figure out the meaning of *torrent*.

Teach

Suggest that students follow these steps when using context clues:

- 1. Look for a type of context clue: definition, synonym, example, restatement, or contrast.
- 2. Connect what you know with what the author has written.
- 3. Predict a possible meaning for the unfamiliar word.
- 4. Use that meaning in the sentence.
- 5. Try again if your guess does not make sense.

Assess

- 1. context clue: *paving stones*; definition: stones used to pave a road
- 2. context clue: *highwaymen, burglars*; definition: dangerous people
- 3. context clue: *wise*; definition: foolish.

For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

Learning Objectives

For page 70
In this workshop, you will focus on the following objective:
Vocabulary: Understanding context clues.

Tip

Test-taking Tip To find context clues, look before and after the unfamiliar word for a synonym, a definition, an example, a restatement, or a contrast.

Literature Online

Vocabulary For more vocabulary practice, go to glencoe.com and enter the QuickPass code GL29763u1.

70 UNIT 1 Whom Can You Count On?

Vocabulary Practice



Charting Context Clues Have students use a four-column chart like the one shown to use context clues to figure out the meanings of unfamiliar words. Assign students a short selection and tell them to list on the chart unfamiliar words, context clues, and possible meanings as they read. After students have finished reading, have them check their conclusions by using a dictionary to find the definitions of the unfamiliar words.

Vocabulary Workshop

Context Clues

Connection to Literature

“The moon was a ghostly galleon tossed upon cloudy seas.”
—Alfred Noyes, “The Highwayman”

You can sometimes determine the meaning of an unfamiliar word by looking for **context clues**, or hints in nearby words and sentences. In the sentence above, *tossed upon the cloudy seas* is a context clue for the word *galleon*, which refers to a type of large sailing ship.

Here are various context clues you can use in “The Highwayman.”

Type of Context Clue	Examples
Definition	- The highwayman carried a <u>rapier</u>—a long, lightweight sword—at his side. - Look for a definition. A <i>rapier</i> is a long, lightweight sword.
Example	- The stable <u>wicket</u> creaked as the wind blew it open and shut. - Look for an example of an action associated with the word. A <i>wicket</i> is a small door or gate.
Restatement	- Tim’s face was <u>peaked</u>. He looked white and ill. - Look for the idea restated in different words. <i>Peaked</i> means “pale and sickly.”
Contrast	- Tim, whose hair was “like mouldy hay,” was no match for <u>bonny</u> Bess. - Look for familiar text that contrasts with the thing or idea named by the unfamiliar word. <i>Bonny</i> means “good-looking or admirable.”
TRY IT: For each sentence, identify the context clue and write a short definition of the underlined word.	
1. The horse clattered over the <u>cobbles</u>, or paving stones. 2. The troops hunted highwaymen, burglars, and other <u>miscreants</u>. 3. The highwayman was wise to run from the gunshot but <u>imprudent</u> to try to fight the red coat troop.	

Unfamiliar Words	Context Clues	Possible Meaning	Definition

Me, Myself, and I



Mirror Image, 1997. Lucile Montague. Pastel. Private Collection.

BQ BIG Question Whom Can You Count On?

What might the person in the picture *Mirror Image* think about his reflection? What image of yourself would you like to see reflected in a mirror?

71

Approaching Level

DIFFERENTIATED INSTRUCTION

PARTNERS Emerging Provide access to a mirror. Have each student look into the mirror and write a description of the image he or she sees. Next, have each student look into the mirror again and have a partner describe the image in writing. When this exercise is complete, each student should have two written descriptions—his or her own and that of a

partner. Have students create Venn diagrams to compare and contrast the two descriptions. Remind students to put differences in the outer circles and similarities in the space where the circles intersect. Tell students to refer to the Venn diagrams as you lead them in a discussion of how one's self-image compares and contrasts with the image others see.

Part 2: Me, Myself, and I

Ask: In what ways do you count on yourself? (Possible response: Students may say that they count on themselves to make good decisions and to act in their own best interest.)

View the Art

Point out that the figure in the painting wears a mask. Explain that artists often use masks as symbols of deception or dishonesty. **Ask:** What might the mask symbolize in this painting? What might the mask say about this figure's ability to count on himself? (Possible response: The mask could symbolize deception. It suggests that this figure is hiding his true self, even from himself. If he's not able to be honest with himself, then the figure probably can't count on himself.)

BQ BIG Question

Possible responses: The figure may have mixed feelings regarding his image. He may be pleased that the world will see what he wants them to see. However, he may also be afraid that the ruse will fail or that he may be disappointed in his inability to reveal his true identity. Students may say that they would like to see improved physical images or inner qualities reflected in exterior ways.

For additional support for English Learners, see Unit 1 Teaching Resources, p. 72.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 11 and 12

Or use this activity to help students explore their feelings about the importance of promises. **Ask:** *What words would you use to describe how you feel about broken promises?* (Answers may include disappointed, angry, sad, upset, heartbroken, and frustrated.)

Vocabulary

Have students select two vocabulary words and write two statements for each, one that is true and one that is false. Then call on students to read their statements aloud. Have the rest of the class identify which statement is true and which is false.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.



For additional vocabulary practice, see Unit 1 Teaching Resources, p. 81.

Before You Read

The Good Samaritan

Connect to the Short Story

Think about a time when someone promised you something but did not give it to you. How did you feel? How did you react?

Partner Talk With a partner, talk about why it is important to keep promises. What happens when promises are broken?

Build Background

In “The Good Samaritan,” a young person learns that adults sometimes break promises. The setting helps to lend truthfulness to the story.

- The story takes place in the southern part of Texas during the present day.
- The term “good Samaritan” comes from a Biblical story about a man who goes out of his way to help an injured stranger. A “good Samaritan” helps another person, even if he or she does not know or like that person.

Vocabulary

supervision (sōō’ pər vizh’ ən) *n.* the act of watching or overseeing others (p. 76). *The teachers at the daycare provide supervision for the youngsters.*

standstill (stand’ stil) *n.* a stop in motion or progress (p. 78). *When it rained, our work in the garden came to a standstill.*

disrespect (dis’ ri spekt’) *n.* a lack of proper courtesy (p. 78). *The angry sports fan showed the referee disrespect by shouting at him.*

ritual (rich’ ōō əl) *n.* a set routine (p. 80). *Drinking a cup of tea before going to sleep is part of Amy’s bedtime ritual.*

Meet René Saldaña, Jr.



“Man, if I pick up a great book, I can’t stop. I’ve got to finish it.”

—René Saldaña, Jr.

Texas Writer René Saldaña, Jr., grew up in Nuevo Peñitas, a suburb in south Texas that he sometimes uses as a setting for his stories. Saldaña has taught middle and high school and now teaches aspiring teachers at Texas Tech University. He lives in Lubbock, Texas, with his wife, their two sons, and one cat.

Literary Works Saldaña has written short stories and novels for young adults, including *The Jumping Tree*.

René Saldaña, Jr., was born in 1968.



Literature Online

Author Search For more about René Saldaña, Jr., go to glencoe.com and enter QuickPass code GL29763u1.

72 UNIT 1 Whom Can You Count On?

English Learners

DIFFERENTIATED INSTRUCTION



Preteaching Vocabulary Help students associate new vocabulary words with known words and concepts. For example, during a break or recess, watch students’ activities to demonstrate *supervision*; compliment students’ behavior to clarify that you are watching them for the purpose of caring for them. Walk around the classroom and then come to a sudden stop to illustrate coming

to a *standstill*. Tell a student to ask you a question, and then demonstrate *disrespect* by ignoring the student, refusing to answer the question, and so on. Ask students to give other examples of disrespect. Point out class *rituals* such as taking attendance, turning in homework, pledging allegiance to the flag, and so on.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Have students read aloud the definition of each vocabulary word. Then ask them to write two sentences for each word: one that shows the meaning of the word in context, the other that shows the opposite of the word. For example, *We couldn’t move because traffic was at a standstill. Traffic was moving freely, so we got home early.*

Set Purposes for Reading

BQ BIG Question

As you read the story, ask yourself, who can the main character, Rey, count on to be kind and admirable? Who in Rey's life is not so admirable? Why?

Literary Element Plot

A story's **plot** includes all the events that happen in the story. A plot is usually organized around **conflict**, or a struggle between opposing forces.

- The plot of a story begins with the **exposition**. The exposition introduces the characters, setting, and conflict.
- The **rising action** adds complications to the conflict. It includes all the events that lead to the climax.
- The **climax** is the point of the greatest interest or suspense in a story.
- The **falling action** is all of the events that happen after the climax.
- The **resolution** is the conclusion, or ending, of the story.

Understanding plot is important because it helps you determine the meaning of key events in a story. As you read, notice how the events lead up to the story's climax.

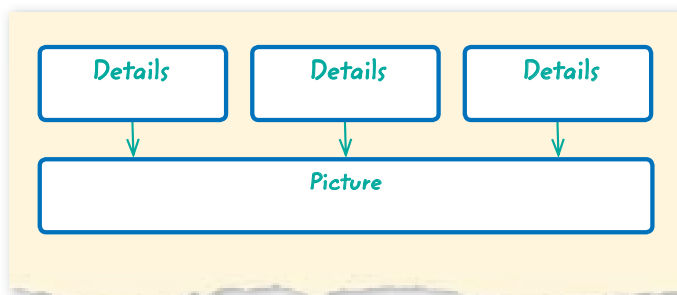
Reading Strategy Visualize

When you **visualize**, you create images, or pictures, in your mind as you read. You use the author's descriptions and details to vividly imagine characters, settings, and plot events. Visualizing is one of the best ways to understand and remember information in a short story.

Try these steps to visualize as you read.

- Pay attention to the story's sensory details, or the details that appeal to your sense of sight, sound, smell, touch, or taste.
- Try to imagine the scene as if it were taking place in a movie.

Use a graphic organizer like the one below to keep track of story details. Then, use the details to visualize the scene and draw a picture of it.



Learning Objectives

For pages 72–83

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing plot.

Reading: Visualizing.

TRY IT

Visualize Think of something you can describe easily—for example, a pet or a family member. List descriptive details and then use those details to draw a picture of your subject.

Before You Read

Focus

Summary

Rey and his friends work hard for Mr. Sánchez, but Mr. Sánchez breaks his promises to them. When Mr. Sánchez accuses them of disrespect, Rey vows never to go back to the Sánchezes'. Later, however, when Mr. Sánchez is stranded with a flat tire, Rey chooses to be a Good Samaritan and help him.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 73–78.

Literary Element

Plot Encourage students to keep track of the development of the plot as they read the selection. Tell them to list the five stages of the plot on a sheet of paper and to jot down the numbers of the pages in the selection on which each stage of the plot occurs, beginning with the exposition.

Reading Strategy

Visualize Urge students to use the graphic organizer as they read to record sensory details and to sketch the scene they describe. Suggest that students share and compare their pictures of scenes from the story with their classmates'.

TRY IT

Students should list descriptive details about how their subjects look, sound, smell, feel, and taste, as applicable. Students' drawings should be based on their lists of details.

The Good Samaritan 73

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Explain that to say exactly what they mean, writers choose specific words rather than general ones. Provide these examples:

General: Traffic stopped.

Specific: Traffic came to a standstill.

Tell students to pay attention to the specific words the author uses to tell this story.

To add more specific words to their own vocabulary, have students make word webs that

connect specific words with a general term. Have students list a general term, such as *talk*, at the center of the web. First have students brainstorm specific words that mean "to talk" and add them in the ovals around the center. Then have students use a dictionary or thesaurus to identify words that describe a more specific kind of talk, and add them to the web.

Teach

View the Art

British artist Lincoln Seligman started his professional life as an attorney in London. At the age of 30, however, Seligman left the practice of law to become an artist. Seligman has worked for many celebrities and royal family members throughout his career. Seligman is best known for large-scale murals, sculptures, and suspended mobiles found in main entrances and atriums of buildings throughout the world.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 4.6

DRP: 48

Lexile: 730

The Good Samaritan

René Saldaña, Jr.

Diving Board, 2004. Lincoln Seligman. Acrylic. Private Collection.



74 UNIT 1 Whom Can You Count On?

Literary Element Practice

Identifying Conflict Remind students that conflict is the basis of every literary plot. Ask students to describe conflicts—or struggles—that they have seen in movies or on television shows

- between two characters
- between a character and a natural phenomenon, such as a storm
- within a character, such as a person's struggle with his or her conscience

Tell students that this selection features two major conflicts:

- a conflict between Rey and another character
- a conflict within Rey

Teach

Reading Strategy

1

Visualize Mrs. Sánchez is reluctant to speak to Rey.

APPROACHING Have students identify additional details that support this interpretation of Mrs. Sánchez's feelings. **Ask:** **What details in the next sentence suggest that Mrs. Sánchez is trying to hide something from Rey?** (*She opens the door only a little and sticks only her head out of the door.*) Have students pantomime Mrs. Sánchez's actions as she opens the door.

For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 80.

BQ BIG Question

No, Rey cannot count on Orlando. Rey sees the curtains in Orlando's bedroom move, but Mrs. Sánchez says Orlando is not home. Orlando invited Rey to his house and then pretended not to be at home when Rey knocked.

know he's in there, I thought. I saw the curtains of his bedroom move, only a little, yes, but they moved.

Yesterday Orlie told me, "Come over tomorrow afternoon. We'll hang out by the pool."

I rang the doorbell again. Then I knocked.

The door creaked open. The afternoon light crept into the dark living room inch by slow inch. Mrs. Sánchez, Orlie's mom, stuck her head through the narrow opening, her body hidden behind the door. "Hi, Rey, how can I help you?"

"Ah, Mrs. Sánchez, is Orlando here?" I tried looking past her but only saw a few pictures hanging on the wall. One of the Sánchez family all dressed up fancy and smiling, standing in front of a gray marble background.

"No, he's not. He went with his father to Mission."

"Oh, because Orlando said he would be here, and told me to come over."

"They won't be back until later tonight," she said. "You can come by tomorrow and see if he's here. You know how it is in the summer. He and his dad are always doing work here and there. Come back tomorrow, but call first."

"It's just that he said I could come by and swim in your pool. Dijo,¹ 'Tomorrow, come over. I'll be here. We'll go swimming.'"

"I'm sorry he told you that, but without him or my husband here, you won't be able to use the pool," me dijo Mrs. Sánchez.

"Okay," I said.

"Maybe tomorrow?"

"Yeah, maybe."

But there was no maybe about it. I wouldn't be coming back. Because I knew that Orlando was in the house, he just didn't want to hang out. Bien codo con su pool.² Plain stingy. And tricky. This guy invited me and a few others over all summer to help his dad with some yard work because Mr. Sánchez told us, "If you help clean up the

¹ **Dijo** (dē'hō) is Spanish for "he said." **Me dijo** means "said to me."

² **Bien** (bē en') **codo** (kō' dō) **con** (kōn) **su** (sōo) Rey is saying in Spanish that Orlando doesn't like to share the pool with others.

Visualize Use the details here to imagine the door opening. What does this tell you about how Mrs. Sánchez feels about speaking to Rey?

BQ BIG Question

Do you think Rey can count on Orlando? Explain your answer.

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Point out the numerous examples of verbs that consist of a main verb and a secondary part that resembles a preposition: *come over*, *hang out*, *dressed up*, and *come by*. List the idiomatic phrases on the board. Discuss what Orlie

means when he says that he and Rey will "hang out" by the pool. (*Possible response: He means that they will spend time together.*) Probe and correct students' understanding of the other phrases.

UNIT ONE

Teach

Reading Strategy

1

Visualize Sensory details that help readers visualize the pool are “hot day,” “smelled of chlorine,” and “looked delicious.”

Literary Element

2

Plot Mr. Sánchez does not keep his promises to Rey and his friends.



For additional literary element practice, see Unit 1 Teaching Resources, p. 79.

Language History

Denotation/Connotation The Spanish word *político* refers to a government leader or anyone active in party politics. It sometimes also suggests a person who uses political office to his or her own advantage. When *político* is used in English, it usually has the latter connotation.

Literary Element Practice

Analyzing Characterization Explain that an author can use several methods to let readers know what a character is like, including

- what the character says
- what others say about the character
- how the character behaves
- how others behave toward the character

yard, you boys can use the pool any time you want so long as one of us is here.” And we cleaned up his yard.

1 On that hot day the water that smelled of chlorine looked delicious to me. And after a hard day’s work cleaning his yard, I so looked forward to taking a dip. I’d even worn my trunks under my work clothes. Then Mr. Sánchez said, “Come by tomorrow. I don’t want you fellas to track all this dirt into the pool.”

“We can go home and shower and be back,” said Hernando.

“No, mejor que regresen mañana.³ I’ll be here tomorrow and we can swim. After lunch, okay. For sure we’ll do it tomorrow,” said Mr. Sánchez.

2 The following day he was there, but he was headed out right after lunch and he didn’t feel safe leaving us behind without **supervision**. “If one of you drowns, your parents will be angry at me and . . .” He didn’t say it, but he didn’t need to. One of our parents could sue him. And he needed that like I needed another F in my Geometry I class! Or, we figured out later, he could have just said, “I used you saps to do my dirty work. And I lied about the pool, suckers!”

I don’t know why we hadn’t learned our lesson. Twice before he had gypped us this way of our time and effort. Always dangling the carrot in front of our eyes, then snatching it away at the last second.

One of those times he promised us soft drinks and snacks if we helped clean up a yard across the street from his house. It wasn’t his yard to worry about, but I guess he just didn’t like to see the weeds growing as tall as dogs. What if he had company? What would they think? And he was angling⁴ for a position on the school board. How could a político⁵ live in such filth!

3 *Mejor* (me hör’) *que* (ke) *regresen* (re gre’sen) *mañana* (mān yā’nā) “It’s better if you return tomorrow.”

4 *Angling* means “trying to get.”

5 A *político* is a politician.

Vocabulary

supervision (sōō’pər vīzh’ən) *n.* the act of watching or overseeing others

Visualize What sensory details help you visualize the pool?

Plot What conflict has developed in this story?

Well, we did get a soft drink and chips, only it was one two-liter bottle of Coke and one bag of chips for close to ten of us. We had no cups, and the older, stronger boys got dubs⁶ on most of the eats. “I didn’t know there’d be so many of you,” he said. “Well, share. And thanks. You all are good, strong boys.”

The next time was real hard labor. He said, “Help me dig these holes here, then we can put up some basketball rims. Once the cement dries on the court itself, you all can come over and play anytime since it’s kind of your court too. That is, if you help me dig the holes.”

And we did. We dug and dug and dug for close to six hours straight until we got done, passing on the shovel from one of us to the next. But we got it done. We had our court. Mr. Sánchez kept his word. He reminded us we could come over to play anytime, and we took special care not to dunk and grab hold of the rim. Even the shortest kid could practically dunk it because the baskets were so low. But we’d seen the rims all bent down at the different yards at school. And we didn’t want that for *our* court.

One day, we wanted to play a little three on three. After knocking on the different doors several times and getting no answer, we figured the Sánchez family had gone out. We decided that it’d be okay to play. We weren’t going to do anything wrong. The court was far enough from the house that we couldn’t possibly break a window. And Mr. Sánchez had said we could come over any time we wanted. It was *our* court, after all. Those were his words exactly.

A little later in the afternoon, Mr. Sánchez drove up in his truck, honking and honking at us. “Here they come. Maybe Orlando and Marty can play with us,” someone said.

⁶ Got **dubs** means “claimed the right to do or have something before anyone else.”



3 Visualize How do you picture this scene, based on the description?

UNIT ONE

Teach

Reading Strategy

3

Visualize Possible response: Teenage boys are working hard in the hot sun, digging holes for the basketball court. They take turns using only one shovel.

Writer’s Technique

Foreshadowing Writers sometimes provide hints about future events. Known as *foreshadowing*, this technique creates suspense as readers try to figure out what will happen. For example, throughout most of page 77, Mr. Sánchez promises the boys that they can use the court, which the boys refer to as “our court” three times. Yet, soon afterward, Mr. Sánchez scolds the boys for playing when he was not at home. The tension builds because readers know that Mr. Sánchez has broken promises twice before.

View the Art

The painting of the basketball is done in watercolors. Watercolor artists can paint one color on another so that the viewer can see both colors.

The Good Samaritan 77

English Learners

DIFFERENTIATED INSTRUCTION

WHOLE GROUP **Beginning** Read aloud Mr. Sánchez’s response to the boys that begins “Vato?” Explain that when Mr. Sánchez sends the boys away, he tells them that they don’t deserve to play on his basketball court. He says that playing there is a *privilege* and not a *right*. On the board write the words *privilege* and *right*. Call on students to read the two words aloud. Tell students that

Mr. Sánchez makes a strong distinction between a privilege and a right. Discuss the difference between the two: a right is something that belongs to a person legally or morally; a privilege is something given to a person with certain conditions. Have students use these sentence frames to express their ideas: *A right is ____.*
A privilege is ____.

Approaching Level

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Emerging** Point out that Rey refers to the weedy lot as “filth.” Work with students to identify words that have meanings similar to *filth* and list them on the board. (*dirt, mud, slime, muck, grime*) Explain that these are synonyms—words with nearly the same meaning. Have students work in small groups to identify synonyms for these words from the selection: *tall, strong, low*. Allow students to use a dictionary or thesaurus.

Teach

Literary Element

1

Plot This is part of the rising action.

ENGLISH LEARNERS Ask: **How does Hernando add to the conflict with Mr. Sánchez?** (He refers to Mr. Sánchez as “este vato,” or “this dude.”) Ask: **Why is Mr. Sánchez offended when Hernando refers to him as a vato?** (Possible response: Mr. Sánchez thinks that, by using a term meant to refer to a peer, Hernando means it as an insult.)

ADVANCED Point out that *vato* can also be translated as “man,” “guy,” “homeboy,” “buddy,” or “pal.”

Pues,⁷ it was not to be. The truck had just come to a **standstill** when Mr. Sánchez shot out of the driver’s side. He ran up to us, waving his hands in the air like a crazy man, first saying, then screaming, “What are you guys doing here? You all can’t be here when I’m not here.”

“But you told us we could come over anytime. And we knocked and knocked, and we were being very careful.”

“It doesn’t matter. You all shouldn’t be here when I’m not home. What if you had broken something?” he said.

“But we didn’t,” I said.

“But if you had, then who would have been responsible for paying to replace it? I’m sure every one of you would have denied breaking anything.”

“Este vato!”⁸ said Hernando.

“Vato? Is that what you called me? I’m no street punk, no hoodlum. I’ll have you know, I’ve worked my whole life, and I won’t be called a vato. It’s Mr. Sánchez. Got that? And you boys know what—from now on, you are not allowed to come here whether I’m home or not! You all messed it up for yourselves. You’ve shown me so much **disrespect** today you don’t deserve to play on my court. It was a privilege and not a right, and you messed it up. Now leave!”

Hernando, who was fuming,⁹ said, “Orale, guys, let’s go.” He took the ball from one of the smaller boys and began to run toward the nearest basket. He slowed down the closer he came to the basket and leapt in the air. I’d never seen him jump with such grace. He floated from the foul line, his long hair like wings, all the way to the basket. He grabbed the ball in both his hands and let go of it at the last moment. Instead of dunking the ball, he let it

Plot The conflict in this story is becoming more complicated. What part of the plot is this?

⁷ **Pues** (pwes) means “well.”

⁸ The word **vato** (vā’ tō) is Mexican-Spanish slang. It is used by young people most often when speaking to or about each other. It means “dude.” **Este vato** means “this dude.”

⁹ He was angry, or **fuming**.

Vocabulary

standstill (stand’ stil) *n.* a stop in motion or progress

disrespect (dis’ ri spekt’) *n.* a lack of proper courtesy

78 UNIT 1 Whom Can You Count On?

Writing Practice

Personification Draw students’ attention to the description of the afternoon light in the fourth paragraph of the story.

The afternoon light crept into the dark living room inch by slow inch.

Explain that this is an example of personification, or giving human attributes to nonhuman things. Explain that personification is

a form of figurative language—language used for its descriptive effect and not meant to be taken literally. Offer this second example:

The autumn leaves whispered in the light breeze.

Now ask students to write four sentences that use personification for descriptive effect. Have students share their sentences.

Teach

Writer's Technique

Style A writer's style involves word choice, sentence length and structure, degree of formality, and imagery. Imagery involves using language to create vivid pictures by appealing to readers' senses. For much of this page, the sentence lengths are similar. Then, after Rey notices Mr. Sánchez sitting wearily by the roadside on pages 79 and 80, the sentence lengths shorten. Rey is talking to himself, observing Mr. Sánchez's appearance. The shorter sentences result in quicker reading and suggest that Rey's thoughts are racing as he fears Mr. Sanchez has recognized him. The writer's use of imagery appeals to the reader's sense of sight by comparing Mr. Sánchez's bunched sock to a carnation.

shoot up to the sky; then he wrapped his fingers around the rim and pulled down as hard as he could, hanging on for a few seconds. Then the rest of us walked after him, dejected.¹⁰ He hadn't bent the rim even a millimeter. Eventually Orlie talked us into going back when his dad wasn't home. His baby brother, Marty, was small and slow, and Orlie wanted some competition on the court.

Today was it for me, though. I made up my mind never to go back to the Sánchezes'. I walked to the little store for a soda. That and a grape popsicle would cool me down. I sat on the bench outside, finished off the drink, returned the bottle for my nickel refund, and headed for home.

As soon as I walked through our front door, my mother said, "Mi'jo,¹¹ you need to go pick up your brother at summer school. He missed the bus."

"Again? He probably missed it on purpose, 'Amá.¹² He's always walking over to Leo's Grocery to talk to his little girlfriends, then he calls when he needs a ride." I turned toward the bedroom.

"Come back here," she said. So I turned and took a seat at the table. "Have you forgotten the times we had to go pick you up? Your brother always went with us, no matter what time it was."

"Yeah, but I was doing school stuff. Football, band. He's in summer school just piddling his time away!"

She looked at me as she brushed sweat away from her face with the back of her hand and said, "Just go pick him up, and hurry home. On the way back, stop at Circle Seven and buy some tortillas. There's money on the table."

I shook my head in disgust. Here I was, already a senior, having to be my baby brother's chauffeur.

I'd driven halfway to Leo's Grocery when I saw Mr. Sánchez's truck up ahead by the side of the road. I could just make him out sitting under the shade of his truck. Every time he heard a car coming his way, he'd

¹⁰ A **dejected** person feels sad or depressed.

¹¹ **Mi'jo** (mē' hō) is a contraction of the Spanish translation of "my son."

¹² **'Amá** (ä mǎ') is a shortened form of "Mama."

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging On the board, draw concentric circles and label them as in the diagram shown. Ask students what they think the diagram shows. (*It shows that each person belongs to many groups.*) Point out that belonging to a group gives a person certain rights and privileges and certain

responsibilities. Have students discuss Rey's responsibilities as a member of his family. Then have students discuss the responsibilities he might have as a member of his community. Ask students whether they think helping Mr. Sánchez is one of Rey's responsibilities as a member of his community.



UNIT ONE

Teach

Reading Strategy

1

Visualize Mr. Sánchez is upset that no one has stopped to help him. When cars drive past him, he hangs his head.

Literary Element

2

Plot This is leading to the climax.
APPROACHING Say: The external conflict between Rey and Mr. Sánchez is already clear. The author is about to introduce an internal conflict, or struggle within Rey's conscience. What do you think Rey will struggle to decide? (He will have to decide whether to help Mr. Sánchez.) **Ask:** What reason does Rey have not to help Mr. Sánchez? (He doesn't like how Mr. Sánchez has treated him and his friends.)

Cultural History

Influence of Arabic on Spanish

The Spanish word *barrio* derives from the Arabic word *barr*, meaning "open area, outskirts." The word's development from Arabic reflects the Moors' conquest of Spain in the eighth century A.D. and Moorish influence there. The Moors were a North African people of mixed Arab and Berber background who spoke Arabic.

raise his head slightly, try to catch the driver's attention by staring at him, then he'd hang his head again when the car didn't stop.

1

I slowed down as I approached. Could he tell it was me driving? When he looked up at my car, I could swear he almost smiled, thinking he had been saved. He had been leaning his head between his bent knees, and I could tell he was tired; his white shirt stuck to him because of all the sweat. His sock on one leg was bunched up at his ankle like a carnation. He had the whitest legs I'd ever seen on a Mexican. Whiter than even my dad's. I kept on looking straight; that is, I made like I was looking ahead, not a care in the world, but out of the corner of my eye I saw that he had a flat tire, that he had gotten two of the lug nuts off but hadn't gotten to the others, that the crowbar lay half on his other foot and half on the ground beside him, that his hair was matted by sweat to his forehead.

2

I knew that look. I'd probably looked just like that digging those holes for our basketball court, cleaning up his yard and the one across the street from his house. I wondered if he could use a cold two-liter Coke right about now! If he was dreaming of taking a dip in his pool!

I drove on. No way was I going to help him out again! Let him do his own dirty work for once. He could stay out there and melt in this heat for all I cared. And besides, someone else will stop, I thought. Someone who doesn't know him like I do.

And I knew that when Mr. Sánchez got home, he'd stop at my house on his walk around the barrio.¹³ My dad would be watering the plants, his evening ritual to relax from a hard day at work, and Mr. Sánchez would mention in passing that I had probably not seen him by the side of the road so I hadn't stopped to help him out; "Kids today," he would say to my dad, "not a care in the world, their heads up in the clouds somewhere." My dad would call me out and ask me to tell him and Mr. Sánchez why I

¹³ A *barrio* (bä' rē ō) is a neighborhood where Spanish-speaking people live.

Vocabulary

ritual (rich' ōō əl) *n.* a set routine

Visualize What details show how Mr. Sánchez feels?

Plot Rey has to make a decision. What part of the plot does this lead to?

Visual Vocabulary

A **lug nut** is a piece of metal with a threaded hole in the middle that goes on the end of a bolt to hold it in place.



80 UNIT 1 Whom Can You Count On?

Listening and Speaking Practice



Building Fluency Draw students' attention to the two things that Rey thinks of saying if Mr. Sánchez tells his father that he drove off without helping him. Tell students to put themselves in Rey's place and practice saying what Rey thinks of saying. Suggest that

students work with a partner and take turns portraying Rey's father and Rey himself. Direct students to practice until they think their reading sounds believable and natural. Invite volunteers to share their renditions with the class.

Teach

View the Art

The pool in the painting remains empty as does the Sanchez's pool. Say: Lincoln Seligman, the same artist who painted the artwork on the opening page of the story, painted *Lilo*. **Ask: What similarities do you see between the two paintings?** (Students may say that both are paintings of swimming pools; the water in each looks cool and inviting; neither picture shows any people in the pool.) **Ask: How do Seligman's two paintings connect to the story?** (Students may say that the pools represent the Sanchez's pool, in which Rey really wants to swim.)



Lilo, 2004. Lincoln Seligman. Acrylic on canvas. Private Collection.

View the Art In what way does this painting remind you of the Sanchez's pool?

hadn't helped out a neighbor when he needed it most. I'd say, to both of them, "That was you? I thought you and Orlie were in Mission taking care of some business, so it never occurred to me to stop to help a neighbor. Geez, I'm so sorry." Or I could say, "You know, I was in such a hurry to pick up my brother in La Joya¹⁴ that I didn't even notice you by the side of the road."

I'd be off the hook. Anyways, why should I be the one to extend a helping hand when he's done every one of us in the barrio wrong in one way or another! He deserves to sweat a little. A taste of his own bad medicine. Maybe he'll learn a lesson.

¹⁴ *La Joya* (lä hoi' ä) is a town in southern Texas.

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Intermediate Identify the phrases "dirty work," "off the hook," and "extend a helping hand" as idioms. Then have students pair up to discuss the meaning of the following sentences:

- "Let him do his own dirty work for once."
- "I'd be off the hook."
- "Why should I be the one to extend a helping hand?"

Call on pairs to share and explain their ideas. Clarify the idioms as follows:

- Let him do a difficult job without help.
- Like a fish that has been released from a hook, I wouldn't be in a bad situation any more.
- Why should I help him?

UNIT ONE

Teach

Reading Strategy

1

Visualize Rey's father is too tired to do anything other than sit down. He seems sad.

Literary Element

2

Plot This is the point of greatest interest; this is where readers find out what Rey decides to do.

BQ BIG Question

Even though Mr. Sánchez has broken his promises to Rey, Rey stops to help him change his tire. He makes the right decision even though it is a hard decision to make.

ENGLISH LEARNERS **Say:** *Mr. Sánchez could count on Rey. Whom do you think Rey can count on? How do you know?* (Rey can count on his father; Rey's thoughts of his dad motivate him to do a good deed for Mr. Sánchez.) Expand students' understanding of the idiomatic phrase *count on* by explaining that the word *count* can be traced to the Latin word *computare*, meaning "to consider." Define *count on* as "to consider reliable or dependable."

1

But I remembered the look in his eyes as I drove past him. That same tired look my father had when he'd get home from work and he didn't have the strength to take off his boots. My father always looked like he'd been working for centuries without any rest. He'd sit there in front of the television on his favorite green vinyl sofa chair and stare at whatever was on TV. He'd sit there for an hour before he could move, before he could eat his supper and take his shower, that same look on his face Mr. Sánchez had just now.

2

What if this were my dad stranded¹⁵ on the side of the road? I'd want someone to stop for him.

"My one good deed for today," I told myself. "And I'm doing it for my dad really, not for Mr. Sánchez."

I made a U-turn, drove back to where he was still sitting, turned around again, and pulled up behind him.

"I thought that was you, Rey," he said. He wiped at his forehead with his shirtsleeve. "And when you drove past, I thought you hadn't seen me. Thank goodness you stopped. I've been here for close to forty-five minutes and nobody's stopped to help. Thank goodness you did. I just can't get the tire off."

Thank my father, I thought. If it weren't for my father, you'd still be out here.

I had that tire changed in no time. All the while Mr. Sánchez stood behind me and a bit to my left saying, "Yes, thank God you came by. Boy, it's hot out here. You're a good boy, Rey. You'll make a good man. How about some help there?"

"No, I've got it," I answered. "I'm almost done."

"Oyes,¹⁶ Rey, what if you come over tomorrow night to my house? I'm having a little barbecue for some important people here in town. You should come over. We're even going to do some swimming. What do you say?"

I tightened the last of the nuts, replaced the jack, the flat tire, and the crowbar in the bed of his truck, looked at him, and said, "Thanks. But I'll be playing football with the vatos." 🍌

¹⁵ **Stranded** means "left somewhere and not able to leave."

¹⁶ **Oyes** means "listen."

Visualize How do you picture Rey's father based on this description?

Plot What makes this the climax of the story?

BQ BIG Question

How does Rey prove that he is a person others can count on?

82 UNIT 1 Whom Can You Count On?

Listening and Speaking Practice



Dramatizing Scenes Have students practice their speaking skills by

dramatizing scenes from the story. Suggest that students select one of the following scenes:

- the opening scene, in which Rey is told he can't use the pool
- the scene in which Mr. Sánchez returns home to find Rey and his friends playing basketball
- the final scene, in which Rey changes Mr. Sánchez's tire for him

Tell students to choose partners or form small groups to prepare and perform their scenes. Urge them to discuss ways to communicate Rey's thoughts to their audience, either by turning some of his thoughts into new dialogue or by having him speak his thoughts directly to the audience.



To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 74–75.

After You Read

Respond and Think Critically

1. Describe two events that affect the way Rey feels about Mr. Sánchez. Explain what you learn about their relationship. **[Analyze]**
2. How does Rey react when he sees Mr. Sánchez by the side of the road? Explain. **[Recall]**
3. How does Rey feel about his father? Explain. **[Infer]**
4. **Literary Element Plot** Reread the last two paragraphs of the story. Is this a good resolution? Explain. **[Evaluate]**
5. **Reading Strategy Visualize** Review the graphic organizer you created as you read. How does Mr. Sánchez react when he finds the boys playing basketball? Draw a picture of the scene. **[Interpret]**
6. **BQ BIG Question** What lesson does Rey learn about whom he can and cannot trust? Explain. **[Conclude]**

Vocabulary Practice

Match each boldfaced vocabulary word with a word from the right column that has the same meaning. Two of the words in the right column will not have matches. Then write a sentence using each vocabulary word in a sentence or draw or find a picture that represents the word.

- | | |
|-----------------------|-----------------|
| 1. supervision | a. habit |
| 2. standstill | b. appreciation |
| 3. disrespect | c. halt |
| 4. ritual | d. rudeness |
| | e. direction |
| | f. privilege |

Example: supervision

Sentence: The new employees needed more supervision than the more experienced workers.

Writing

Write a Journal Entry Think of a time when you were a good samaritan and helped someone with a problem. What was the problem? How did you help? Write a short narrative about the problem and what you did.

TIP

Analyzing

To answer question 1, look for major story events that involve both Rey and Mr. Sánchez.

- What does Mr. Sánchez ask Rey and his friends to do?
- How does Mr. Sánchez treat Rey and his friends?
- Does Mr. Sánchez keep his promises? What promises does Mr. Sánchez break?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

After You Read

Assess



For additional assessment, see Assessment Resources, pp. 37–38.

Respond and Think Critically

1. Possible responses: Mr. Sánchez does not let Rey and his friends use the pool after promising them they could swim in it; he does not provide enough snacks and sodas for Rey and his friends after they cleaned up a neighbor's yard.
2. Rey at first decides to drive off but then returns to help Mr. Sanchez change a flat tire.
3. Rey feels sympathy and respect for his father. He cares that his father works hard and is tired after long days.
4. Possible responses: The resolution is good because Rey does what is right by helping Mr. Sánchez while not trusting Mr. Sánchez again; the resolution is unsatisfying because Rey has an opportunity to allow Mr. Sánchez to feel the frustration and exhaustion that Rey felt while helping Mr. Sánchez all summer—without any reward or thanks, and by helping Mr. Sánchez, Rey allows Mr. Sánchez to take advantage of him again.
5. Mr. Sánchez is angry. Students might depict the honking truck, Mr. Sánchez shooting out of the driver's side and waving his hands wildly, and Mr. Sánchez screaming.
6. Rey learns that he cannot trust Orlando, Mrs. Sánchez, or Mr. Sánchez because they do not keep their promises. He learns that he can trust himself to do the right thing—even when it is difficult—and he can trust his friends.

Vocabulary Practice

1. e
2. c
3. d
4. a

Students' sentences should demonstrate an understanding of the meanings of the vocabulary words.

Writing

Students' journal entries should state the problem clearly and describe how they resolved it.

Genre Focus: Short Story

Focus

Bellringer Options

Daily Language Practice Transparency 13

Say: *Think about a favorite fictional, or made-up, story that you have read, seen, or heard. Did you like it so much that you wanted to read it, see it, or hear it again? What was interesting about it?* Encourage students to share examples of characters, conflicts, or plot elements from the stories that they found appealing.

Teach

Literary Elements

List these elements on the board:

Setting
Characters
Plot
Point of View
Dialogue

Invite students to discuss how each element is important to short fiction.

TRY IT

Student charts should include details about characterization or track the plot of a short story in this unit.

Literary Element Practice

SMALL GROUP **Theme** Have students work in small groups to identify the themes of several short stories you have read in this unit. Ask students to determine if the theme is stated or implied. Point out to students that to determine this, they may need to review the stories to determine whether any sentences directly state the theme.

Learning Objectives

For pages 84–85

On these pages, you will focus on the following objectives:

Literary Study:

Analyzing the characteristics of fiction.
Analyzing plot.
Analyzing characterization.

Genre Focus: Short Fiction

Fiction is writing about invented people, places, or events. **Short fiction** focuses on a small number of events or on just one event. You can usually read a work of short fiction in a single sitting. Most works of short fiction contain the same elements as do longer works of fiction, such as novels. These elements include setting, characters, plot, point of view, and theme.

Short stories about realistic events are works of short fiction. Folktales, fairy tales, legends, myths, fables, and tall tales are also examples of short fiction.

Literary Elements

Setting is the time and place of the action in a work of fiction. Setting includes the customs, values, and beliefs of a place or time.

Characters are the actors in a fictional work. They can be people, animals, robots, or whatever the author chooses. The main character is called the **protagonist**.

Characterization refers to the methods the author uses to develop the personality of a character. In **direct characterization**, the author makes direct statements about a character's personality. In **indirect characterization**, the author reveals a character's personality through the character's words and actions and through what other characters think and say about the character.

Plot is the sequence of events in a fictional work. Plot is centered around **conflict**—a struggle between people, ideas, or forces.

Point of view is the vantage point from which a story is told. The person telling the story is the

narrator. In **first-person point of view**, the narrator is a character in the story. In **third-person point of view**, the narrator is someone outside the story.

Theme is the main message of a story. A theme may be stated directly. However, many stories have an **implied** theme, suggested by what the characters learn or by what their experiences illustrate.

Dialogue is the written conversation between characters in a story. Dialogue brings characters to life by revealing their personalities and showing what they are thinking and feeling.

TRY IT

Using a diagram or chart like the ones on the next page, track the plot or the methods of characterization you find in a short story in this unit.

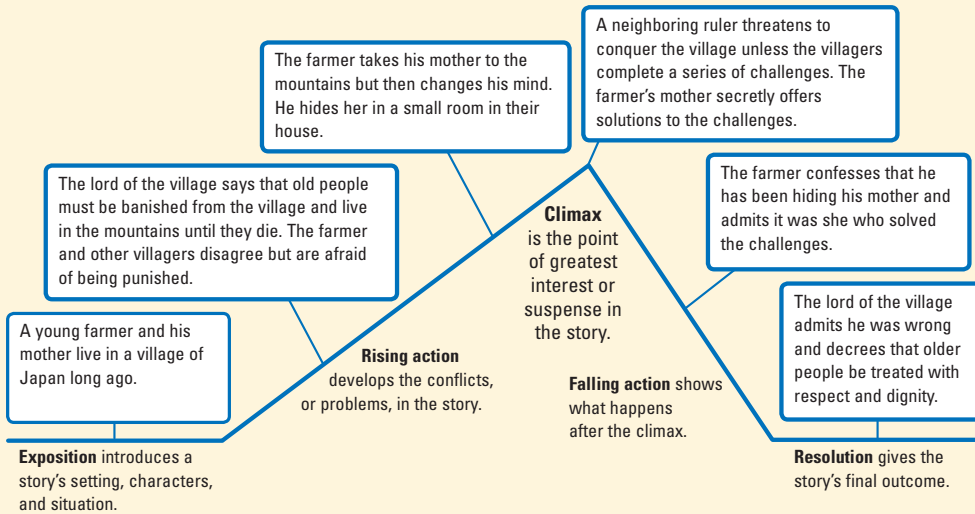
84 UNIT 1 Whom Can You Count On?

Tell students that many works share similar themes. Brainstorm a list of common literary themes on the board. Challenge students to think of themes the stories in the unit share and then to think of other works, including novels, plays, poems, and even movies, that share the same themes.

Ask students to compare and contrast how works in different genres present the same or similar themes.

To better understand literary elements in fictional writing and how authors use them, look at the examples in the plot diagram and characterization chart below.

Stages in Plot Development for *The Wise Old Woman*



Characterization Chart for Antonio Cruz from *Amigo Brothers*

Detail from the Story	Character Trait It Reveals	Direct or Indirect Characterization
The narrator says that "Antonio's lean form and long reach made him the better boxer."	talented	direct (narrator's statement)
Antonio says, "Yeah. We both know that in the ring the better man wins. Friend or no friend, brother or no..."	fair	indirect (character's words)
A gnawing doubt crept in. He cut negative thinking real quick by doing some speedy fancy dance steps, bobbing and weaving like mercury.	nervous	indirect (character's actions)



Literature Online

Literature and Reading For more selections in this genre, go to glencoe.com and enter Quickpass code GL29763u1.

Short Fiction **GENRE FOCUS** 85

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Provide English learners with copies of a familiar, one-page story, such as a fairy tale or fable. You might choose Cinderella, which has iterations in many cultures. Lead a discussion in which students analyze the familiar story by identifying its literary elements. Provide students with the following stems that they can complete and say aloud. You may wish to write them on the board:

Exposition: Once upon a time _____.
Setting: The story takes place in _____.
Conflict: The problem the characters faced was _____.
Resolution: They all lived happily ever after because _____.

Teach

Stages in Plot Development for "The Wise Old Woman"

Before students study the chart on page 85, invite them to discuss what they recall about the story "The Wise Old Woman." Have one student briefly retell the story. Then challenge other students to provide additional information about characters and plot events. If students struggle to recall important details, you may want to read some excerpts.

Characterization Chart for Antonio Cruz from "Amigo Brothers"

After students have reviewed the chart on the page, work as a class to complete a similar chart for the character Felix from "Amigo Brothers." Draw the chart on the board, and have volunteers suggest quotations and details from the story to include in it. Remind students to explain what trait the detail reveals and whether it does so in a direct or indirect way.

Language History

Denouement The final explanation of a story's conflict is its resolution. Another word for the resolution is *denouement*. It comes from the Latin word *disnodare*, which means "to untie a knot." The word *denouement* is often used to describe how an author unravels a particularly intricate plot, for example a complicated mystery or a case of hidden identity.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 14

Or have students review the list of proverbs in the Build Background section. Then, ask students to brainstorm additional proverbs. List students' ideas on the board. Finally, ask students to choose a proverb and draw a sketch to illustrate its meaning. Invite volunteers to present their drawings to the class.

Summaries

In "The Lark and Her Children," a mother lark instructs her young about the ways of humans.

In "The Travelers and the Bear," a bear's actions inspire a comment on the nature of friendship.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 78–81.

Literary Element

Fable Tell students that when animals speak, think, and act like people, the writer is using personification.

Before You Read

The Lark and Her Children and The Travelers and the Bear

Connect to the Fables

Think about how it feels to really need help with something. What are some times in life when you rely on others?

Quickwrite Freewrite for a few minutes about situations in which you have counted on others for help. What have you learned from those situations?

Build Background

Folktales and fables often contain proverbs. Proverbs are sayings that offer advice or state a well-known truth. Proverbs are usually short and easy to remember, and they often contain vivid images. Here are some proverbs that you may already know:

- "The early bird catches the worm."
- "Birds of a feather flock together."
- "Every cloud has a silver lining."

Set Purposes for Reading

BQ BIG Question

As you read, pay attention to the problems that the characters face and how they deal with them.

Literary Element Fable

A **fable** is a short, simple tale that teaches a lesson about human nature. The characters are often animals that speak, think, and act like people. The moral, or lesson, of the story is usually stated directly.

Understanding fables is important because such tales can teach values or give advice. As you read, think about the purpose and characteristics of each fable and what it teaches you.

Literature Online

Author Search For more about Aesop and Jerry Pinkney, go to glencoe.com and enter QuickPass code GL29763u1.

Learning Objectives

For pages 86–89

In studying these texts, you will focus on the following objective:

Literary Study: Analyzing fables.

Meet the Authors



Aesop

Author or Legend? Aesop is traditionally credited as the author of many ancient Greek fables. However, the fables may have been invented by different people. They were first written down in the fourth century B.C.

Jerry Pinkney

Author and Illustrator

Jerry Pinkney is an award-winning illustrator and reteller of folktales.

English Learners

DIFFERENTIATED INSTRUCTION

Preteaching Vocabulary Help students associate new vocabulary words with known words and concepts. For example, show students a green tomato and a red tomato to illustrate the meaning of *ripened*. Next, place several red tomatoes among some greenery; then gather the tomatoes and put them in a basket to demonstrate the word *harvest*.

Take long and heavy steps to demonstrate *trampling*; ask students to imitate your behavior. At the end of the day, as students hurry to gather their belongings, point out that they are *scrambling*. Place a pile of papers on a desk and then use your hand to *ruffle* through them.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Write the following words from the fables on the board: *ripened*, *harvest*, *trampling*, *scrambled*, *ruffling*. Provide students with simple definitions of the words. Then have students write a short paragraph using these words correctly. Explain that their sentences should clearly show the words' meanings.

Teach

Literary Element

1

Fable This is the stated moral, or lesson, of the tale.

ADVANCED Ask: **What does the stated moral imply about the dependability of others?** (Possible response: *Some people are not dependable, so you can't rely on them.*)

For additional literary element practice, see Unit 1 Teaching Resources, p. 94.

View the Art

For Vincent Van Gogh, color was the chief means of expression. He painted this landscape, using the short brushstrokes of the Impressionists.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.2

DRP: 50

Lexile: 770

The Lark & Her Children

Aesop's Fables
Retold by Jerry Pinkney

Wheatfield with Lark, 1887. Vincent Van Gogh. Oil on canvas.
Van Gogh Museum, Amsterdam, The Netherlands.

A **lark** made her nest in a field of young wheat. By the time her eggs hatched, the wheat had grown straight and tall. All summer long the wheat ripened and grew golden while the young birds grew in size and strength.

The fledglings¹ were nearly ready to leave the nest when they heard the farmer talking to his sons. "The wheat's ripened at last," he said. "We'll call our friends and neighbors in to help us harvest it."

The little birds were frightened that their nest might be destroyed, and when their mother returned to the nest that night, they told her what they'd overheard. "Never fear, my children," the lark replied. "We still have some time left. Practice your flying and make sure your wings are strong."

A few days later the young larks once again heard the farmer talking. "That wheat must be harvested at once," he said. "We can't wait any longer for help from our friends. Tomorrow we'll set to work ourselves."

When her children told the lark what the farmer had said, she answered, "Then it's time for us to be gone. For once a man is ready to do his own work, there will be no more delay."

If you want something done, do it yourself. 🐦

¹ **Fledglings** are young birds.

Visual Vocabulary

A **lark** is a small, brownish-colored songbird.



1 Fable What characteristic of a fable is this?

The Lark and Her Children and The Travelers and the Bear 87

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Have students prepare short presentations about the morals of the fables, supporting or rejecting each moral by offering anecdotes. Provide sentence frames like this one: *I agree with the idea that if I want something done, I must do it myself. One time, ____.*

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Help students use cause-and-effect graphic organizers to track the effects of story events. The effect of the young birds' first report is that their mother tells the youngsters to practice flying and make their wings strong. The effect of the young birds' second report is that their mother says that the bird family must leave.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Write a Fable Review the characteristics of a fable: a short tale, a rural setting, personified animals, and a stated moral. Have students use these characteristics to write original fables. Encourage students to illustrate their fables. Arrange for students to present their original fables to younger students.

UNIT ONE

Teach

BQ BIG Question

The second traveler cannot count on his companion who refused to help him when he was in danger.

ENGLISH LEARNERS Tell students that the prefix *mis-* means “wrong” or “bad.” When *mis-* is added to a base word, the resulting word takes on an opposite meaning. *Misfortune* means “trouble” or “bad luck.”

Readability Scores

Dale-Chall: 6

DRP: 52

Lexile: 890



The Travelers and the Bear

Aesop's Fables

Retold by Jerry Pinkney

From *Aesop's Fables* ©2000 by Jerry Pinkney. Used with permission of Chronicle Books, LLC, San Francisco. Visit ChronicleBooks.com.

Two men were traveling through the forest together on a lonely trail. Soon they heard a sound up ahead as if heavy feet were trampling through the underbrush.

“It could be a bear!” one whispered with alarm, and quickly as he could, he scrambled up a tall tree. He had barely reached the first branch when a huge brown bear thrust aside the bushes and stepped out onto the path.

Hugging the trunk with both arms, the first traveler refused to lend a hand¹ to his terrified companion, who threw himself on the ground and prepared for death.

The bear lowered its great head and sniffed at the man, ruffling his hair with its nose. Then, to the amazement of both men, the fierce beast walked away.

The first traveler slid down from his tree. “Why, it almost looked as if the bear whispered something in your ear,” he marveled.

“It did,” said the second traveler. “It told me to choose a better companion for my next journey.”

Misfortune is the true test of friendship. 🐻

¹ To *lend a hand* means “to help.”

BQ BIG Question

Can the second traveler count on the first traveler? Why or why not?

88 UNIT 1 Whom Can You Count On?

Reading Practice

SMALL GROUP Infer Organize several small groups of students, and have each group list the attributes of birds. Organize other small groups of students, and have those groups list the attributes of bears. Encourage students to list both real and symbolic attributes. Ask each group to share its list aloud with the class. Discuss why Aesop

chooses these particular animals for these fables. Then, lead the class to discuss why the writers of fables rely on animals to comment on human weaknesses. Make sure that students consider the fact that the use of animal characters may make readers more open to criticism.

Speaking Practice

SMALL GROUP Stage a Dramatic Performance Have small student groups develop scripts and perform one of the fables for the class. Make sure that students' performances show plot development, characterization, dialogue, movements, gestures, and expressions.

After You Read

Respond and Think Critically

1. In "The Lark and Her Children," why are the young birds frightened? Explain. **[Recall]**
2. In "The Lark and Her Children," why does the farmer decide that the wheat must be harvested at once? Explain. **[Infer]**
3. Do you agree or disagree with the lesson of "The Lark and Her Children"? Support your answer with good reasons. **[Evaluate]**
4. Do you think that the bear in "The Travelers and the Bear" actually spoke to the second traveler? Why or why not? **[Conclude]**
5. **Literary Element Fable** Which fable do you think is more effective in teaching its lesson? Explain. **[Compare]**
6. **BQ BIG Question** What does "The Travelers and the Bear" teach readers about friendship? Explain. **[Conclude]**

Academic Vocabulary

In "The Travelers and the Bear," the first traveler probably believes he is **justified** in not helping his companion. In the preceding sentence, *justified* means having a sufficient or logical reason for doing something. Do you think the first traveler is justified in not helping his friend? Why or why not? Would you have helped him?

Writing

Write a Scene The settings of fables are usually rural villages. Many fables do not include a description of these settings. What do you think these villages are like? Write a scene in which you describe the setting for one of these fables. Use sensory details in your description, appealing to all five senses if possible.

TIP

Evaluating

To answer question 3, you must consider the details of the story as well as your own ideas, opinions, and experiences.

- Start by reviewing the details of the story. Can the farmer count on his friends and neighbors? Identify the moral of the story.
- Think about what you know from experience. Can others always be relied on?
- Decide whether your experience supports or contradicts the moral of the story.

FOLDABLES Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

The Lark and Her Children and The Travelers and the Bear 89

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 39–40.

Respond and Think Critically

1. The young birds are frightened because of the possibility that their nest will be destroyed and because their safety is threatened.
2. The wheat is ripe, and waiting any longer could mean losing the crop.
3. Some students will agree, noting that there have been times when they relied on others only to be disappointed. Others may disagree and say that they know people who help in some way.
4. The bear may or may not have actually spoken to the second traveler. Nonetheless, the second traveler takes the opportunity to criticize his companion for not helping him.
5. Students should provide reasons that support their choice of one fable over the other.
6. One cannot tell who is a true friend until his or her help is needed in time of trouble.

Writing

Students' descriptions should include

- rural settings that complement the action of the chosen fables
- sensory language

English Learners

DIFFERENTIATED INSTRUCTION

Beginner Explain that although fables are very brief, they contain all the elements of a short story. Help students identify the characters, plot, setting, and moral of each fable. Have them complete a chart like the following.

character	plot	setting	moral

Academic Vocabulary

Student responses should demonstrate an understanding of the meaning of the word *justified* and provide reasons that explain why the first traveler is or is not justified in not helping his friend. Students should also state whether they would have helped the friend and explain their decision.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 15, 16, and 17

Or show students an ordinary penny.

Ask: **What makes an item, such as a penny, lucky?** Have students discuss the ways people explain why good and bad things happen.

Vocabulary

Tell students that *benefactor* comes from the Latin word *benefactum*, which means “a thing well done.” *Benefactors*, then, are people who do good things. Have students use dictionaries to find the meanings of the roots of other vocabulary words in the selection: *provision* (foresight), *novelty* (new or fresh information), and *prosperous* (success).

For additional vocabulary practice, see Unit 1 Teaching Resources, pp. 106–107.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

The Force of Luck

Connect to the Folktale

Think about a time when you won a game, a contest, or a prize. Was your success the result of hard work, or was it luck?

Partner Talk With a partner, talk about whether success comes from a person’s efforts or from luck. Can a person have control over his or her fate?

Build Background

Folktales are stories that have been passed down orally from one generation to another by storytellers. Almost every culture has its own folktales. These tales help reinforce and preserve a culture’s values and traditions. “The Force of Luck” is part of the oral tradition of the Hispanic people who lived in the American Southwest. This story shares common elements with other folktales:

- The story is about ordinary people.
- The story takes place in a small village sometime in the past.
- The story features three main events.

Vocabulary

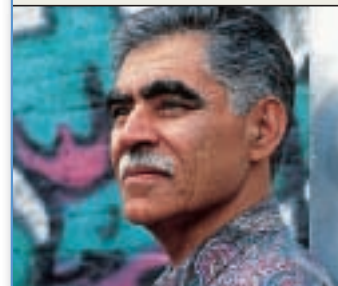
prosperous (pros’ pər əs) *adj.* having wealth or good fortune; successful (p. 92). *The prosperous actor lived in a mansion high in the hills.*

provisions (prə vizh’ ənz) *n.* food or supplies (p. 94). *The backpackers carried enough provisions for two weeks in the wilderness.*

novelty (nov’ əl tē) *n.* something new and unusual (p. 97). *For people living in hot climates, snow is a novelty.*

benefactors (ben’ ə fak’ tərz) *n.* people who help, especially by giving money or gifts (p. 100). *With support from several benefactors, the library was able to buy new computers.*

Meet Rudolfo A. Anaya



Southwestern Writer The land and culture of his native New Mexico have inspired Rudolfo A. Anaya since he was a child. Anaya was born in Pastura, a village on a vast plain covered with small farming communities. He has written that “the most important elements of my childhood are the people of those villages and the wide open plains.”

Literary Works In his writing, Anaya draws on those childhood memories and on the Mexican myths and legends of his ancestors. Anaya is the author of short stories, novels, and plays.

Rudolfo A. Anaya was born in 1937.

Literature Online

Author Search For more about Rudolfo A. Anaya, go to glencoe.com and enter QuickPass code GL29763u1.

90 UNIT 1 Whom Can You Count On?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, gather and display play money and jewelry to show things that are associated with being *prosperous*; allow students to touch and wear these props, too. Show students how to make a safety pack for a home or car by packing a bag with *provisions* such

as a blanket, flashlight, and so on. Have students draw their own safety packs that show the provisions that they would include. Provide students with a classroom *novelty*, such as a snack or free time. Use flyers for a school community service project, such as a canned food drive, to explain that students are the *benefactors* of those who will receive the gifts.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students use dictionaries to find the origin, or etymology, of each vocabulary word. For example, *provisions* comes from the Latin *providere*, “to see ahead.” Tell students to explain how each origin relates to the word’s meaning, and add that knowing its origin can help them better understand a word’s meaning.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what does this folktale suggest about luck and about relying on oneself?

Literary Element Character

A **character** is a person in a literary work. If a character is an animal, it displays human traits. A **main character** is the most important character in a work. A **minor character** is part of the story but is not the focus of the action. **Flat** characters reveal only one personality trait. **Round** characters show varied, and sometimes contradictory, traits.

As you read, pay attention to what the characters think about the events in the story. Notice what they say and how they act. Look for changes in the main character.

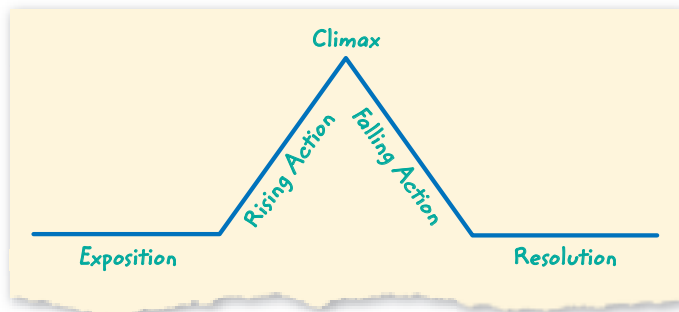
Reading Skill Analyze Plot

When you **analyze**, you look at the separate parts of something to understand the whole. When you analyze **plot**, you look at how the parts of the plot work together as a whole. Recall that a plot has five main parts: **exposition**, **rising action**, **climax**, **falling action**, and **resolution**.

To analyze plot, answer these questions:

- Who are the characters, and what is the conflict in the story?
- How do events in the story combine to advance the plot?
- What part of the story is most interesting or suspenseful?
- What happens at the end of the story? How was the reader prepared for the ending by what came before?

As you read, fill in a graphic organizer like the one below.



Learning Objectives

For pages 90–103

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing characters.

Reading: Analyzing plot.

TRY IT

Analyze Every story has a plot—including the stories in movies, books, or television programs. Analyze the plot of your favorite movie, book, or television program. With a partner, discuss which events make up the story's rising action, climax, and resolution.

Before You Read

Focus

Summary

Two wealthy men give an honest but poor miller \$200 to see whether luck or money makes a man prosper. When the miller loses the money, the men give him another \$200. After the miller loses the second bundle of money, the men give him a worthless piece of lead, which leads to the discovery of a valuable diamond. The sale of the diamond allows the miller to start his own business and become wealthy. The two wealthy men cannot decide whether luck or money made the miller prosper.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 98–103.

Literary Element

Character Point out to students that characters change as they grow in understanding or maturity. Tell students that characters who are changed by people or events are usually round characters.

Reading Skill

Analyze Plot Tell students that they probably analyze plot each time they retell a story from a favorite movie, book, or TV program. Phrases such as “the story got really interesting when” identify a story's climax. Observations such as “they lived happily ever after” sum up the story's resolution. Have students retell a favorite story while you identify parts of the plot in a graphic organizer on the board.

TRY IT

Partners should be able to identify the main plot elements of their stories. Encourage partners to ask each other questions in order to clarify parts of the plot.

The Force of Luck 91

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Intermediate** Show students images of items associated with luck, for example, a four-leaf clover, a black cat, the numbers seven and thirteen, a horseshoe, and a raven.

Have language learners work in small groups to ask and answer questions about the images, working to identify or discover which are

symbols of good luck and which are symbols of bad luck.

Allow students to use the Internet or reference sources you provide to research any images that they are unsure about. Have students present their findings to the class.

Teach

Literary Element

1

Character The miller accepts his situation. He is responsible with money and is humble.



For additional literary element practice, see Unit 1 Teaching Resources, p. 104.

View the Art

This depiction of agricultural workers provides visual clues about their lives.

Ask: What kind of clothes do the workers wear? What do the workers' clothes say about their lives? (*The workers wear oversized hats and faded clothes with pant legs and sleeves rolled up. The clothes show that the workers do a great deal of physical labor outside in the heat.*)



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6

DRP: 56

Lexile: 860

Literary Element Practice



PARTNERS Characterization Tell students that readers learn about the miller from the narrator's description, but also through the miller's own words and actions. For example, readers can judge the miller's character by his response to his wife and to the wealthy friends. Have students work in pairs to list

THE FORCE OF LUCK



Retold by Rudolfo A. Anaya

Once two wealthy friends got into a heated argument. One said that it was money which made a man **prosperous**, and the other maintained that it wasn't money, but luck, which made the man. They argued for some time and finally decided that if only they could find an honorable man then perhaps they could prove their respective points of view.¹

One day while they were passing through a small village they came upon a miller who was grinding corn and wheat. They paused to ask the man how he ran his business. The miller replied that he worked for a master and that he earned only four bits a day, and with that he had to support a family of five.

The friends were surprised. "Do you mean to tell us you can maintain a family of five on only fifteen dollars a month?" one asked.

1 "I live modestly to make ends meet," the humble miller replied.

The two friends privately agreed that if they put this man to a test perhaps they could resolve their argument.

"I am going to make you an offer," one of them said to the miller. "I will give you two hundred dollars and you may do whatever you want with the money."

1 *Prove their respective points of view* means that each man wanted to prove his opinion was the correct one.

Vocabulary

prosperous (pros'pər əs) *adj.* having wealth or good fortune; successful

Farmers (Agricultores), 1935. Antonia Gattorna. Gouache and ink on paper laid down on board, 17 1/2 x 19 1/2 in. Private Collection.

Character What does the miller's statement tell you about his character?

92 UNIT 1 Whom Can You Count On?



Writing Practice

Character Sketch Have students write a character sketch of the miller after they have listed what they know about him. Students should infer what the miller learns about himself and others as the story unfolds. They should base their inferences on text evidence.

what they learn about the miller's character through his words, actions, and responses. When they have finished, have student pairs describe the miller to the rest of the class. Discuss any differences in student descriptions.

Teach

Reading Skill

2

Analyze Plot The conflict is that the miller does not know what to do with so much money.



For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 105.

"But why would you give me this money when you've just met me?" the miller asked.

"Well, my good man, my friend and I have a long-standing argument. He contends that it is luck which elevates a man to high position, and I say it is money. By giving you this money perhaps we can settle our argument. Here, take it, and do with it what you want!"

So the poor miller took the money and spent the rest of the day thinking about the strange meeting which had presented him with more money than he had ever seen. What could he possibly do with all this money? Be that as it may, he had the money in his pocket and he could do with it whatever he wanted.

When the day's work was done, the miller decided the first thing he would do would be to buy food for his family. He took out ten dollars and wrapped the rest of the money in a cloth and put the bundle in his bag. Then he went to the market and bought supplies and a good piece of meat to take home.

2

Analyze Plot What conflict does the miller face?



La Molendera 1, 1924. Diego Rivera. Encaustica sobre tela, 90 x 117 cm. Museo de Arte Moderno, Busque de Chapultepec, Mexico.

The Force of Luck 93

View the Art

Diego Rivera is one of Mexico's most famous artists. His subject matter often deals with life in Mexico, Mexican history, or social problems. Because Rivera believed that art should not be hidden away, he often painted large murals on the walls of public buildings. **Ask:** Which character in the story does the woman in the mural come closest to illustrating? (Possible responses: The woman in the mural is similar to the miller's wife.)

Teaching Note

Ask students to review developments up to this point in the story. (We have been introduced to the characters, the setting, and the conflict.)

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Review with students the question that the two friends in the story are trying to resolve: Are people successful because they are lucky, or are people successful because they have access to money? Work with students to complete the following sentences about the miller. *If people are successful because they are lucky, then the miller will probably ____.*

If people are successful because they get money, then the miller will probably ____. Discuss possible outcomes with students. When they have finished reading the story, review their sentences and have them draw a conclusion about the luck vs. money argument.

Emerging Read aloud the first paragraph of the story. Explain that *luck* means "fortune or adversity" and implies that a person has no control over the future. **Ask:** What will it mean to the miller if he can become successful only by luck? (His own actions will make no difference in his success or failure.)

UNIT ONE

Teach

Literary Element

1

Character The miller's wife accepts their situation. She has faith that their situation will change someday.

ADVANCED Have advanced students compare and contrast the miller and his wife. **Ask:** Are both the miller and his wife resigned to poverty? **Explain.** (Possible answer: The miller copes with poverty by living modestly. His wife seems to hold out hope for change.)

Reading Skill

2

Analyze Plot The additional money advances the plot because the reader wants to know what will happen to the miller and his money. The miller may lose the money again or may become prosperous.

APPROACHING Explain to students having difficulty that the miller will invest the \$200—rather than spend it—if he is wise. If invested in a successful enterprise, the money could change the miller's life, not just feed his family for a short time.

On the way home he was attacked by a **hawk** that had smelled the meat which the miller carried. The miller fought off the bird but in the struggle he lost the bundle of money. Before the miller knew what was happening the hawk grabbed the bag and flew away with it. When he realized what had happened he fell into deep thought.

"Ah," he moaned, "wouldn't it have been better to let that hungry bird have the meat! I could have bought a lot more meat with the money he took. Alas, now I'm in the same poverty as before! And worse, because now those two men will say I am a thief! I should have thought carefully and bought nothing. Yes, I should have gone straight home and this wouldn't have happened!"

So he gathered what was left of his **provisions** and continued home, and when he arrived he told his family the entire story.

1 When he was finished telling his story his wife said, "It has been our lot² to be poor, but have faith in God and maybe someday our luck will change."

The next day the miller got up and went to work as usual. He wondered what the two men would say about his story. But since he had never been a man of money he soon forgot the entire matter.

2 Three months after he had lost the money to the hawk, it happened that the two wealthy men returned to the village. As soon as they saw the miller they approached him to ask if his luck had changed. When the miller saw them he felt ashamed and afraid that they would think that he had squandered³ the money on worthless things. But he decided to tell them the truth and as soon as they had greeted each other he told his story. The men believed him. In fact, the one who insisted that it was money and not luck which made a man prosper took out another two hundred dollars and gave it to the miller.

2 Here, *lot* means "fate" or "final outcome."

3 *Squandered* means "spent" or "used in a reckless or wasteful manner."

Vocabulary

provisions (prə vīzh' ənz) *n.* food or supplies

Visual Vocabulary

A **hawk** is a bird of prey.



Character Describe the miller's wife.

Analyze Plot In what way does the man's action advance the plot? What do you think will happen to the money?

Listening and Speaking Practice

SMALL GROUP **Folktales** Remind students that folktales are handed down from generation to generation and that they exist in almost every culture. Have students work in mixed groups to share stories about hard work, honesty, or luck leading to good fortune. Ask each group to select one story. Invite groups to present their tales orally to the class.

Tell students to describe the setting, introduce the major and minor characters, and establish the point of view of the story. Challenge students to use dialogue, movement, gestures, and expressions in their telling. Remind students that their narrative's plot must include a beginning, a conflict, rising action, a climax, and denouement. Encourage the class to look for common features, themes, or values in these stories.

Teach

Literary Element

3

Character The miller learned to be more careful with money by protecting it.

ENGLISH LEARNERS Help English learners follow the miller's actions by breaking down the sentence into a series of steps. Have students say each step aloud while they pantomime the action.

Teaching Note

Question Have students recall what happened the first time the miller told the two men he lost the money.

Ask: **Do you think the two men will believe the miller when he tells them he lost the money again?** (Possible answer: The men believe him the first time because he seems honest. They will probably believe he had bad luck again.)

"Let's try again," he said, "and let's see what happens this time."

The miller didn't know what to think. "Kind sir, maybe it would be better if you put this money in the hands of another man," he said.

"No," the man insisted, "I want to give it to you because you are an honest man, and if we are going to settle our argument you have to take the money!"

The miller thanked them and promised to do his best. Then as soon as the two men left he began to think what to do with the money so that it wouldn't disappear as it had the first time. The thing to do was to take the money straight home. He took out ten dollars, wrapped the rest in a cloth, and headed home.

When he arrived his wife wasn't at home. At first he didn't know what to do with the money. He went to the pantry where he had stored a large **earthenware** jar filled with bran. That was as safe a place as any to hide the money, he thought, so he emptied out the grain and put the bundle of money at the bottom of the jar, then covered it up with the grain. Satisfied that the money was safe he returned to work.

That afternoon when he arrived home from work he was greeted by his wife.

"Look, my husband, today I bought some good clay with which to whitewash the entire house."

"And how did you buy the clay if we don't have any money?" he asked.

"Well, the man who was selling the clay was willing to trade for jewelry, money, or anything of value," she said. "The only thing we had of value was the jar full of bran, so I traded it for the clay. Isn't it wonderful, I think we have enough clay to whitewash these two rooms!"

The man groaned and pulled his hair.

"Oh, you crazy woman! What have you done? We're ruined again!"

"But why?" she asked, unable to understand his anguish.

"Today I met the same two friends who gave me the two hundred dollars three months ago," he explained. "And after I told them how I lost the money they gave me

3

Character What did the miller learn from his last experience with the money?

Visual Vocabulary

Earthenware is made from clay that is heated until it is hard.



Approaching Level

DIFFERENTIATED INSTRUCTION

Advanced Learners Have advanced students analyze the setting of the folktale. Ask students to collect information from their reading that describes the physical setting in which the story takes place, as well as the economic conditions there. Have students describe orally the setting's influence on the text.

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Review with English learners some of the Spanish cognates found in the selection. Examples include *illuminate/luminar*; *novelty/novedad*; *impossible/imposible*; *vacation/vacaciones*; and *mountains/montañas*. Challenge students to find other Spanish cognates or examples of cognates in other languages.

Teach

Reading Skill

1

Analyze Plot An item of no worth may prove valuable later in the story.

Cultural History

Hispanic Legends Rudolfo Anaya writes about a culture that is rich in legends. The tale of La Llorona, the Weeping Woman, for example, is a well-known ghost story. According to legend, La Llorona haunts rivers and lakes searching for her children.

Ask: Why do people pass legends down from one generation to another? (Possible answer: Passing down legends is a way of keeping a culture and its traditions alive from one generation to the next.)

another two hundred. And I, to make sure the money was safe, came home and hid it inside the jar of bran—the same jar you have traded for dirt! Now we’re as poor as we were before! And what am I going to tell the two men? They’ll think I’m a liar and a thief for sure!”

“Let them think what they want,” his wife said calmly. “We will only have in our lives what the good Lord wants us to have. It is our lot to be poor until God wills it otherwise.”

So the miller was consoled and the next day he went to work as usual. Time came and went, and one day the two wealthy friends returned to ask the miller how he had done with the second two hundred dollars. When the poor miller saw them he was afraid they would accuse him of being a liar and a spendthrift.⁴ But he decided to be truthful and as soon as they had greeted each other he told them what had happened to the money.

“That is why poor men remain honest,” the man who had given him the money said. “Because they don’t have money they can’t get into trouble. But I find your stories hard to believe. I think you gambled and lost the money. That’s why you’re telling us these wild stories.”

“Either way,” he continued, “I still believe that it is money and not luck which makes a man prosper.”

“Well, you certainly didn’t prove your point by giving the money to this poor miller,” his friend reminded him.

“Good evening, you luckless man,” he said to the miller.

“Thank you, friends,” the miller said.

1 “Oh, by the way, here is a worthless piece of lead I’ve been carrying around. Maybe you can use it for something,” said the man who believed in luck. Then the two men left, still debating their points of view on life.

Since the lead was practically worthless, the miller thought nothing of it and put it in his jacket pocket. He forgot all about it until he arrived home. When he threw his jacket on a chair he heard a thump and he remembered the piece of lead. He took it out of the pocket and threw it

Analyze Plot In what way might the lead affect the events in the story?

⁴ A **spendthrift** is someone who spends money generously or wastefully.

Writing Practice

Create a New Ending Have students write their own ending for Anaya’s story to explain how it might turn out if the two friends gave the miller something other than a piece of lead. Ask students to begin at the point at which the miller receives an object and then

continue with the story, examining how the incident changes his life for better or worse. Before starting their new endings, students should think about the lessons they want their stories to teach about honesty and hard work.

Draw Conclusions Note that at the end of the story, the two wealthy gentlemen still have no answer to their question: Is wealth a matter of luck or money? Ask students to consider this question and to write paragraphs in which they draw a conclusion from the evidence presented in the story. Encourage them to be open to the possibility that wealth is derived from neither option exclusively.

Teach

Reading Skill

2

Analyze Plot The passage mentions that the miller knows nothing about jewels, which suggests that the “glass” is actually a diamond. The glass is so bright and shiny that it must be valuable.

APPROACHING Point out that the miller’s lack of knowledge could lead to more “bad” luck. **Ask:** *How would the miller know that the “glass” was actually valuable?* (Possible answers: He could judge from other people’s responses. He could ask a knowledgeable person.)

Teaching Note

African American Vernacular

English Have students find examples of money in the story, for example, *ten dollars*, *two hundred dollars*, and *fifty dollars*. Help students recognize and produce the plural marker -s at the end of each of the dollar figures. Have students pronounce the dollar figures aloud as part of a sentence.

under the table. Later that night after the family had eaten and gone to bed, they heard a knock at the door.

“Who is it? What do you want?” the miller asked.

“It’s me, your neighbor,” a voice answered. The miller recognized the fisherman’s wife. “My husband sent me to ask you if you have any lead you can spare. He is going fishing tomorrow and he needs the lead to weight down the nets.”

The miller remembered the lead he had thrown under the table. He got up, found it, and gave it to the woman.

“Thank you very much, neighbor,” the woman said.

“I promise you the first fish my husband catches will be yours.”

“Think nothing of it,” the miller said and returned to bed. The next day he got up and went to work without thinking any more of the incident. But in the afternoon when he returned home he found his wife cooking a big fish for dinner.

“Since when are we so well off we can afford fish for supper?” he asked his wife.

“Don’t you remember that our neighbor promised us the first fish her husband caught?” his wife reminded him. “Well this was the fish he caught the first time he threw his net. So it’s ours, and it’s a beauty. But you should have been here when I gutted him! I found a large piece of glass in his stomach!”

“And what did you do with it?”

“Oh, I gave it to the children to play with,” she shrugged.

When the miller saw the piece of glass he noticed it shone so brightly it appeared to illuminate the room, but because he knew nothing about jewels he didn’t realize its value and left it to the children. But the bright glass was such a **novelty** that the children were soon fighting over it and raising a terrible fuss.

Now it so happened that the miller and his wife had other neighbors who were jewelers. The following morning when the miller had gone to work the jeweler’s

2

Analyze Plot What are some clues that the glass may prove important to the plot?

Vocabulary

novelty (nov’əl tē) *n.* something new and unusual

The Force of Luck 97

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Help students clarify word meanings by having them restate key ideas in their own words. For the following exercises, direct students to restate each one to demonstrate the meaning of the underlined vocabulary word. Remind students to use their own words. Write:

1. The miller didn’t know the value of the stone. (He didn’t know what the stone was worth.)

2. The miller cautiously listened to the jeweler’s bid. (He was careful when the jeweler offered him money.)

3. The jeweler’s wife stopped until she could consult her husband. (She wanted to ask the jeweler’s opinion.)

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Make sure that English learners understand the jobs named in the story. Have them use a dictionary to find the meanings of *miller*, *fisherman*, and *jeweler*. Students should understand important words associated with the jobs, such as *corn*, *fish*, or *diamond*.

Teach

Literary Element

1

Character The jeweler's wife knows that the glass is a valuable jewel, and she probably wants to keep it.

ADVANCED Ask advanced students to evaluate the author's opinion of the jeweler's wife. **Ask:** Does the author find fault with the behavior of the jeweler's wife, or does the author see her as a good businessperson? (Possible responses: The author indicates that the jeweler's wife is greedy.)

Reading Skill

2

Analyze Plot By selling the glass, the miller may find that his life will change dramatically. This is part of the climax because it is the most interesting and suspenseful part of the story.

Research Practice

Research a Mill Have students use the Internet or other resources to learn more about the type of business the miller starts. Ask students to write a short essay that explains how a grain mill works and the types of products it might produce. Tell

wife visited the miller's wife to complain about all the noise her children had made.

"We couldn't get any sleep last night," she moaned.

"I know, and I'm sorry, but you know how it is with a large family," the miller's wife explained. "Yesterday we found a beautiful piece of glass and I gave it to my youngest one to play with and when the others tried to take it from him he raised a storm."

The jeweler's wife took interest. "Won't you show me that piece of glass?" she asked.

"But of course. Here it is."

"Ah, yes, it's a pretty piece of glass. Where did you find it?"

"Our neighbor gave us a fish yesterday and when I was cleaning it I found the glass in its stomach."

1 "Why don't you let me take it home for just a moment. You see, I have one just like it and I want to compare them."

"Yes, why not? Take it," answered the miller's wife.

So the jeweler's wife ran off with the glass to show it to her husband. When the jeweler saw the glass he instantly knew it was one of the finest diamonds he had ever seen.

"It's a diamond!" he exclaimed.

"I thought so," his wife nodded eagerly. "What shall we do?"

"Go tell the neighbor we'll give her fifty dollars for it, but don't tell her it's a diamond!"

"No, no," his wife chuckled, "of course not." She ran to her neighbor's house. "Ah yes, we have one exactly like this," she told the miller's wife. "My husband is willing to buy it for fifty dollars—only so we can have a pair, you understand."

"I can't sell it," the miller's wife answered. "You will have to wait until my husband returns from work."

2 That evening when the miller came home from work his wife told him about the offer the jeweler had made for the piece of glass.

"But why would they offer fifty dollars for a worthless piece of glass?" the miller wondered aloud. Before his wife could answer they were interrupted by the jeweler's wife.

Character What does the jeweler's wife's statement tell you about her character?

Analyze Plot Why might this event be part of the story's climax?

Reading Practice

Analyze The two friends give the miller \$400, but they doubt his explanations about losing the money and using the piece of lead to gain a fortune. Ask students to analyze the behaviors and motivations of the two friends. Are the friends generous benefactors, or do their doubts about the miller show a lack of charity?

Teach

BQ BIG Question

The miller is cautious and counts on himself to continue to work hard in case he somehow loses the money.

Language History

Etymology The word *mill* comes from the Latin root word *molere*, which means “to grind.” The word *meal*, which means “coarsely ground seeds,” shares the same Latin root.

Ask: Why have the words *mill* and *meal* developed from the same Latin root? (They have similar meanings: to mill something is to grind it, and meal is coarsely ground seeds.)

BQ BIG Question

Whom does the miller count on?

“What do you say, neighbor, will you take fifty dollars for the glass?” she asked.

“No, that’s not enough,” the miller said cautiously.

“Offer more.”

“I’ll give you fifty thousand!” the jeweler’s wife blurted out.

“A little bit more,” the miller replied.

“Impossible!” the jeweler’s wife cried, “I can’t offer any more without consulting my husband.” She ran off to tell her husband how the bartering⁵ was going, and he told her he was prepared to pay a hundred thousand dollars to acquire the diamond.

He handed her seventy-five thousand dollars and said, “Take this and tell him that tomorrow, as soon as I open my shop, he’ll have the rest.”

When the miller heard the offer and saw the money he couldn’t believe his eyes. He imagined the jeweler’s wife was jesting⁶ with him, but it was a true offer and he received the hundred thousand dollars for the diamond. The miller had never seen so much money, but he still didn’t quite trust the jeweler.

“I don’t know about this money,” he confided to his wife. “Maybe the jeweler plans to accuse us of robbing him and thus get it back.”

“Oh no,” his wife assured him, “the money is ours. We sold the diamond fair and square—we didn’t rob anyone.”

“I think I’ll still go to work tomorrow,” the miller said. “Who knows, something might happen and the money will disappear, then we would be without money and work. Then how would we live?”

So he went to work the next day, and all day he thought about how he could use the money. When he returned home that afternoon his wife asked him what he had decided to do with their new fortune.

“I think I will start my own mill,” he answered, “like the one I operate for my master. Once I set up my business we’ll see how our luck changes.”

⁵ **Bartering** is trading goods for other goods without using money.

⁶ **Jesting** means speaking or acting in a playful manner.

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Review with students their understanding of the terms *honesty* and *honest*. On the board, draw a web. Have students populate it with main ideas and critical details from the story to explain why the miller wants to prove that he is an honest person.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Before students read the story, explain that luck and hard work may combine to create success. Have students create a two-column chart, labeling one column “Luck” and the other “Hard Work.”

As they read the story, have students fill in the columns with actions in the plot that fit each category. Remind students that “luck” includes actions that the miller cannot control.

UNIT ONE

Teach

Reading Skill

1

Analyze Plot This part of the story occurs after the climax. These details lead to the story's resolution.

APPROACHING Students having difficulty may benefit from a review of the plot diagram. Identify the climax. Then say that the success of the miller's business occurs after the climax.

Literary Element

2

Character The man who had given money to the miller believes that money makes a man successful. He does not believe in luck.

ENGLISH LEARNERS Point out to English learners that the sentence "Tell us the truth" implies doubt and mistrust. Tell students that these words indicate that the speaker thinks the miller is lying.

The next day he set about buying everything he needed to establish his mill and to build a new home. Soon he had everything going.

Six months had passed, more or less, since he had seen the two men who had given him the four hundred dollars and the piece of lead. He was eager to see them again and to tell them how the piece of lead had changed his luck and made him wealthy.

1

Time passed and the miller prospered. His business grew and he even built a summer cottage where he could take his family on vacation. He had many employees who worked for him. One day while he was at his store he saw his two **benefactors** riding by. He rushed out into the street to greet them and ask them to come in. He was overjoyed to see them, and he was happy to see that they admired his store.

2

"Tell us the truth," the man who had given him the four hundred dollars said. "You used that money to set up this business."

The miller swore he hadn't, and he told them how he had given the piece of lead to his neighbor and how the fisherman had in return given him a fish with a very large diamond in its stomach. And he told them how he had sold the diamond.

"And that's how I acquired this business and many other things I want to show you," he said. "But it's time to eat. Let's eat first then I'll show you everything I have now."

The men agreed, but one of them still doubted the miller's story. So they ate and then the miller had three horses saddled and they rode out to see his summer home. The cabin was on the other side of the river where the mountains were cool and beautiful. When they arrived the men admired the place very much. It was such a peaceful place that they rode all afternoon through the forest. During their ride they came upon a tall pine tree.

Vocabulary

benefactors (ben'ə fak'tərz) *n.* people who help, especially by giving money or gifts

Analyze Plot How can you tell that the plot has now reached the falling action?

Character Why would the man not believe the miller?

100 UNIT 1 Whom Can You Count On?

Reading Practice

Summarize Help students summarize important events in the story by recording key information in a chart. Direct students to make a three-column chart with two rows and to provide the following information for each bundle of money:

1. Where did the miller hide the money?
2. How did the miller lose the money?
3. Where did the miller find the money?

When students have finished, have them combine the information in the chart into two short paragraphs that will give a "history" of each bundle of money.

Compare and Contrast Luck remains a popular subject today. Ask students to find a modern comic strip, song, or program about luck. Ask students to compare the views of luck in Anaya's story and in a modern story of their choice. Have students discuss the similarities and differences between the two views of luck.

Teach

View the Art

The eagle image is part of a huge series of murals painted by Diego Rivera, beginning in 1923. Rivera painted the murals on the walls of the Ministry of Public Education building in Mexico City. Rivera's murals depicted not only Mexico's agriculture and industry, but also the art and culture of the Mexican people. **Ask:** **Why is an eagle an appropriate image for a building devoted to education?**

Eagle (Aguila), (detail). Diego Rivera. Overdoor mural, fresco. Secretaria de Education Publica, Mexico City.

"What is that on top of the tree?" one of them asked.

"That's the nest of a hawk," the miller replied.

"I have never seen one; I would like to take a closer look at it!"

"Of course," the miller said, and he ordered a servant to climb the tree and bring down the nest so his friend could see how it was built. When the hawk's nest was on the ground they examined it carefully.

They noticed that there was a cloth bag at the bottom of the nest. When the miller saw the bag he immediately knew that it was the very same bag he had lost to the hawk which fought him for the piece of meat years ago.

"You won't believe me, friends, but this is the very same bag in which I put the first two hundred dollars you gave me," he told them.

"If it's the same bag," the man who had doubted him said, "then the money you said the hawk took should be there."

"No doubt about that," the miller said. "Let's see what we find."

The three of them examined the old, weatherbeaten bag. Although it was full of holes and crumbling, when they tore it apart they found the money intact.⁷ The two men remembered what the miller had told them and they agreed he was an honest and honorable man. Still,

⁷ Something that is **intact** is undamaged and whole.

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Point out that this folktale is resolved through a number of *coincidences*. Write *coincidence* on the board and define it as "a remarkable or accidental act." Point out that the discovery of the missing money does not change the miller's success, but proves his honesty to his benefactors. Ask students to

discuss how the story's lesson would change without the final coincidences. Then have students deliver short oral presentations on their opinions.

Write the following stems on the board for students to use:

The miller has to find the money because ____.

The miller does not have to find the money because ____.

UNIT ONE

Teach

Reading Skill

1

Analyze Plot The man's doubt provides a clue that the miller will show that he is an honest man by discovering the lost money.

APPROACHING Review with students what happened to the second bundle of money given to the miller. **Ask:** **How did the miller lose the second bundle of money?** (*The miller hid the money in a bran jar, and his wife traded the bran jar for clay.*)

Literary Element

2

Character The miller probably feels happy to have finally proven his honesty.

ADVANCED Challenge advanced students to discuss the importance of honesty to the author's point of view. Remind them that the author began the story by describing two different perspectives on luck.

To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 109–110.

the man who had given him the money wasn't satisfied.

1 He wondered what had really happened to the second two hundred he had given the miller.

They spent the rest of the day riding in the mountains and returned very late to the house.

As he unsaddled their horses, the servant in charge of grooming and feeding the horses suddenly realized that he had no grain for them. He ran to the barn and checked, but there was no grain for the hungry horses. So he ran to the neighbor's granary and there he was able to buy a large clay jar of bran. He carried the jar home and emptied the bran into a bucket to wet it before he fed it to the horses. When he got to the bottom of the jar he noticed a large lump which turned out to be a rag-covered package. He examined it and felt something inside. He immediately went to give it to his master who had been eating dinner.

"Master," he said, "look at this package which I found in an earthenware jar of grain which I just bought from our neighbor!"

The three men carefully unraveled the cloth and found the other one hundred and ninety dollars which the miller had told them he had lost. That is how the miller proved to his friends that he was truly an honest man.

2

And they had to decide for themselves whether it had been luck or money which had made the miller a wealthy man! 🍌

Analyze Plot How does the man's doubt provide a clue to what will happen in the story's resolution?

Character How do you think the miller feels about finding the money?

102 UNIT 1 Whom Can You Count On?

Listening and Speaking Practice

SMALL GROUP **Storytelling** Encourage each student to select a tale from this book or another source to tell out loud to a small group. Students should practice telling their stories several times. They may want to experiment with speaking loud, soft, fast, slow, high, or low to indicate the different characters they are portraying. Encourage listeners to listen carefully and try to visualize story events as they hear them.

Write on the board these guidelines for selecting a story to tell orally:

1. The story should have a good opening.
2. It shouldn't be very complicated.
3. It should be relatively short.
4. It should be interesting to listen to (e.g., funny, scary, suspenseful).

SMALL GROUP **Discover Folktales** Tell students that Rudolfo Anaya's folktale comes from the oral tradition of Hispanic people in the American Southwest. Have groups conduct research on the Internet or in the school library to find a folktale from another tradition. Ask students to write a short description of what the folktale tells them about another culture.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 41–42.

Respond and Think Critically

1. They want to prove whether luck or money makes a man prosper.
2. A hawk grabs the miller's first \$200.
3. The miller's story reinforces the values of hard work, honesty, and kindness to neighbors.
4. The miller is realistic because he is poor and hardworking. Some students may say that his response to losing the money for the second time is unrealistic because he does not get as upset as a real person probably would. The miller is a round character because he has different characteristics. He is generous and hardworking, but he gets angry when he loses the money and becomes suspicious of some of his neighbors.
5. The rising action includes the first and second gifts of money, their loss, the gift of lead, and the discovery of the piece of glass. The falling action includes the miller's decision to start his own business, his success, and his discovery of the lost money.

6. Possible responses: Some students may say that the miller can count on luck. He was lucky to meet the two wealthy men, to receive the piece of lead, and to find the diamond. Other students may say that the miller counts on himself. He wisely used the money from the diamond to establish a business.

After You Read

Respond and Think Critically

1. What are the two wealthy men trying to prove? Explain. [Recall]
2. Explain how the miller loses his first gift. [Summarize]
3. What values do you think are promoted by this folktale? Explain. [Infer]
4. **Literary Element Character** Is the miller a realistic character? Is he a round or flat character? Use details from the story to support your answer. [Evaluate]
5. **Reading Skill Analyze Plot** Review the plot diagram you created as you read. List at least two events that make up the story's rising action. Then provide at least two events that make up the story's falling action. [Analyze]
6. **BQ BIG Question** Think about events and details from the folktale. Whom or what does the miller count on? [Conclude]

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

prosperous novelty provisions benefactors

1. We filled our cupboards with the necessary _____ to prepare for the coming storm.
2. My neighbor _____ reality television shows.
3. The animal shelter's _____ gave money, purchased supplies, and helped find homes for pets.
4. Amy was determined to be _____, so she worked hard and saved her earnings.
5. Within a few days, Juan's new unicycle was no longer a _____.

Writing

Write a Summary As you learned on page 59, writing a summary involves retelling the main ideas and most important details. Use your plot diagram and review the story to recall key events in "The Force of Luck." Then write a brief summary of the folktale.

TIP

Inferring

When you infer, you combine clues and details from the text with your own background knowledge. Think about what details and events in the story suggest about the best way to live.

- What kind of person is the miller?
- What does he do with the gifts of money? How does he act after the money is lost?
- What happens as a result of the miller giving the lead to the fisherman's wife? What lesson about life is the folktale suggesting?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Vocabulary Practice

1. provisions
2. none
3. benefactors
4. prosperous
5. novelty

Writing

Students' summaries should include the tale's main ideas, essential details, and important twists.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 18

Or tell students that Rosa Parks helped change unfair laws by refusing to give up her seat on the bus. **Ask:** *How do you think seemingly ordinary acts can be courageous?* Point out to students that many protests, for example, a sit-in or a boycott, involve simple actions. Have students discuss how simple actions can make a big difference.

Summary

Rita Dove's poem describes the dignity of Rosa Parks, the woman who helped end segregation by quietly refusing to leave her seat on the bus.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 111–116.

Literary Element

Characterization In order to answer the question about Rosa Parks, students will need to understand the difference between direct and indirect characterization.

Before You Read

Rosa

Connect to the Poem

Think about a time when you faced a great challenge. How did you act? How did you feel?

Quickwrite Freewrite for a few minutes about a time you faced a challenge with courage. How did you stay calm and composed?

Build Background

From the late 1800s into the 1960s, a system of laws and practices known as segregation kept African Americans separate from white people in the American South.

- In Montgomery, Alabama, African American passengers had to ride in the back of public buses. They also had to give up their seats if white passengers wanted them.
- Rosa Parks was an African American woman who lived in Montgomery, Alabama. On December 1, 1955, she was arrested for refusing to give up her seat on a bus to a white passenger.
- In protest, African Americans in Montgomery stopped riding the buses. In 1956, the United States Supreme Court ended segregation on the buses.

Set Purposes for Reading

BQ BIG Question

As you read, notice the descriptions of Rosa. Ask yourself, whom does Rosa count on for help?

Literary Element Characterization

A character is a person in a literary work. **Characterization** is the method an author uses to develop the personality of a character. In **direct characterization**, the narrator or speaker—the voice of the poem—makes direct statements about a character's personality. In **indirect characterization**, the author reveals a character's personality through the character's words and actions and through what other characters think and say about the character.

As you read, ask yourself, what does the speaker tell me about Rosa Parks? How does the speaker describe Rosa?

Learning Objectives

For pages 104–106

In studying this text, you will focus on the following objective:

Literary Study: Analyzing characterization.

Meet Rita Dove



"I see poetry as the root of all writing."

—Rita Dove

Poet Laureate Rita Dove had the special honor of serving two terms as Poet Laureate of the United States. She is best known for her poetry, but she has also written short stories, a novel, several essays, and a play. "Rosa" appeared in a book of poetry published in 1986. Rita Dove was born in 1952.

Literature Online

Author Search For more about Rita Dove, go to glencoe.com and enter QuickPass code GL29763u1.

English Learners

DIFFERENTIATED INSTRUCTION

Preteaching Vocabulary Help students associate new vocabulary words with known words and concepts. Explain that *trim* is a synonym for *neat* or *tidy*. For example, neatly arrange the items on your desk to illustrate the meaning of *trim*. Have students identify other items in the classroom that could be described as *trim*. Tell students that you are thirsty. Explain that in such a case, getting

a drink of water is a *sensible* decision. Check the weather report for tomorrow. Ask students to identify *sensible* clothes to wear. Use a plastic knife to *carve* a piece of soap or a foam cup. Ask a student to *retrieve* something from your desk, such as a stapler or a pen. When the student delivers the item, say "Thank you" to show *courtesy*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Write these words on the board: *trim, sensible, carved, retrieve, courtesy*. Have students use a dictionary and context clues from the poem to write definitions for the words. Then have them create mini-dictionaries for these words. Encourage them to include pronunciation keys as well as sample sentences.

Teach

Literary Element

1

Characterization The speaker refers to Rosa Parks's "trim name," connecting the name *Parks* with the image of "a bench / to rest on." These details show Parks as a woman with a dream, that everyone would have the right to rest peacefully. The details also suggest that she was willing to act to make that dream a reality. The "sensible coat" suggests that she is a practical woman who gets things done with little or no fuss.

BQ BIG Question

Possible answer: Rosa Parks taught others that staying seated can be a way of standing up for oneself.



For additional literary element practice, see Unit 1 Teaching Resources, p. 117.

Rosa

Rita Dove



Civil Rights Activist, 1983. Marshall D. Rumbaugh. Painted limewood, height: 33 in. National Portrait Gallery, Washington, DC. Gift of Barry Bingham.

How she sat there,
the time right inside a place
so wrong it was ready.

That trim name with
its dream of a bench
to rest on. Her sensible coat.

Doing nothing was the doing:
the clean flame of her gaze
carved by a camera flash.

How she stood up
when they bent down to retrieve
her purse.¹² That courtesy.

¹² When Rosa Parks was arrested, a police officer picked up her purse and carried it to the police car for her.

1

Characterization What do the details in lines 4–6 tell you about Rosa Parks?

BQ BIG Question

What did Rosa Parks teach others about standing up for oneself?

Rosa 105

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Help students understand Dove's syntax by pointing out that the lines of her poem do not form subject-verb statements. Instead, they describe particular images or ideas. Arrange the class into four groups and assign each group one of the poem's four stanzas. Ask groups to restate

the stanzas in prose sentences that have subjects and verbs. Tell the groups that they will have to fill in ideas, including subjects and verbs, that are suggested or implied. When groups have finished, have them share their restatements with the class.

View the Art

In Marshall D. Rumbaugh's sculpture, Rosa Parks is shown as a stronger figure than the figures of authority beside her. **Ask:** What does this depiction say about the artist's feelings about the authority figures restraining Rosa Parks and about Rosa Parks herself? (Possible answer: Although the other figures are towering over her, Rosa Parks looks strong and steadfast. This shows the artist's admiration for Parks's determination.)

After You Read

Assess

Respond and Think Critically

Possible answers:

1. Rosa Parks is sitting on a bus.
2. Rosa Parks sat on a bus at a time when an unjust place had to change.
3. The speaker suggests that Parks's politeness made her protest more powerful. The poet contrasts Parks's courteous behavior with segregation's injustice.
4. Rosa Parks appears calm, resolute, and commanding. Her composure in the face of potential danger is impressive. She knows that she will be arrested, yet she fearlessly takes action.
5. Students may say that the writer uses both direct and indirect characterization. The writer makes direct statements about Parks and reveals Parks's personality through her actions.
6. Students may say that Rosa's actions make her a hero. By refusing to give up her seat, she challenged an entire body of unjust laws and proved that she's a person others can count on.

After You Read

Respond and Think Critically

1. In the poem, where is Rosa Parks? **[Recall]**
2. Restate the first stanza in your own words. **[Paraphrase]**
3. What does the speaker suggest by pointing out Rosa's "courtesy" in the fourth stanza? **[Infer]**
4. Think about the way Rosa appears in this poem. What do you find most impressive about her? Explain. **[Connect]**
5. **Literary Element Characterization** Is the description of Rosa an example of direct or indirect characterization? Is it both? Support your answer with details from the poem. **[Analyze]**
6. **BQ BIG Question** In this poem, how do Rosa's actions show that she's a person others can count on? Explain. **[Analyze]**

Spelling Link

Formation of Compound Words A **compound word** is made by joining two words to make a new word. Compound words can be spelled closed (as in *birthday*), hyphenated (as in *worn-out*), or open (as in *high school*). Keep the original spelling of both words, no matter how the words begin or end. If you aren't sure about the spelling of a compound word, check a dictionary.

Examples

surf + board = surfboard heavy + duty = heavy-duty
count + down = countdown living + room = living room

Practice On a sheet of paper, combine the words below to make as many compound words as you can. Share your answers with a partner.

home	down	room	wagon	wind
work	band	up	run	fall



Writing

Write a Journal Entry Rosa Parks's actions helped to put an end to the unfair system of segregation. Think about a time that you, or someone you know, stood up for what was right or fair. What were you fighting for? What happened when you stood up? Tell the story in a journal entry. Use methods of direct and indirect characterization to describe the people you write about.

TIP

Inferring

To answer question 3, you have to use your knowledge and clues from the poem to make a good guess. Here are some tips to help you make an inference.

- Consider what you know about Rosa Parks. What happened to her when she refused to give up her seat?
- Read the last stanza carefully, looking for clues. What does Parks do in these lines? What else happens?
- Combine the clues you found with what you already know. Why do you think the speaker mentions Parks's "courtesy"?



FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

Spelling Link

Possible answers:

bandwagon	run down
downfall	run-up
down-home	run up
downwind	upwind
homeroom	downwind
home run	windfall
homework	wind-up
rundown	workroom
run-down	work up

Writing

As an alternative, students can think of a situation in which they might be treated unfairly. Have students consider the pros and cons of taking a stand for themselves, another person, or a cause.



from Rosa Parks: My Story

by Rosa Parks with Jim Haskins



Coretta Scott King Award Medal

Learning Objectives

For pages 107–110

In studying this text, you will focus on the following objective:

Reading: Analyzing social context.

Set a Purpose for Reading

Read this autobiographical excerpt to learn about the event that inspired the poem “Rosa.”

Build Background

During the 1950s, many states in the South still enforced laws that supported racial segregation. The incident described in this excerpt took place in 1955 and sparked a boycott of the Montgomery, Alabama, buses.

Reading Skill Analyze Social Context

To analyze the social context of a literary work, gather background information about the social issues of the time. This selection gives background for the poem “Rosa.” Use a graphic organizer to take notes on the social context.

“Rosa”	Social Context
Doing nothing was the doing	Rosa Parks gained attention by not giving up her seat.

When I got off from work that evening of December 1, I went to Court Square as usual to catch the Cleveland Avenue bus home. I didn’t look to see who was driving when I got on, and by the time I recognized him I had already paid my fare. It was the same driver who had put me off the bus back in 1943, twelve years earlier. He was still tall and heavy, with red, rough-looking skin. And he was still mean-looking. I didn’t know if he had been on that route before—they switched the drivers around sometimes. I do know that most of the time if I saw him on a bus, I wouldn’t get on it.

I saw a vacant¹ seat in the middle section of the bus and took it. I didn’t

¹ **Vacant** means “empty.” A vacant seat is a seat with nobody in it.

from Rosa Parks: My Story 107



Focus

Summary

In 1955, Rosa Parks refused to give up her seat on a bus to a white person. She was taken to jail and found guilty of violating segregation laws in Montgomery, Alabama.



For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 121–126.

Teach

View the Photograph

Ask: How would you describe Rosa Parks in this picture? (Possible response: Rosa Parks looks like a modest yet dignified person.)



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.0

DRP: 50

Lexile: 840

English Learners

DIFFERENTIATED INSTRUCTION



Partners Intermediate Students may have difficulty understanding the legal terms in this selection. Invite pairs of students to use English dictionaries, bilingual dictionaries, thesauruses, encyclopedias, and the Internet

to familiarize themselves with the legal terms listed:

- “the law is the law”
- under arrest
- squad car

- swear out a warrant
- custody
- legally
- City Hall

Teach

BQ BIG Question

Ask: Who do you think Rosa Parks would say are people you can count on? (Possible response: Rosa Parks might say that there are times when you need to rely on yourself.)

ADVANCED Advanced students may cite Parks’s biography to identify the groups and institutions that helped her with her struggle, including the NAACP and the Supreme Court.

Reading Skill

1

Analyze Social Context Help students use the Internet to learn about social context by providing them with some of the following search terms: “Rosa Parks,” “segregation,” “bus boycott,” and “civil rights.”

For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 127.

Cultural History

About Rosa Rosa Parks experienced the injustice of segregation on a daily basis growing up in Alabama. In the 1930s, she became active in civil rights, focusing on voter registration. Despite much effort, little had changed for African Americans in the South. Then one day in the 1950s, Parks refused to give up her seat on a public bus.

View the Photograph

Possible response: The photo illustrates the blatant racism and segregation that Rosa Parks and others had to deal with every day.

even question why there was a vacant seat even though there were quite a few people standing in the back. If I had thought about it at all, I would probably have figured maybe someone saw me get on and did not take the seat but left it vacant for me. There was a man sitting next to the window and two women across the aisle.

The next stop was the Empire Theater, and some whites got on. They filled up the white seats, and one man was left standing. The driver looked back and noticed the man standing. Then he looked back at us. He said, “Let me have those front seats,” because they were the front seats of the black section. Didn’t anybody



Before the December 21, 1956, Supreme Court ruling, African Americans in the South had to sit in the back seats on the bus.

View the Photo How does this photograph help you understand the times Rosa Parks tells about?

move. We just sat right where we were, the four of us. Then he spoke a second time: “Y’all better make it light on yourselves and let me have those seats.”

The man in the window seat next to me stood up, and I moved to let him pass by me, and then I looked across the aisle and saw that the two women were also standing. I moved over to the window seat. I could not see how standing up was going to “make it light” for me. The more we gave in and complied,² the worse they treated us.

I thought back to the time when I used to sit up all night and didn’t sleep, and my grandfather would have his gun right by the fireplace, or if he had his one-horse wagon going anywhere, he always had his gun in the back of the wagon. People always say that I didn’t give up my seat because I was tired, but that isn’t true. I was not tired physically, or no more tired than I usually was at the end of a working day. I was not old, although some people have an image of me as being old then. I was forty-two. No, the only tired I was, was tired of giving in.

The driver of the bus saw me still sitting there, and he asked was I going to stand up. I said, “No.” He said, “Well, I’m going to have you arrested.” Then I said, “You may do that.” These were the only words we said to each

² **Complied** means “went along with” or “did what was asked or ordered.”

108 UNIT 1 Whom Can You Count On?

Research Practice

Gather Information Ask students to learn more about the social context of Rosa Parks’s story by looking for primary sources that contain information about the bus boycott and the time period. Have students create a list of questions they would like to answer about the social issues of the 1950s. Then have them use these

questions to gather information from a number of sources, including print and electronic media and interviews with individual people. These sources might include newspaper and magazine articles from the 1950s. Invite students to share the articles they find with the class.



Teach

Political History

NAACP A 1908 riot in Springfield, Illinois, led to the formation of the National Association for the Advancement of Colored People. The group's aim was to fight racism and to end racial segregation. In 1939, the group formed an independent Legal Defense and Education Fund, a legal arm that challenged discrimination in the courts. The NAACP's legal fund argued *Brown v. Board of Education of Topeka* in the U.S. Supreme Court in 1954. The Court ruled that segregation in schools was illegal.

Rosa Parks was arrested again on February 22, 1956. She had dared to disobey another segregation law.



other. I didn't even know his name, which was James Blake, until we were in court together. He got out of the bus and stayed outside for a few minutes, waiting for the police.

As I sat there, I tried not to think about what might happen. I knew that anything was possible. I could be manhandled³ or beaten. I could be arrested. People have asked me if it occurred to me then that I could be the test case the NAACP⁴ had been looking for. I did not think about that at all. In fact if I had let myself think too deeply about what might happen

³ To **manhandle** someone is to treat that person roughly.

⁴ **NAACP** stands for National Association for the Advancement of Colored People. This group wanted to get rid of the laws that allowed unfair treatment of African Americans. The group hoped that if such laws were to be tested in a court case, the laws would then be made illegal.

to me, I might have gotten off the bus, but I chose to remain.

Meanwhile there were people getting off the bus and asking for transfers, so that began to loosen up the crowd, especially in the back of the bus. Not everyone got off, but everybody was very quiet. What conversation there was, was in low tones; no one was talking out loud. It would have been quite interesting to have seen the whole bus empty out.

Or if the other three had stayed where they were, because if they'd had to arrest four of us instead of one, then that would have given me a little support. But it didn't matter. I never thought hard of them at all and never even bothered to criticize⁵ them.

⁵ To **criticize** is to point out what is bad about someone or something.

from Rosa Parks: My Story 109

View the Photograph

To protest Parks's arrest, Martin Luther King, Jr. and others initiated a boycott on the use of city buses. On February 21, 1956, a law that prohibited boycotts was reinforced in Montgomery. Warrants were issued for the arrest of boycotters. **Say:** What is happening to Parks in this picture? (Parks is being fingerprinted after her arrest.)



To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 128–129.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Rosa Parks's explanation of why she refused to give up her seat on the bus illustrates a cause-and-effect relationship. Parks not only identifies the main cause for her action, but she also addresses some of the false causes, or reasons other people have given for her action that she says are not true. Present students with a graphic

organizer that helps them understand the true and false causes of Parks's action as she explains them in her autobiography. Have students work individually or in pairs, using information from the text to complete the organizer. (Possible answers are provided in the graphic organizer.)

False Cause	True Cause	Effect
• She was tired. • She was old. • She wanted to be the test case for the NAACP.	• Parks was tired of giving in to racism.	• Parks did not give up her seat on the bus.



Assess

Respond and Think Critically

Possible answers:

1. On December 1, 1955, Rosa Parks boarded a bus in Montgomery, Alabama, and sat in the middle section. When the seats for white people were filled, she refused to give up her seat for a white person. The driver told Parks to move, but she still refused. Finally, the driver said that Parks would be arrested, but she still remained seated. Police officers were summoned, and they escorted Parks off the bus. They drove her to City Hall to be arrested.
2. *Make it light on yourselves* means “make it easy on yourselves.” The driver is threatening Parks and the other African Americans, suggesting that they will be punished if they do not give up their seats.
3. Parks describes the injustice she suffered and witnessed earlier in her life, and she says that she refused to give up her seat not because she was physically tired but because she was “tired of giving in.” She suggests that she did not obey the driver because she wanted take a stand against segregation.
4. The lines from “Rosa” emphasize that the time and place were key to changing history. Rosa’s experience happened just as the country was ready to challenge and change the act of segregation.
5. Parks’s refusal to give up her seat was important in the 1950s because laws supporting segregation were still enforced throughout the South. In Montgomery, for example, it was illegal for African Americans to sit in certain sections of buses.

Eventually two policemen came. They got on the bus, and one of them asked me why I didn’t stand up. I asked him, “Why do you all push us

Rosa Parks sits in the front of a bus in Montgomery, Alabama, after the Supreme Court ruled segregation illegal on the city bus system on December 21, 1956. The man sitting behind Parks is Nicholas C. Chriss, a reporter for United Press International in Atlanta, Georgia.



around?” He said to me, and I quote him exactly, “I don’t know, but the law is the law and you’re under arrest.” One policeman picked up my purse, and the second one picked up my shopping bag and escorted me to the squad car. In the squad car they returned my personal belongings to me. They did not put their hands on me or force me into the car. After I was seated in the car, they went back to the driver and asked him if he wanted to swear out a warrant.⁶ He answered that he would finish his route and then come straight back to swear out the warrant. I was only in custody,⁷ not legally arrested, until the warrant was signed.

As they were driving me to the city desk, at City Hall, near Court Street, one of them asked me again. “Why didn’t you stand up when the driver spoke to you?” I did not answer. I remained silent all the way to City Hall. 🗣️

⁶ A **warrant** is a document, or piece of paper, that gives a police officer the right to do something, such as arrest a person.

⁷ To be **in custody** is to be held by the police.

Respond and Think Critically

1. Write a brief summary of the main events in this excerpt before you answer the following questions. State the main events in your own words and in a logical order. [Summarize]
2. What did the bus driver mean when he said, “Y’all better make it light on yourselves and let me have those seats”? [Interpret]
3. What does Parks suggest was the reason that she did not obey the bus driver’s order? [Infer]
4. **Text-to-Text** How do the following lines from Rita Dove’s poem “Rosa” express the

importance of Parks’s experience: “the time right inside a place / so wrong it was ready”? [Connect]

5. **Reading Skill** **Analyze Social Context** Why was Parks’s refusal to give up her seat such an important action in the 1950s? Provide details to support your answer.
6. **BQ** **BIG Question** Based on what you learned about Rosa Parks in this excerpt, how do you think she would answer the Big Question?

110 UNIT 1 Whom Can You Count On?

They were also required by law to give up their seats to white passengers. Parks was arrested for not giving up her seat.

6. Parks’s positive action helps her become a person who stands up for what she knows is right. Parks may have answered the Big Question by encouraging others to find their inner strength and stand up for themselves.

Character Sketch Write a one-paragraph character sketch of Rosa Parks, based on details in Rita Dove’s poem “Rosa” and the excerpt from Rosa Parks’s autobiography. In the first sentence, state your overall impression of Rosa Parks. Then support that impression with specific details about Rosa Parks’s behavior, appearance, and personality.

Extraordinary Individuals



Chinese Doctor, 1998. Chen Lian Xing. Watercolor. Read Lantern Folk Art, Mukashi Collection.

BQ BIG Question Whom Can You Count On?

Why might the medical workers in the picture *Chinese Doctor* be considered remarkable people? What extraordinary individuals do you know?

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Say: In the word *extraordinary*, the prefix *extra-*, which means “beyond,” has been added to the word *ordinary*. *Extraordinary* means “going beyond the ordinary or usual.” Explain that an extraordinary person has exceptional characteristics or performs remarkable actions. Have students use dictionaries to learn the meaning of the word *extravagant*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Ask: What are some characteristics of the extraordinary individuals you named in response to the Big Question prompt? Discuss which traits indicate that a person is exceptional. Formulate a list of those traits that students agree best define an extraordinary individual. Ask: Judging by the list, do you still believe that the person you identified earlier is extraordinary? Explain.

Part 3: Extraordinary Individuals

Ask: In what ways do you count on extraordinary individuals? (Possible response: Students may say that they count on extraordinary individuals to serve as role models or to provide inspiration.)

View the Art

Point out that the medical professionals in the painting provide assistance to patients. The patients may be people whom the professionals do not know personally. Ask: In what ways are nurses, doctors, teachers, police officers, firefighters, and other service professionals extraordinary individuals? (Possible response: Students may say that people in service professions spend a great deal of time helping others and may even risk their own lives to do so.)

BQ BIG Question

Possible responses: Medical workers are remarkable people because they go to school for many years, work long hours, and risk exposure to disease for the purpose of helping others. Students may list personal heroes, TV or movie actors, singers, politicians, and humanitarians as examples of extraordinary people. Students should support their responses with evidence.

For additional support for English Learners, see Unit 1 Teaching Resources, p. 131.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 20 and 21

Or ask: **Why might students be excited or nervous on the first day of school?** Have students brainstorm a list of things that happen on the first day of school.

Vocabulary

Provide students with examples that illustrate the vocabulary words. Illustrate *conviction* with statements such as “I believe our school is the best in town.” Illustrate *ferocity* with examples such as, “a mother bear protecting her cubs.” Ask volunteers to contribute additional examples.

For additional vocabulary practice, see Unit 1 Teaching Resources, p. 140.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, show students a picture of a lion. Then, pantomime growling and clawing with ferocity. Have students imitate your behavior. Next, tell students that you believe that all yards should have trees. Then explain that you are stating a conviction. Ask students to argue

Before You Read

Seventh Grade

Connect to the Short Story

Think about your first day of school at the beginning of a new school year. How do you feel on that day?

Quickwrite Freewrite for a few minutes about your experiences on the first day of school. What thoughts go through your mind? Do you think your experiences are similar to, or different from, other people’s experiences?

Build Background

“Seventh Grade” is about Victor, a Mexican American boy growing up in Fresno, California.

- Fresno is located near the center of the state of California.
- Fresno has a large Mexican American community. Many of Gary Soto’s short stories contain characters and settings that reflect Soto’s own Mexican American community in Fresno. However, Soto has said that the experiences portrayed in his stories are universal, understandable to people of all backgrounds.

Vocabulary

ferocity (fə ros’ ə tē) *n.* a wild fierceness (p. 115).

The injured dog snarled and growled with ferocity when anyone tried to approach it.

conviction (kən vik’ shən) *n.* a firmness of belief or opinion (p. 116). *The candidates for mayor spoke with great conviction about their plans to improve the town.*

campus (kam’ pəs) *n.* the land and buildings of a school (p. 117). *The library was at the north end of the campus.*

Meet Gary Soto



“Writing is my one talent. There are a lot of people who never discover what their talent is. . . . I am very lucky to have found mine.”

—Gary Soto

A Meaningful Journey Gary Soto’s experiences growing up in a Spanish-speaking neighborhood inspire much of his work. Like his parents and grandparents, Soto labored for a time as a migrant farm worker picking fruit. His love of literature came later, when he went to college. His writing includes award-winning poetry, novels, and memoirs.

Gary Soto was born in 1952.

 Literature Online

Author Search For more about Gary Soto, go to glencoe.com and enter QuickPass code GL29763u1.

112 UNIT 1 Whom Can You Count On?

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Read aloud each vocabulary word and its definition. Define and give an example of a simile and a metaphor. Then ask student partners to create a simile or metaphor for each vocabulary word and to use the figure of speech in a sentence that reflects the meaning of the word.

Set Purposes for Reading

BQ BIG Question

In this story, Victor benefits from some unexpected help. As you read, ask yourself, how do other people help us in unexpected ways?

Literary Element Description

Description is writing that conveys an impression of a setting, person, animal, object, or event. Description often includes **sensory details**, which help readers see, hear, feel, smell, and taste the scenes that the author describes. Sensory details help to create **imagery**. For instance, a writer might create a vivid image of a school playground by describing the noisy cries of students playing soccer.

As you read, use the descriptions in the story to visualize, or picture in your mind, the characters, setting, and events.

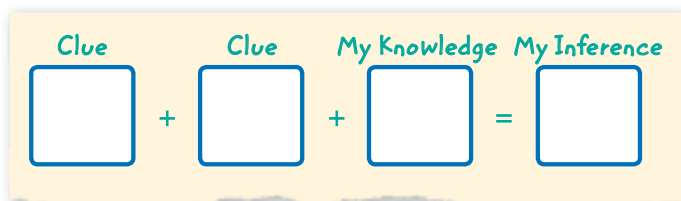
Reading Strategy Make Inferences About Characters

When you **make inferences**, you combine clues in the selection with your own knowledge to figure out what the author does not tell you directly. Making inferences helps you to deepen your understanding of characters and events.

To make inferences about a character, pay attention to

- what the character thinks, says, and does
- how the character looks
- what others say about the character
- how others react to the character

Then use these clues and your own knowledge to understand the character's personality and actions. You may find it helpful to use a graphic organizer like the one below.



Learning Objectives

For pages 112–122

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing description.

Reading: Make inferences about characters.

TRY IT

Make Inferences Your teacher introduces a new student to the rest of the class. The new student's face turns bright red, and he looks down at the floor while he walks quickly to his seat. Why do you think the new student acts this way?

Before You Read

Focus

Summary

In “Seventh Grade” the author follows Victor through his first day of school in seventh grade. He meets his friend Michael and reveals that he has signed up for French class. Victor is interested in French only because Teresa, a girl he has a crush on, is taking the class, too. In French class, Victor pretends that he can speak the language. Teresa, however, does not recognize that his “French” is meaningless, and she asks if he will help her study. His teacher, Mr. Bueller, keeps his secret. Victor ends his first day of seventh grade excited by his conversation with Teresa.



For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 132–137.

Literary Element

Description Point out to students that the details used in a description are always specific. Model for the class the difference between a general statement such as “She was very nice” and a specific statement such as “She shared her sandwich with me when I forgot my lunch.”

Reading Strategy

Make Inferences About

Characters Tell students that they make inferences daily. Provide students with a situation and have them make an inference using the information given. For example, “The person passed the fried eggs silently and did not serve himself any.” Inference: He does not like fried eggs.

TRY IT

Possible response: The new student is shy or embarrassed.

Seventh Grade 113

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Tell language learners that the characters in “Seventh Grade” speak informally. Tell students that the characters’ casual use of language is correct in the context of the story but would not be acceptable in a more formal piece of writing. Cite and discuss phrases such as “How ‘bout you?” and “I ain’t

so good.” Have students work in small groups to find other examples of informal language in the story. Then ask the groups to reword the informal phrases to show how the same ideas would be expressed in a more formal context.

Teach

View the Photograph

Direct students' attention to the photograph of students entering a school. Ask them to identify details in the photograph that suggest that this is the students' first day of the new school year. (*Possible answers: Students are greeting and talking to one another pleasantly; one student looks surprised and excited.*) **Ask:** **How do the details in the photograph relate to your own experience on the first day of school?** (*Students may say that the details suggest an experience similar to their own or that the scene is unlike their own first day of school.*)

Writer's Technique

Spanglish Gary Soto's character casually mixes Spanish and English when, on page 115, he says, "I ain't making a face, *ese*." This blending of languages is sometimes called *Spanglish*. Speakers of Spanglish may switch between languages in the same sentence, or they may make new combinations of words or phrases such as, "Do you want to walk or drive *un car*?"

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.3
DRP: 52
Lexile: 730



On the first day of school, Victor stood in line half an hour before he came to a wobbly card table. He was handed a packet of papers and a computer card on which he listed his one elective,¹ French. He already spoke Spanish and English, but he thought some day he might travel to France, where it was cool; not like Fresno, where summer days reached 110 degrees in the shade. There were rivers in France, and huge churches, and fair-skinned people everywhere, the way there were brown people all around Victor.

Besides, Teresa, a girl he had liked since they were in catechism² classes at Saint Theresa's, was taking French, too. With any luck they would be in the same class. Teresa is going to be my girl this year, he promised himself as he left the gym full of students in their new fall clothes. She was cute. And good at math, too, Victor thought as he walked down the hall to his homeroom. He ran into his friend, Michael Torres, by the water fountain that never turned off.

¹ An **elective** is a class that a student chooses to take.

² At **catechism** (kat'ə kiz'əm) **classes**, students learn about the Roman Catholic religion.

114 UNIT 1 Whom Can You Count On?

Reading Practice

Partners Voice Discuss with students how the author's voice adds tone and texture to "Seventh Grade." Point out that even though the story is fictional, it is believable because Gary Soto's characters *sound* like seventh graders. Have pairs of students identify examples of dialogue that show the author's voice. Have student pairs describe why the dialogue is effective and what the speech patterns help

reveal about the characters. Point out that the use of Spanish phrases helps the author establish a believable voice. Then have students explain how the use of Spanish phrases makes the story's setting clearer and more real to the reader. (*Possible response: The use of Spanish phrases tells readers that the story is set in a school that has a strong Spanish cultural community.*)

They shook hands, *raza*-style,³ and jerked their heads at one another in a *saludo de vato*.⁴ “How come you’re making a face?” asked Victor.

“I ain’t making a face, *ese*. This is my face.” Michael said his face had changed during the summer. He had read a GQ magazine that his older brother borrowed from the Book Mobile and noticed that the male models all had the same look on their faces. They would stand, one arm around a beautiful woman, and *scowl*. They would sit at a pool, their rippled stomachs dark with shadow, and *scowl*. They would sit at dinner tables, cool drinks in their hands, and *scowl*.

“I think it works,” Michael said. He scowled and let his upper lip quiver. His teeth showed along with the **ferocity** of his soul. “Belinda Reyes walked by a while ago and looked at me,” he said.

Victor didn’t say anything, though he thought his friend looked pretty strange. They talked about recent movies, baseball, their parents, and the horrors of picking grapes in order to buy their fall clothes. Picking grapes was like living in Siberia,⁵ except hot and more boring.

“What classes are you taking?” Michael said, scowling.

“French. How ‘bout you?”

“Spanish. I ain’t so good at it, even if I’m Mexican.”

“I’m not either, but I’m better at it than math, that’s for sure.”

A tinny, three-beat bell propelled⁶ students to their homerooms. The two friends socked each other in the arm and went their ways, Victor thinking, man, that’s weird. Michael thinks making a face makes him handsome.

On the way to his homeroom, Victor tried a scowl. He felt foolish, until out of the corner of his eye he saw a girl

³ **Raza-style** (ră’ ză) refers to the way Mexican Americans or other Hispanic people do something.

⁴ **Saludo de vato** (să lōō’ dō de vā’ tō) is a greeting.

⁵ **Siberia** is a very cold area in northern Asia.

⁶ **Propelled** means “pushed or moved forward by a force or *as if* by one.”

Vocabulary

ferocity (fə ros’ ə tē) *n.* a wild fierceness

1

Description Which words or phrases in this paragraph help you visualize how the models look?

3

Make Inferences About

2

Characters Why do you think Michael has changed his facial expression?

UNIT ONE

Teach

Literary Element

1

Description The description of the setting (*one arm around a beautiful woman, at a pool, at dinner tables, cool drinks*) and the description of the models (*scowl, rippled stomachs*) helps the reader visualize how the models look.



For additional literary element practice, see Unit 1 Teaching Resources, p. 138.

Reading Strategy

2

Make Inferences About Characters

Students will likely make the inference that Michael has changed his facial expression because he wants girls to notice and like him.

ENGLISH LEARNERS Make sure English learners understand the meaning of *scowl* by asking them to demonstrate their own examples of frowning faces.



For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 139.

Seventh Grade 115

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Visual learners may have difficulty following Victor’s activities as he passes through the school. Have students draw a diagram showing how they envision the school campus. Have students plot some of the places mentioned in the story, including the bag lunch

area, the plum tree, the outdoor tables, and various classrooms. Ask students to trace Victor’s journey as he looks for Teresa. Then have students write sentences that describe Victor’s actions and feelings at each spot where he stops.

Vocabulary

3

Word Web Have students build a word web for the vocabulary word *ferocity*. Students should write *ferocity* and its definition in the center circle and then fill the outer circles with words that they associate with it. For example, students might associate the words *lion, bear, and earthquake* with the term *ferocity*.

Teach

Literary Element

1

Description Students may identify the details of roll being taken, cards being passed out, the principal's voice over the loudspeaker, or students squirming in their chairs.

Reading Strategy

2

Make Inferences About Characters

Students may infer that Teresa is interested in ballet, that she is comfortable talking to teachers, that she is intelligent, or that she enjoys learning about new things.

APPROACHING For students having difficulties, model the process of making inferences. **Say:** *Why would Teresa ask about ballet? (because she is interested in it) Why would Teresa ask her teachers for information? (She enjoys talking to her teachers and knows they might help her find information.)*

Teaching Note

African American Vernacular

English In African American Vernacular English, as in the slang used in Soto's story, *ain't* may be used as a negative indicator. This varies from Standard Academic English, which would use *am not*, *isn't*, *aren't*, *haven't* or *hasn't*. African American Vernacular English also uses *ain't* in place of words such as *doesn't* or *didn't* (I ain't know that). Help students analyze the formation of negative statements and practice speaking sentences using the stems *I am*, *I didn't*, or *I don't*.

looking at him. Umm, he thought, maybe it does work. He scowled with greater **conviction**.

1

In homeroom, roll was taken, emergency cards were passed out, and they were given a bulletin to take home to their parents. The principal, Mr. Belton, spoke over the crackling loudspeaker, welcoming the students to a new year, new experiences, and new friendships. The students squirmed in their chairs and ignored him. They were anxious to go to first period. Victor sat calmly, thinking of Teresa, who sat two rows away, reading a paperback novel. This would be his lucky year. She was in his homeroom, and would probably be in his English and math classes. And, of course, French.

The bell rang for first period, and the students herded noisily through the door. Only Teresa lingered,⁷ talking with the homeroom teacher.

2

"So you think I should talk to Mrs. Gaines?" she asked the teacher. "She would know about ballet?"

"She would be a good bet," the teacher said. Then added, "Or the gym teacher, Mrs. Garza."

Victor lingered, keeping his head down and staring at his desk. He wanted to leave when she did so he could bump into her and say something clever.

He watched her on the sly.⁸ As she turned to leave, he stood up and hurried to the door, where he managed to catch her eye. She smiled and said, "Hi, Victor."

He smiled back and said, "Yeah, that's me." His brown face blushed. Why hadn't he said, "Hi, Teresa," or "How was your summer?" or something nice?

As Teresa walked down the hall, Victor walked the other way, looking back, admiring how gracefully she walked, one foot in front of the other. So much for being in the same class, he thought. As he trudged to English, he practiced scowling.

⁷ **Lingered** means "was slow to move or leave."

⁸ When you do something **on the sly**, you do it so that no one notices.

Vocabulary

conviction (kən vik'shən) *n.* a firmness of belief or opinion

Description Which details in this paragraph appeal to a reader's senses?

Make Inferences About

Characters What inferences might you make about Teresa based on what she says and does?

116 UNIT 1 Whom Can You Count On?

Literary Element Practice

Similes Remind students that a simile is a comparison of two things using *like* or *as*. Offer as an example what Victor says about math, his weakest subject: *It was confusing, like the inside of a watch*. Discuss with students the meaning of this simile. **Ask:** **What exactly is Victor saying about math?**

Then encourage students to write three or four similes of their own about math or any other subject they are studying. Encourage students to be creative, but remind them that their similes must also be clear and understandable. Have students share their similes.

Teach

Reading Strategy

3

Make Inferences About Characters

Students may infer that girls are looking at Michael because he has an unusual or funny look on his face. Students may point out that Michael seems to incorrectly infer (to humorous effect) that girls are looking at him because he is cool or attractive.

APPROACHING Help students having difficulty recognize that Michael misinterprets a cause-and-effect relationship. Girls look at him (effect) because he looks odd (cause), not because he looks attractive (incorrect cause).

Language History

Etymology The word *campus* comes from the Latin word for a level field used for games and military practice. It first was used to describe a university in J. F. Hageman's 1879 book, *History of Princeton*, where he described events held on the college's grounds in New Jersey.

In English they reviewed the parts of speech. Mr. Lucas, a portly man, waddled down the aisle, asking, "What is a noun?"

"A person, place, or thing," said the class in unison.⁹

"Yes, now somebody give me an example of a person—you, Victor Rodriguez."

"Teresa," Victor said automatically. Some of the girls giggled. They knew he had a crush on Teresa. He felt himself blushing again.

"Correct," Mr. Lucas said. "Now provide me with a place."

Mr. Lucas called on a freckled kid who answered, "Teresa's house with a kitchen full of big brothers."

After English, Victor had math, his weakest subject. He sat in the back by the window, hoping that he would not be called on. Victor understood most of the problems, but some of the stuff looked like the teacher made it up as she went along. It was confusing, like the inside of a watch.

After math he had a fifteen-minute break, then social studies, and, finally, lunch. He bought a tuna **casserole** with buttered rolls, some fruit cocktail, and milk. He sat with Michael, who practiced scowling between bites.

Girls walked by and looked at him.

"See what I mean, Vic?" Michael scowled. "They love it."

"Yeah, I guess so."

They ate slowly, Victor scanning the horizon¹⁰ for a glimpse¹¹ of Teresa. He didn't see her. She must have brought lunch, he thought, and is eating outside. Victor scraped his plate and left Michael, who was busy scowling at a girl two tables away.

The small, triangle-shaped **campus** bustled with students talking about their new classes. Everyone was in a sunny mood. Victor hurried to the bag lunch area, where he sat down and opened his math book. He moved his lips

⁹ **In unison** means "all together."

¹⁰ **Scanning the horizon** is looking far ahead to find something in the distance.

¹¹ When you look for a **glimpse** of someone, you try to get a quick look at him or her.

Vocabulary

campus (kam'pəs) *n.* the land and buildings of a school

Visual Vocabulary

A **casserole** (kas'ə rōl') is food baked and served in a dish.



3

Make Inferences About Characters

Why do you think the girls look at Michael? What might you infer about Michael based on what he says?

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Make sure that students understand how the perspective of the narrative changes briefly at the end of the story from Victor's thoughts to the thoughts of Mr. Bueller. Have students mark with sticky notes passages that indicate what Victor is thinking about himself or about Teresa. Then have them use a different color sticky note to mark descriptions of Mr. Bueller's thoughts

("He remembered his college years"). Lead students to discuss how this change in perspective affects the story and allows readers to think differently about Mr. Bueller. Ask whether they would be as confident in Victor counting on Mr. Bueller if they did not have access to his perspective on Victor's embarrassment.

Teach

Literary Element

1

Description The description of Victor stealing glances at Teresa helps readers understand how much Victor likes Teresa.

ENGLISH LEARNERS Make sure that English learners know the meaning of “snooping” and tell them that a more formal definition is “to watch secretly.”

Writer’s Technique

Accents Have students say phonetically the French phrases defined at the bottom of pages 118 and 119. Explain that Victor tries to speak in a convincing French accent, even though his words are meaningless. Have students analyze the fake French phrases that Soto creates for Victor and practice saying them aloud in a convincing accent.



as if he were reading, but his mind was somewhere else. He raised his eyes slowly and looked around. No Teresa.

He lowered his eyes, pretending to study, then looked slowly to the left. No Teresa. He turned a page in the book and stared at some math problems that scared him because he knew he would have to do them eventually.¹²

1 He looked to the right. Still no sign of her. He stretched out lazily in an attempt to disguise his snooping.

Then he saw her. She was sitting with a girlfriend under a plum tree. Victor moved to a table near her and daydreamed about taking her to a movie. When the bell sounded, Teresa looked up, and their eyes met. She smiled sweetly and gathered her books. Her next class was French, same as Victor’s.

They were among the last students to arrive in class, so all the good desks in the back had already been taken. Victor was forced to sit near the front, a few desks away from Teresa, while Mr. Bueller wrote French words on the chalkboard. The bell rang, and Mr. Bueller wiped his hands, turned to the class, and said, “*Bonjour*.”¹³ “*Bonjour*,” braved a few students.

¹² *Eventually* means “in the end” or “finally.”

¹³ *Bonjour* is French for “Good day” or “Hello.”

Description How does the description of Victor’s actions help you understand Victor’s character?

118 UNIT 1 Whom Can You Count On?



Writing Practice



Setting Goals Cut a large number “7” from a sheet of paper. On the paper, have students take turns writing their home and school responsibilities. In addition, have them write any special things they want to accomplish in seventh grade. When students have completed this task, have them review the list and circle the responsibilities and goals that the character Victor also has

in the story. Discuss with students the responsibilities that seventh graders face in school and at home, and identify ways in which they cope with their increasing obligations. You may have students write their goals on individual “7”s that can be posted in the classroom, allowing students to check their progress periodically.

Teach

Reading Strategy

2

Make Inferences About Characters

Students may infer that Victor is actually embarrassed because he thinks he looks bad in front of Teresa, not because he made up French words and phrases.

APPROACHING Help students having difficulty to make inferences by marking the words and phrases on this page that indicate Victor's embarrassment, such as "nervous sweat" and Teresa "thinking he was a fool."

"*Bonjour*," Victor whispered. He wondered if Teresa heard him.

Mr. Bueller said that if the students studied hard, at the end of the year they could go to France and be understood by the populace.

One kid raised his hand and asked, "What's 'populace'?" "The people, the people of France."

Mr. Bueller asked if anyone knew French. Victor raised his hand, wanting to impress¹⁴ Teresa. The teacher beamed and said, "*Très bien. Parlez-vous français?*"¹⁵

Victor didn't know what to say. The teacher wet his lips and asked something else in French. The room grew silent. Victor felt all eyes staring at him. He tried to bluff his way out by making noises that sounded French.

"La me vava me con le grandma," he said uncertainly.

Mr. Bueller, wrinkling his face in curiosity, asked him to speak up.

Great rosebushes of red bloomed on Victor's cheeks. A river of nervous sweat ran down his palms. He felt awful. Teresa sat a few desks away, no doubt thinking he was a fool. Without looking at Mr. Bueller, Victor mumbled, "Frenchie oh wewe gee in September."

Mr. Bueller asked Victor to repeat what he had said.

"Frenchie oh wewe gee in September," Victor repeated.

Mr. Bueller understood that the boy didn't know French and turned away. He walked to the blackboard and pointed to the words on the board with his steel-edged ruler.

"*Le bateau*," he sang.

"*Le bateau*," the students repeated.

"*Le bateau est sur l'eau*," he sang.

"*Le bateau est sur l'eau*."¹⁶

Victor was too weak from failure to join the class. He stared at the board and wished he had taken Spanish, not French. Better yet, he wished he could start his life over. He had never been so embarrassed. He bit his thumb until he tore off a sliver of skin.

¹⁴ If you **impress** someone, it means you have a strong effect on him or her.

¹⁵ **Très bien. Parlez-vous français?** means "Very well. Do you speak French?"

¹⁶ **Le bateau** is French for "the boat." **Le bateau est sur l'eau** means "The boat is on the water."

2

Make Inferences About

Characters Consider what you've learned about Victor. What can you infer about the real cause of his embarrassment?

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Intermediate The author uses figurative language to describe Victor's face when he writes, "Great rosebushes of red bloomed on Victor's cheeks." Explain to students that this does not mean that plants grew from Victor's face. The description uses figurative language, or words that mean

something more than their literal meaning. Tell students that they can use context clues to help figure out the meaning of figurative language. Have students work in pairs to review and interpret the context clues that describe how Victor feels: his hands are sweaty, he feels awful, and he's sure that

Teresa thinks he's foolish. Ask students to review the clues and their context. Then have them offer their interpretations of the meaning of the figurative language. (*Victor blushed, and his cheeks turned bright red.*)

UNIT ONE

Teach

BIG Question

Mr. Bueller proves himself to be someone that Victor can count on because he does not tell the class that Victor is not speaking French when Victor attempts to speak French during class. Mr. Bueller also does not say anything when Teresa compliments Victor on his French.

Reading Strategy

1

Students may infer that Victor checks out the French textbooks to improve his French so that he can “pay back” Mr. Bueller and impress Teresa.

 To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 142–143.

Research Practice



Language Requirements In “Seventh Grade,” Victor chooses French as his elective class. Have students find out what languages are offered at their school. When students have gathered their information, have them post the results on the class bulletin board.

The bell sounded for fifth period, and Victor shot out of the room, avoiding the stares of the other kids, but had to return for his math book. He looked sheepishly¹⁷ at the teacher, who was erasing the board, then widened his eyes in terror at Teresa who stood in front of him. “I didn’t know you knew French,” she said. “That was good.”

Mr. Bueller looked at Victor, and Victor looked back. Oh please, don’t say anything, Victor pleaded with his eyes. I’ll wash your car, mow your lawn, walk your dog—anything! I’ll be your best student, and I’ll clean your erasers after school.

Mr. Bueller shuffled through the papers on his desk. He smiled and hummed as he sat down to work. He remembered his college years when he dated a girlfriend in borrowed cars. She thought he was rich because each time he picked her up he had a different car. It was fun until he had spent all his money on her and had to write home to his parents because he was broke.

Victor couldn’t stand to look at Teresa. He was sweaty with shame. “Yeah, well, I picked up a few things from movies and books and stuff like that.” They left the class together. Teresa asked him if he would help her with her French.

“Sure, anytime,” Victor said.

“I won’t be bothering you, will I?”

“Oh no, I like being bothered.”

“*Bonjour*,” Teresa said, leaving him outside her next class. She smiled and pushed wisps of hair from her face.

“Yeah, right, *bonjour*,” Victor said. He turned and headed to his class. The rosebushes of shame on his face became bouquets of love. Teresa is a great girl, he thought. And Mr. Bueller is a good guy.

1 He raced to metal shop. After metal shop there was biology, and after biology a long sprint to the public library, where he checked out three French textbooks.

He was going to like seventh grade. 🍌

BIG Question

How is Mr. Bueller someone Victor can count on?

Make Inferences About

Characters Why do you think Victor checks out the French textbooks?

¹⁷ When you look **sheepishly** at someone, you show that you are shy and embarrassed.

Assess

For additional assessment, see Assessment Resources, pp. 43–44.

Respond and Think Critically

Possible answers:

1. Victor promises himself that Teresa will be his girl. He is taking French because Teresa is taking it.
2. Victor pretends to speak French, but he does not fool his teacher. He does fool Teresa, and he gets an opportunity to speak with her.
3. Victor gives this answer because he is constantly thinking about Teresa.
4. Both Victor and Mr. Bueller have both tried to impress girls by pretending to be someone they are not.
5. Students may suggest that Victor is believable because he does embarrassing things to get the attention of someone he likes.
6. Students may say that they were surprised that Victor was able to count on Mr. Bueller. Because Mr. Bueller is a teacher, they may have expected him to feel obligated to expose Victor's deception.

Connect to Math

1. 44%, 14%
2. Spanish

After You Read

Respond and Think Critically

1. What promise does Victor make to himself about the school year? Why is Victor taking French? Explain. [Recall]
2. What happens during Victor's first French class? Support your answer with details from the story. [Summarize]
3. Why does Victor give the answer "Teresa" when his English teacher asks him for an example of a person? [Infer]
4. In what way might Mr. Bueller be similar to Victor? Explain. [Compare]
5. Do you think Victor is a believable character? Why or why not? [Evaluate]
6. **BQ** **BIG Question** Were you surprised that Victor could count on Mr. Bueller? Explain your answer. [Connect]

TIP

Evaluating

Here are some tips to help you evaluate whether Victor is a believable character:

- Think about Victor's words and actions and your own experiences.
- A believable character is one that is realistic, or one that reminds you of a real person. Does Victor seem as though he could be a student at your school? Why or why not?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Connect to Math

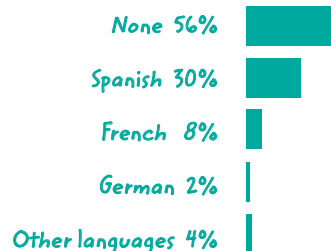
Foreign Languages in U.S. Schools

In schools across the United States, students like Victor study a foreign language. The bar graph shows what percentage of students in the United States took foreign language classes in 2000 and which languages they studied.

On Your Own Answer the following questions on a separate sheet of paper.

1. What percentage of students studied a foreign language? What percentage studied a language other than Spanish?
2. Which foreign language was the most widely studied?

Enrollment in Foreign Language Courses



Approaching Level

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Emerging** Remind students of the basic elements of plot. The *exposition* includes background information about characters and a description of the setting. It also sets the scene for the conflict. The events that develop the conflict are called the *rising action*. The *climax* is the highest or most suspenseful point in the story. The *falling action* shows what happens after the climax. It leads to the story's *resolution*,

when the conflict is solved and the loose ends tied up.

Divide students into five groups, assigning each a plot element. Have groups identify details from the story that correspond to their assigned element. Have groups share their findings.

After You Read

Assess

Literary Element

1. Student responses may include the descriptions of Michael's facial expression, Victor's homeroom, Victor watching Teresa, and Victor's blushing cheeks.
2. Students may say that without description, the story would have been less interesting and less believable. They may say that they would not have been able to visualize Michael's new facial expression or Victor's blushing cheeks without description.
3. B

Reading Strategy

4. D

Vocabulary Practice

1. conviction
2. none
3. none
4. ferocity
5. campus

Academic Vocabulary

Students may provide the following responses:

definition: receives something useful

synonyms: profits, gains

antonyms: harms, hurts

sentence/image: Hector benefits from exercising every day after school.

Literary Element Description

1. What are three descriptions that the author provides to help you visualize this story?
2. How would "Seventh Grade" be different without descriptions of characters or setting? Use examples from the story to support your response.

Review: Character

As you learned on page 91, a **character** is a person in a literary work. Some characters are **flat**. Others are **round**. A flat character reveals only one personality trait. A character who shows varied and sometimes contradictory traits is called a round character.

Test Skills Practice

3. Which character in the story is a round character?
 - A Michael
 - B Victor
 - C Belinda
 - D Mr. Lucas

Reading Strategy Make Inferences About Characters

Test Skills Practice

4. Based on the story, you can infer that
 - A Michael has many girlfriends.
 - B Mr. Bueller speaks Spanish.
 - C Victor only eats tuna casserole.
 - D Teresa admires Victor.

Vocabulary Practice

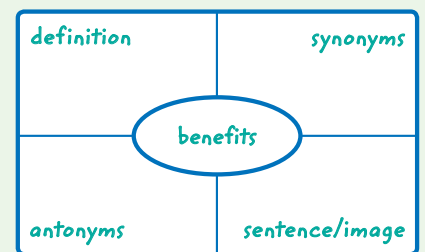
On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

ferocity conviction campus

1. Kelsey spoke with great _____ about the need to protect the bird's habitat.
2. The weather changed suddenly, and the wind blew _____ through the trees.
3. Her _____ was heightened when she received her new bicycle.
4. The mother bear roared with _____ as she protected her cub from the hunters.
5. The map of the _____ shows where the library and the gym are located.

Academic Vocabulary

Victor **benefits** from Mr. Bueller's silence after French class. To become more familiar with the word *benefits*, fill out the graphic organizer below.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

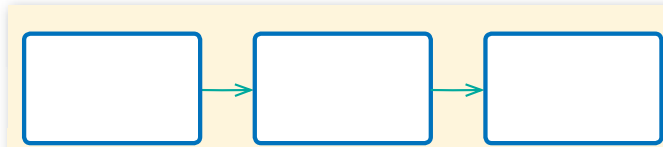
Respond Through Writing

Autobiographical Narrative

Apply Description “Seventh Grade” describes Victor’s experiences starting seventh grade. Write an autobiographical narrative about a recent experience you’ve had at school. Use description and imagery to describe the characters, setting, and events.

Understand the Task An autobiographical narrative is a story you tell about your own experiences. Using **description** and **sensory details**, or details that appeal to your reader’s senses, will help your reader visualize your story. You’ll tell your story using first-person point of view.

Prewrite Select one school experience that you remember well. Briefly describe the setting and characters. Use a graphic organizer similar to the one below to organize the events of the story. Be sure to put the events in the correct order. You may need to add more boxes.



Draft Begin writing your autobiographical narrative, using your descriptions and graphic organizer as starting points. Be sure to use imagery to describe the setting, characters, and events. Include dialogue and descriptions of your characters’ actions, gestures, and expressions. Make sure your narrative has a clear beginning, rising action, a climax, and a resolution.

Revise After you have written your first draft, read it to make sure that the events are in the right order. Rearrange parts as necessary so that your story is easy to follow. Check that your descriptions and imagery help bring the story to life. Add more details as needed.

Edit and Proofread Proofread your story, correcting any errors in spelling, grammar, and punctuation. Review the Grammar Tip in the side column for information on using quotation marks.

Learning Objectives

For page 123

In this assignment, you will focus on the following objectives:

Writing: Writing an autobiographical narrative.

Grammar: Using quotation marks.

Grammar Tip

Quotation Marks

One way to make your autobiographical narrative more interesting is to add dialogue—the words that characters say. Use quotation marks to show a person’s actual words. For example:

“Why were you late to school today?” Sherrie asked.

“I missed the bus,” I told her.

Make sure that there are quotation marks before and after the character’s words. Look at the dialogue in “Seventh Grade” to see more examples.

After You Read

Assess

Respond Through Writing

Apply Description In this assignment, students will write an autobiographical narrative that uses description and sensory details.

Draft Tell students that dialogue gives the reader important information about the characters. What characters say and how they say it reveal personality and show relationships among characters.

Revise Remind students to use transitional words and phrases such as *it began*, *at first*, *soon*, and *finally*.

Autobiographical Narrative

Students’ autobiographical narratives should

- be told in chronological order, with a beginning, a middle, and an end
- include dialogue to tell what characters say
- include descriptions of characters’ actions, gestures, and expressions
- be written clearly, without errors in spelling or punctuation



For grammar practice, see Unit 1 Teaching Resources, p. 141.

Seventh Grade 123

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Explain that dialogue can add descriptive details in a narrative. Sometimes, a person’s exact words can grab a reader’s attention and create memorable images. Have students practice writing dialogue for their narratives. First, tell students to think of a conversation that they can put in their narratives. This can be a conversation that they had with someone or a conversation

that they heard but in which they did not participate. Then have students recreate the conversation by writing it down. When students are ready to add dialogue to their narratives, share the following rules for writing dialogue.

- Each speaker’s words begin a new line.
- Quotation marks come before and after each speaker’s exact words.

- A comma must separate explanatory phrases such as *he said* from the quotation.
- Place a period right before the closing quotation mark.

Direct students back to the story “Seventh Grade” to see examples of dialogue.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos, DVD, Selection Launcher
Daily Language Practice
Transparencies 22 and 23

Or have students preview the story's title and illustrations and then skim the first paragraph to identify the characters and their conflict. Ask students to speculate about the meaning of the title.

Vocabulary

After students have read the definitions and sample sentences provided for the vocabulary words, challenge them to write a sentence using both words. Call on students to read their sentences aloud.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Thank You, M'am

Connect to the Short Story

Think about a time when someone you didn't know well had a positive influence on you. It might have been a real person, or even a character in a book or a movie.

Quickwrite Freewrite for a few minutes about the person who influenced you. Who was the person? How did that person influence you? How did that influence change your life?

Build Background

- This story was written during the 1950s. At that time, things cost less than they do today. For example, a comic book cost ten cents, and a good pair of shoes might have cost from five to ten dollars.
- Much of this story takes place in a rooming house, a house where people rent rooms in which to live. In many rooming houses, the renters share one living room and kitchen. In others, like the one Mrs. Jones lives in, tenants have their own small kitchen areas.

Vocabulary

whereupon (hwār'ə pôn) *conj.* at which time; after which (p. 128). *The man heard a loud noise, whereupon he dropped his grocery bag.*

mistrusted (mis trust'ed) *v.* regarded with suspicion or doubt (p. 130). *I mistrusted my ability to walk across the ice without slipping.*

Meet Langston Hughes



From Busboy to Leading Poet

While working as a busboy, Langston Hughes showed some of his poems to famous poet Vachel Lindsay. Lindsay was so impressed that he read the poems that night to an audience. In time, Hughes became one of the first African Americans to make a living as a writer and lecturer. He once said that his subjects are "people up today and down tomorrow, working this week and fired the next, beaten and baffled, but determined not to be wholly beaten."

Literary Works Best known for his poetry, Hughes also wrote short stories, novels, and autobiographies.

Langston Hughes was born in 1902 and died in 1967.



Literature Online

Author Search For more about Langston Hughes, go to glencoe.com and enter QuickPass code GL29763u1.

English Learners

DIFFERENTIATED INSTRUCTION



Preteaching Vocabulary Help students associate new vocabulary words with known words and concepts. For example, give students a series of directions such as "Turn in your homework," "Sit down," or "Get out your books." Point out that you issue instructions, *whereupon* students act. Enlist a student to help you role-play the idea of *mistrust*. Have the student state

that he or she completed an activity such as turning in homework or finishing a chore. Show mistrust by questioning the student repeatedly about the task. Use suspicious facial expressions to emphasize your mistrust. Point out to students that the prefix *mis-* means "not." Therefore, *mistrusted* means "not trusted."

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Read aloud each vocabulary word and its definition. Have students write a synonym for each word. Then, ask partners to create sentences that contain the vocabulary words and their synonyms. Point out that writers often include synonyms in a text to help readers discover the meanings of difficult words.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how can extraordinary individuals persuade a person to change his or her ways?

Literary Element Characterization

Characterization includes all the methods that a writer uses to develop the personality of a character. Sometimes the narrator of a story tells you exactly what a character is like. This is called **direct characterization**. At other times, a character's personality is revealed through his or her words and actions and through what other characters think or say about him or her. This is called **indirect characterization**.

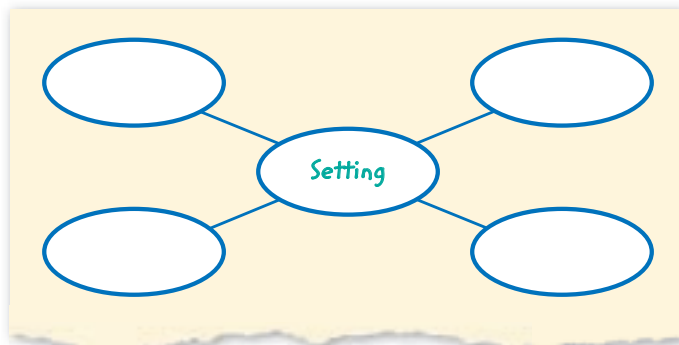
Characterization is important because it helps you get to know the characters—what they think, how they feel, and why they act the way they do. As you read, pay attention to what the narrator says about the characters. Ask yourself what a character's actions and words reveal about his or her personality.

Reading Skill Analyze Setting

When you **analyze setting**, you look closely at the setting to understand its significance to the story. Remember that setting is the time and place in which a story takes place.

Analyzing the setting will help you see how time and place affect the characters and events. Analyzing the setting will also help you understand the mood, or atmosphere, of the story.

To analyze setting, pay attention to details of the setting and how they affect the story. To track details of setting, you may find it helpful to use a web like the one below.



Learning Objectives

For pages 124–133

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing characterization.

Reading: Analyzing setting.

TRY IT

Analyze When you analyze something, you look at the separate parts to understand the whole. When you read instructions for how to put something together, you look at each step to understand how to assemble the whole object. Analyzing each step carefully helps you understand how the whole object fits together.

Before You Read

Focus

Summary

A teenage boy snatches a woman's purse late one night and is surprised when she apprehends him and drags him home with her. Once there, she feeds him and talks to him about what he did and why he did it. In the end, she gives the boy the money he was after and sends him on his way before he can say, "Thank you, m'am."

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 144–149.

Literary Element

Characterization Have students record details about each character by drawing a circle, dividing it into quarters, and labeling them as follows: What Character Says, What Character Does, What Other Characters Say, What Other Characters Think.

Reading Skill

Analyze Setting Have students find details that suggest that the story is set in the mid-twentieth century.

TRY IT

Have students complete a web by filling in details about the story's setting.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 49–60
- Interactive Read and Write for English Learners, pp. 49–60
- Interactive Read and Write for Approaching Level Learners, pp. 49–60

Thank You, M'am 125

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP Intermediate Students who have difficulty understanding nonstandard English and dialect may benefit from listening to an audio version of this story read by a professional storyteller who is familiar with the story's dialect and culture. Organize students in small groups and have them listen to the entire

story or an excerpt from it. Then have students discuss how hearing the story spoken in dialect helps them understand the story's characters and message. If students still have trouble, have them work with partners to rewrite the dialect into standard English.

Teach

View the Art

John Sloan's paintings portray New York's urban landscape in the early twentieth century and offer realistic perspectives on the everyday activities of its working-class people. Sloan's artistic career reached its peak in the period 1900–1920. **Ask:** **How does this painting reflect the setting of the opening of the story?** (The painting portrays a dark city scene, suggesting that it is nighttime. The scene also suggests the anonymity of people in the city.)



The City from Greenwich Village, 1922. John Sloan. Oil on Canvas, 26 x 33 3/4 in. National Gallery of Art, Washington, DC.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.3
DRP: 49
Lexile: 850

Thank You, M'am

Langston Hughes

126 UNIT 1 Whom Can You Count On?



Writing Practice

Research and Report Tell students that Langston Hughes was part of the Harlem Renaissance, a period of artistic flowering for African Americans in New York City in the 1920s and 1930s. Have students use the Internet and other resources to research this movement. Have them list the writers, poets, painters, and musicians who belonged to this movement and then write a brief biography about one of them.

Literary Element Practice

Analyzing Characterization Emphasize that authors create interesting characters by writing about their words, actions, appearance, and beliefs, as well as about how other characters relate to them. Have students work in pairs to list details provided about Mrs. Jones. Have student partners begin with the first two

pages of the selection. Next to each detail they identify, have students write whether they learned the information from Mrs. Jones's words and actions, from something the narrator said about her, or from the boy's reaction to her. In class discussion, have student pairs share the details they have identified.

Teach

Reading Skill

1

Analyze Setting It is eleven o'clock at night. Since it is late at night, the woman might be in danger.

ENGLISH LEARNERS Explain that the word *o'clock* typically describes time at the top of the hour, when the long hand of a clock points to 12.

Literary Element

2

Characterization The dialogue reveals that the two characters are in conflict, with the boy still defying the woman.



For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 151.

Teaching Note

African American Vernacular English Writers use dialogue to develop characters. Point out to students that the woman says, "You a lie!" Explain that this is an example of deleting the verb *is* or *are* with nouns. Tell students that a sentence must include a verb. In this case, the sentence should be "You are lying," or, because this is dialogue, "You're lying."

She was a large woman with a large purse that had everything in it but hammer and nails. It had a long strap and she carried it slung¹ across her shoulder. It was about eleven o'clock at night, and she was walking alone, when a boy ran up behind her and tried to snatch her purse. The strap broke with the single tug the boy gave it from behind. But the boy's weight, and the weight of the purse combined caused him to lose his balance so, instead of taking off full blast as he had hoped, the boy fell on his back on the sidewalk, and his legs flew up. The large woman simply turned around and kicked him right square in his blue jeaned sitter. Then she reached down, picked the boy up by his shirt front, and shook him until his teeth rattled.

After that the woman said, "Pick up my pocketbook, boy, and give it here."

She still held him. But she bent down enough to permit him to stoop and pick up her purse. Then she said, "Now ain't you ashamed of yourself?"

Firmly gripped by his shirt front, the boy said, "Yes'm."

The woman said, "What did you want to do it for?"

The boy said, "I didn't aim to."

She said, "You a lie!"

By that time two or three people passed, stopped, turned to look, and some stood watching.

"If I turn you loose, will you run?" asked the woman.

"Yes'm," said the boy.

"Then I won't turn you loose," said the woman. She did not release him.

"I'm very sorry, lady, I'm sorry," whispered the boy.

"Um-hum! And your face is dirty. I got a great mind to wash your face for you. Ain't you got nobody home to tell you to wash your face?"

"No'm," said the boy.

"Then it will get washed this evening," said the large woman starting up the street, dragging the frightened boy behind her.

¹ If something is **slung** across your shoulder, it is hung or thrown loosely over it.

1

Analyze Setting When does this story take place? How might the time of day affect the action of the story?

2

Characterization What does this dialogue reveal about the two characters?

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging To engage students and aid comprehension, have students put story events in chronological, or time, order. Suggest that students order the events described in the first paragraph first. Help students create a

diagram like the one shown to illustrate the sequence of events. Encourage students to use the diagram any time they have difficulty keeping track of story events.



Teach

Literary Element

1

Characterization Many students will be surprised that the woman is concerned about washing the boy's face and feeding him. It shows that she is a kind person.

APPROACHING Explain that readers feel surprised when characters act in a way that is not expected. **Ask:** *How did you expect the woman to act after the boy tried to steal her purse?* (Possible responses: angry, mean)

For additional literary element practice, see Unit 1 Teaching Resources, p. 150.

Reading Skill

2

Analyze Setting The house seems like a safe and happy place to live. The boy has entered a safe place, which is quite unlike his home life.

ENGLISH LEARNERS Have English learners use a dictionary to define the word *roomers*. (Possible response: someone who lives in a room in another person's home)

He looked as if he were fourteen or fifteen, frail² and willow-wild,³ in tennis shoes and blue jeans.

1 The woman said, "You ought to be my son. I would teach you right from wrong. Least I can do right now is to wash your face. Are you hungry?"

"No'm," said the being-dragged boy. "I just want you to turn me loose."

"Was I bothering you when I turned that corner?" asked the woman.

"No'm."

"But you put yourself in contact with me," said the woman. "If you think that that contact is not going to last awhile, you got another thought coming. When I get through with you, sir, you are going to remember Mrs. Luella Bates Washington Jones."

2 Sweat popped out on the boy's face and he began to struggle. Mrs. Jones stopped, jerked him around in front of her, put a **half nelson** about his neck, and continued to drag him up the street. When she got to her door, she dragged the boy inside, down a hall, and into a large kitchenette-furnished room at the rear of the house. She switched on the light and left the door open. The boy could hear other roomers laughing and talking in the large house. Some of their doors were open, too, so he knew he and the woman were not alone. The woman still had him by the neck in the middle of her room.

She said, "What is your name?"

"Roger," answered the boy.

"Then, Roger, you go to that sink and wash your face," said the woman, **whereupon** she turned him loose—at last. Roger looked at the door—looked at the woman—looked at the door—and went to the sink.

"Let the water run until it gets warm," she said. "Here's a clean towel."

2 If someone looks **frail**, he or she looks weak.

3 **Willow-wild** means looking wild like a willow tree. Willow trees have long, thin, drooping branches.

Vocabulary

whereupon (hwär'ə pōn) *conj.* at which time; after which

Characterization Are you surprised by what Mrs. Jones says and does? What do her actions reveal about her character?

Visual Vocabulary

A **half nelson** is a wrestling hold made from behind by hooking one arm under the opponent's arm and pressing the hand across the back of the opponent's neck.



Analyze Setting Why might this part of the setting be important to the story?

Reading Practice



Analyze and Evaluate Art Have students form small groups to consider how the inclusion of artwork contributes to their appreciation of the selection. Suggest that students use the following questions to guide their analysis and evaluation of the paintings used as illustrations in this story.

1. How does the painting *The City from Greenwich Village* influence your first impressions of the story and characters?

2. How would you describe the style of the painting *Jim* on p. 129? How does the boy shown compare with how you imagine Roger?

3. What do you notice about the brushstrokes in *Portrait of a Woman* on p. 131? How do they contribute to the feelings you have when you look at the painting?

4. How would you describe the scene portrayed in the painting on p. 126?

5. Which piece of art do you think best illustrates the story? Explain your response.

Teach

View the Art

William H. Johnson's artistic style is wide-ranging. The style of his work in the 1930s, which featured long brushstrokes, has been compared to that of Van Gogh. **Ask:** **What qualities of Roger do you think this painting could reflect?** (Possible response: his youth, his innocence, his generally respectful and polite demeanor)

Cultural History

The lyrics to "Blue Suede Shoes" were written in 1956 by Carl Perkins, the son of poor sharecroppers. Fancy shoes, like those in the song, were a symbol of the American dream.



Jim, 1930. William H. Johnson. Oil on canvas, 21 5/8 x 18 1/4 in. Smithsonian American Art Museum, Washington, DC.

View the Art In what ways does the subject of this painting remind you of Roger?

"You gonna take me to jail?" asked the boy, bending over the sink.

"Not with that face, I would not take you nowhere," said the woman. "Here I am trying to get home to cook me a bite to eat and you snatch my pocketbook! Maybe you ain't been to your supper either, late as it be. Have you?"

"There's nobody home at my house," said the boy.

"Then we'll eat," said the woman. "I believe you're hungry—or been hungry—to try to snatch my pocketbook."

"I wanted a pair of blue suede shoes,"⁴ said the boy.

"Well, you didn't have to snatch my pocketbook to get some suede shoes," said Mrs. Luella Bates Washington Jones. "You could of asked me."

"M'am?"

The water dripping from his face, the boy looked at her. There was a long pause. A very long pause. After he had dried his face and not knowing what else to do dried it again, the boy turned around, wondering what next. The door was open. He could make a dash for it down the hall. He could run, run, run, run!

⁴ **Blue suede shoes** are men's shoes made of soft leather. These shoes became popular in the late 1950s after Elvis Presley recorded a hit song called "Blue Suede Shoes."

Thank You, M'am 129

Advanced Learners

DIFFERENTIATED INSTRUCTION

**Preparing a Research Presentation**

Have advanced students work in a small group to prepare a research presentation on boarding houses. Encourage students to answer the following questions: What is a boarding house? How do boarding houses of long ago differ from boarding houses today?

How have boarding houses been depicted in art, film, and literature? How do boarding houses provide a sense of community to those who live in them? Have students create a multimedia presentation to share their findings with the class.

Teach

Literary Element

1

Characterization Mrs. Jones wants to show the boy that she understands his situation and empathizes with him.

ADVANCED Ask: Do you think Mrs. Jones's comment makes an impression on the boy? How would an older person's comment similar to hers affect you?

Reading Skill

2

Analyze Setting He hopes his choice of seat will create trust between him and Mrs. Jones.

APPROACHING Students who are below level may have difficulty understanding how Roger's location in the room demonstrates his trustworthiness. Work with students to draw a diagram of Mrs. Jones's room. Then have the students indicate Mrs. Jones's position in the room. Ask: Where would Roger sit if he wanted to hide from Mrs. Jones? Where does Roger sit instead? How does Roger's location show Mrs. Jones that she can trust him? (Possible responses: If he wanted to hide, Roger would sit on the other side of the screen. Instead, Roger sits across the room from where Mrs. Jones is working. By sitting where she can see him, Roger shows that Mrs. Jones can trust him.)

The woman was sitting on the daybed.⁵ After a while she said, "I were young once and I wanted things I could not get."

1

There was another long pause. The boy's mouth opened. Then he frowned, but not knowing he frowned.

The woman said, "Um-hum! You thought I was going to say but, didn't you? You thought I was going to say, but I didn't snatch people's pocketbooks. Well, I wasn't going to say that." Pause. Silence. "I have done things, too, which I would not tell you, son—neither tell God, if he didn't already know. So you set down while I fix us something to eat. You might run that comb through your hair so you will look presentable."

In another corner of the room behind a screen was a gas plate and an icebox.⁶ Mrs. Jones got up and went behind the screen. The woman did not watch the boy to see if he was going to run now, nor did she watch her purse which she left behind her on the daybed. But the boy took care to sit on the far side of the room where he thought she could easily see him out of the corner of her eye, if she wanted to. He did not trust the woman not to trust him. And he did not want to be **mistrusted** now.

2

"Do you need somebody to go to the store," asked the boy, "maybe to get some milk or something?"

"Don't believe I do," said the woman, "unless you just want sweet milk yourself. I was going to make cocoa out of this canned milk I got here."

"That will be fine," said the boy.

She heated some lima beans and ham she had in the icebox, made the cocoa, and set the table. The woman did not ask the boy anything about where he lived, or his folks, or anything else that would embarrass him. Instead, as they ate, she told him about her job in a hotel beauty

⁵ A **daybed** is a sofa that can be converted into a bed.

⁶ The **gas plate** is a small version of a stovetop, with burners fueled by gas. Before electricity, a block of ice cooled food inside a special box. Even today, some people use the word **icebox** to refer to a refrigerator.

Vocabulary

mistrusted (mis trust'ed) v. regarded with suspicion or doubt

Characterization Why do you think Mrs. Jones says this?

Analyze Setting Why does the boy choose to sit where Mrs. Jones can see him?

130 UNIT 1 Whom Can You Count On?



Writing Practice

Continue the Story Point out that Roger does not have the chance to thank Mrs. Jones for her understanding, kindness, and gift of money. Ask students to continue the short story by writing one or two additional paragraphs that tell what Roger does next. To generate ideas, suggest

that students consider these questions: Would Roger buy the shoes after all? Would he find a way to thank Mrs. Jones? Would he change his life or behavior in some way? Invite volunteers to read their "endings" to the story aloud to the class.

Teach

BQ BIG Question

The woman shows the boy that he can count on her by leaving her door open and by not watching him.

Literary Element

3

Characterization The boy is not used to such treatment and feels at a loss to respond to Mrs. Jones's kindness.

View the Art

The author reveals his characters through their words and actions. The painter reveals the character of his subject through vivid, realistic details. John Wesley Hardrick was a versatile artist whose portraits of African Americans are celebrated for their vivid realism.

To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 154–155.

shop that stayed open late, what the work was like, and how all kinds of women came in and out, blondes, red-heads, and Spanish. Then she cut him a half of her ten-cent cake.

"Eat some more, son," she said.

When they were finished eating she got up and said, "Now, here, take this ten dollars and buy yourself some blue suede shoes. And next time, do not make the mistake of latching onto my pocketbook nor nobody else's—because shoes come by devilish like that will burn your feet. I got to get my rest now. But I wish you would behave yourself, son, from here on in."

She led him down the hall to the front door and opened it. "Goodnight! Behave yourself, boy!" she said, looking out into the street.

The boy wanted to say something else other than, "Thank you, m'am," to Mrs. Luella Bates Washington Jones, but he couldn't do so as he turned at the barren stoop and looked back at the large woman in the door. He barely managed to say, "Thank you," before she shut the door. And he never saw her again. 🍌

BQ BIG Question

Think of all of Mrs. Jones's interactions with Roger. How does she show him that he can count on her?

Characterization What does Roger's inability to speak reveal about him?

3



Portrait of a Woman, 1932. John Wesley Hardrick. Oil on board, 30 x 24 in. Hampton University Museum, VA. Indianapolis Museum of Art in cooperation with Indiana University Press.

View the Art How does the author reveal Mrs. Jones's character? How does the painter reveal the character of his subject?

Thank You, M'am 131

English Learners

DIFFERENTIATED INSTRUCTION



Early Advanced Explain that a word's denotation is its dictionary definition and that its connotations are the thoughts and feelings associated with the word in a particular context. Point out that Mrs. Jones alternates between calling Roger "boy" and "son." Discuss the denotation of each word: a boy is a young male; a son is a male child of one's own. Explore with students why Mrs. Jones uses both words for Roger and what

connotations the words have when she uses them. Suggest that she calls him "boy" at first when he is a stranger to her and at the end when he leaves her home, because the term is generic. It doesn't name him and creates some distance between them. Observe that when she's taking care of Roger, Mrs. Jones calls him "son" because the word is associated with a mother-child relationship and suggests a certain intimacy or closeness.

After You Read

Assess



For additional assessment, see
Assessment Resources, pp. 45–46.

Respond and Think Critically

1. Roger wants to buy blue suede shoes.
2. Mrs. Jones urges him to wash his face and comb his hair. She feeds the boy and gives him money for shoes.
3. She is communicating that Roger can trust her, that she can trust him, and that he is free to leave.
4. The information is important because it allows Mrs. Jones to connect with Roger. Her confession may give him hope that his life can be different.
5. Possible response: The ending is disappointing; it is surprising because it seemed that Mrs. Jones would become a permanent part of Roger's life and a continuing influence on him.
6. Possible response: The story suggests that you can sometimes trust and count on people you've just met.

Vocabulary

A
A

Academic Vocabulary

Assists means “helps.”

After You Read

Respond and Think Critically

1. In the first part of the story, what do you learn about Roger? Why does Roger try to steal Mrs. Jones's purse? [\[Infer\]](#)
2. What happens when Mrs. Jones brings Roger to her home? Explain. [\[Summarize\]](#)
3. What does Mrs. Jones communicate to Roger by leaving her door open? Explain. [\[Infer\]](#)
4. Why do you think Mrs. Jones tells Roger that she has done wrong things too? What does this add to the story? [\[Analyze\]](#)
5. Did you like or dislike the way this story ended? Did the ending surprise you? Explain. [\[Evaluate\]](#)
6. **BQ** **BIG Question** How does this story affect your thoughts about the Big Question, Whom can you count on? [\[Connect\]](#)

Vocabulary Practice

Choose the sentence that uses the vocabulary word correctly.

A. The girl yelled out in pain, **whereupon** the game was immediately brought to a halt.

B. The boy did a flip **whereupon** the grass was soft.

A. After missing four shots in a row, John **mistrusted** his ability to shoot free throws.

B. John **mistrusted** his basketball but later remembered leaving it in the garage.

Academic Vocabulary

Despite Roger's attempt to steal her purse, Mrs. Jones **assists** Roger by feeding him and giving him money for new shoes. Using context clues, try to figure out the meaning of the word *assists* in the sentence above. Check your guess in a dictionary.

TIP

Analyzing

To answer question 4, consider details in the story that describe Roger's behavior. Think about how you would feel in his place. How would Mrs. Jones's statement affect you?

- Examine Roger's behavior before Mrs. Jones tells him that she has done things she is not proud of. What is he tempted to do?
- How does Roger's behavior change after Mrs. Jones's statement?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

132 UNIT 1 Whom Can You Count On?

Progress Check

Can students comprehend vocabulary?

If...fewer than 2 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Literary Element Characterization

1. Find a quotation and an action from the story that show characteristics of Roger's personality. Explain what they reveal.
2. Why doesn't Mrs. Jones ask Roger personal questions? What does this say about her character? Explain.

Review: Description

As you learned on page 113, authors use **description** to help readers visualize the characters, setting, and events of a story. **Imagery**, or language that appeals to the five senses, helps bring a story to life.

3. Think about this sentence from the selection: "Sweat popped out on the boy's face and he began to struggle." To which of the five senses does this description appeal? Is the description effective? Explain.

Reading Skill Analyze Setting

Test Skills Practice

4. What do you learn about Mrs. Jones from the time of day at which the story takes place?
 - A She works late.
 - B She shops during the day.
 - C She likes to go for walks.
 - D She often invites people to her home.

Grammar Link

Verb Tenses A verb is a word that shows action or a state of being. Verbs have different **tenses** to show when the action takes place.

Present tense shows actions and states of being that are happening now or happen regularly. For example:

Mrs. Jones is a strong woman.
(Mrs. Jones is strong right now.)

Past tense shows actions and states of being that are over and done. For example:

Mrs. Jones was a strong woman.
(Mrs. Jones was strong in the past.)

Future tense shows actions that are going to happen. For example:

Mrs. Jones will be a strong woman.
(Mrs. Jones isn't strong right now, but she's going to be.)

Practice Find sentences in "Thank You, M'am" that show the three tenses above. Write down each sentence, circle the verb or verbs, and list the verb tense. Then rewrite each sentence using a different verb tense.

Write with Style

Apply Imagery Write an opening paragraph like the first paragraph of "Thank You, M'am." Your paragraph should be about two characters. Include a variety of sentence types, as Hughes does in his paragraph. Use imagery to describe the characters' physical features, clothing, body language, and actions. Be sure to create imagery that helps your reader see, feel, smell, touch, taste, and hear your characters and the setting.

Thank You, M'am 133

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Remind students that Roger learns a lesson in the story. Have each student think of a time when someone helped them learn something. Tell students to list words that describe what happened. Then have students identify which words fit Roger's experience, too. Ask students to write a sentence that summarizes what happened to Roger.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Write a Letter Roger has learned a lesson from Mrs. Jones, and is uncertain of how to show his gratitude. Have students write a brief letter from Roger to Mrs. Jones and include details that show how she influenced him.

After You Read

Assess

Literary Element

1. Possible response: When Mrs. Jones tells Roger that he could have asked her for shoes, he replies, "M'am?" He also stands looking at her with water dripping from his face. These both show surprise; he is not accustomed to generosity. His use of "M'am" also shows courtesy.
2. Mrs. Jones doesn't want to embarrass Roger by asking him questions about his personal life. She knows how to make him feel accepted and cared for. This shows that she is a sensitive, caring, generous person.

Reading Skill

3. This description appeals to the sense of sight. The description is effective because it helps the reader picture the struggling, frightened boy.
4. A

Grammar Link

Sample responses:

She was a large woman with a large purse that had everything in it but hammer and nails.

Verbs *was*, *had*; past tense

"Then I won't turn you loose," said the woman.

Verbs *will turn*, *said*; future tense and past tense

Are you hungry?

Verb *are*; present tense

For grammar practice, see Unit 1 Teaching Resources, p. 153.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Selection Focus Transparency 19
Daily Language Practice
Transparencies 24 and 25

Or, have students write about times when they helped other people or animals and expected nothing in return. Tell students to describe what happened and explain why they acted as they did and how they felt afterward. Invite volunteers to read their work aloud.

Vocabulary

Help students learn the meanings of vocabulary words by providing examples. For instance, **say**: Find pictures of furniture with a lacquer finish. Make a list of omens that Americans sometimes cite.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION



Preteaching Vocabulary Help students associate new vocabulary words with known words and concepts. For example, show students pictures of lacquered artwork or furniture. Have students work in pairs to describe the images orally or in writing. Invite students to brainstorm a list of omens, that is, signs or occurrences that supposedly

predict future events. Encourage students to list American superstitions as well as those from other countries. Record students' ideas on the board. Lead students to discuss the function of such beliefs within a culture. Make sure that students understand that omens may be attempts to explain mysterious occurrences.

Before You Read

We Are All One

Connect to the Folktale

How much do you enjoy taking care of animals? If given the opportunity, would you provide food, shelter, or protection for an animal? for an insect? Why or why not?

Partner Talk With a partner, talk about the meaning of the expression "We are all one." Begin by deciding if you agree with these statements:

- What happens to one person affects everyone.
- Every person or thing is connected to every other person or thing; we're all part of one family.

Build Background

This folktale takes place in some legendary time in China. The Chinese people who came to live in the United States brought this folktale and others with them.

- Chinese people retold these tales to remind themselves of life at home and to show how to survive in a strange and often hostile land.
- The folktales were meant to teach children how a Chinese person should behave.
- During the Great Depression of the 1930s, the U.S. government created work projects to help the unemployed. Jon Lee was given the job of gathering and translating into English traditional stories from Chinese immigrants who were living in Oakland, California. "We Are All One" is a retelling of one of those stories.

Vocabulary

lacquer (lak'ər) *n.* a liquid that is poured on wood or metal and dries to form a shiny coat (p. 137). *Lin's parents bought a black lacquer cabinet in Chinatown.*

omen (ō' mən) *n.* a sign or an event thought to foretell good or bad fortune (p. 138). *Some people believe that finding a penny is a good omen.*

Meet Laurence Yep



"I see myself as someone who will always be on the border between two cultures. That works to my benefit as a writer because not quite fitting in helps me be a better observer."

— Laurence Yep

Both Insider and Outsider

Identity is an important issue in many of Laurence Yep's award-winning novels. He has explained, "In a sense I have no one culture to call my own since I exist . . . in several. However, in my writing I can create my own." Yep grew up as a Chinese American in an African American neighborhood in San Francisco. He attended school first in Chinatown, then in a white neighborhood.

Laurence Yep was born in 1948.



Literature Online

Author Search For more about Laurence Yep, go to glencoe.com and enter QuickPass code GL29763u1.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students paraphrase the Student Edition definitions of the vocabulary words. Then, have student pairs use the words in a discussion that focuses on examples and uses of these words in everyday life. Sample topics: uses of lacquer, good or bad omens. Monitor discussions to make sure students use words correctly.

Set Purposes for Reading

BQ BIG Question

As you read this story, pay attention to the extraordinary individuals and animals the old peddler counts on.

Literary Element Theme

The **theme** of a literary work is its overall message about life or about human nature. Folktales across cultures contain similar themes. For example, “friendship is important” is a theme that is common to many folktales.

Discovering the theme of a story is important because it helps you to see a work’s deeper meaning. A story’s theme can teach you lessons about life. As you read, ask yourself: What is the author’s main message? What is the author trying to tell me about life?

Reading Strategy Interpret Plot Events

Plot is the sequence of events in a story. When you **interpret plot events**, you use your understanding of the world to decide what events in the plot mean. Do events in the plot resemble events in everyday life? Do they suggest a deeper meaning about life?

When you interpret something, you decide for yourself what it means to you. To interpret plot events, think about

- what you already know about human nature and about the world
- what the events in the story might mean

As you read, list plot events and their meaning in a graphic organizer like the one shown.

Plot Event	What This Event Might Mean

Learning Objectives

For pages 134–143

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing theme.

Reading: Analyzing plot.

TRY IT

Interpret Imagine that you are listening to your best friend talk about a soccer game. Your friend describes how the star player scored the winning goal. Think about how your friend’s facial expression, tone of voice, and body language help you interpret whether your friend is pleased or disappointed with the results of the match.

Before You Read

Focus

Summary

A kind candy peddler seeks a magic herb that can cure a rich man’s eye disease. In the forest, he diverts a stream from an ants’ nest. Later, he prevents a bird from eating a centipede. The centipede tells him where to find the magic bead. The ants find the bead, which cures the rich man. The peddler is rewarded.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 156–161.

Literary Element

Theme Tell students that in most stories, the main character learns an important lesson.

Reading Strategy

Interpret Plot Events To help students complete their graphic organizers, ask: **What does this event mean to the character(s)?**

TRY IT

Point out that interpreting requires “reading” whole situations, including spoken words, unspoken words, body language, tone, and mood.

We Are All One 135

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Remind students that phrases such as *he said* and *she said* tell who is speaking and are called “dialogue tags.” Many writers of fiction use dialogue tags. Sometimes these dialogue tags tell how someone is speaking, too. Review with students the following dialogue tags and their meanings. Use your voice to illustrate the meaning of each tag aloud.

- exclaimed
- remarked
- groaned
- argued
- called

As students read, have them note the dialogue tags that the author uses. Also, help students note other ways in which Yep introduces or characterizes dialogue.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Nature Journals Have students choose one spot from which to observe nature. Tell students to take notes and draw sketches to record how nature changes at different times of the day or on different days of the week. Then, have students use their notes and sketches to write observational reports.

Teach

Reading Strategy

1

Interpret Plot Events A mother's advice is usually right. The peddler trusts his mother's advice that a magical herb exists.

APPROACHING Ask: **What does the act of searching for the herb mean to the peddler? What does it mean to the reader?** (Possible responses: *To the peddler, the search may mean that he wants to help someone in need; to the reader, the search means that the setting will shift.*)

For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 163.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 4.8

DRP: 51

Lexile: 750

We Are All One

Laurence Yep

Long ago there was a rich man with a disease in his eyes. For many years, the pain was so great that he could not sleep at night. He saw every doctor he could, but none of them could help him.

"What good is all my money?" he groaned. Finally, he became so desperate that he sent criers¹ through the city offering a reward to anyone who could cure him.

Now in that city lived an old candy peddler. He would walk around with his baskets of candy, but he was so kind-hearted that he gave away as much as he sold, so he was always poor.

1 When the old peddler heard the announcement, he remembered something his mother had said. She had once told him about a magical herb that was good for the eyes. So he packed up his baskets and went back to the single tiny room in which his family lived.

When he told his plan to his wife, she scolded him, "If you go off on this crazy hunt, how are we supposed to eat?"

Usually the peddler gave in to his wife, but this time he was stubborn. "There are two baskets of candy," he said. "I'll be back before they're gone."

¹ Since few people could read in ancient times, the rich man had to employ **criers**, people who shouted out announcements or news, to make his offer known.

Interpret Plot Events Is a mother's advice usually right or wrong? How does that help you know that the peddler will look for the magical herb?

136 UNIT 1 Whom Can You Count On?

Literary Element Practice

Character Help students identify the peddler's character traits. **Say:** **List the peddler's character traits.** (Possible response: *He is kindhearted. He gives away the candy he is supposed to be selling. He respects his mother and his wife. He believes in magic. He is stubborn.*) Based on this information, help students draw conclusions regarding the peddler's motivation for going

on a search for a magical herb. **Ask:** **Why do you think the peddler goes in search of this magical herb?** (Possible response: *Initially, the peddler foolishly believes that he can help the rich man.*)

Writing Practice

Research and Report Tell students that the belief that animal life is sacred is important in Buddhism, which is practiced in China, where this story takes place. Have students research Buddhism from its beginnings in India to its spread throughout the world. Ask students to look for the answers to these questions:

- What are the main beliefs of Buddhism?
- How do Buddhists practice their religion?

Have students present their findings in brief reports.

The next morning, as soon as the soldiers opened the gates, he was the first one to leave the city. He did not stop until he was deep inside the woods. As a boy, he had often wandered there. He had liked to pretend that the shadowy forest was a green sea and he was a fish slipping through the cool waters.

As he examined the ground, he noticed ants scurrying² about. On their backs were larvae³ like white grains of rice. A rock had fallen into a stream, so the water now spilled into the ant's nest.

"We're all one," the kind-hearted peddler said. So he waded into the shallow stream and put the rock on the bank. Then with a sharp stick, he dug a shallow ditch that sent the rest of the water back into the stream.

Without another thought about his good deed, he began to search through the forest. He looked everywhere; but as the day went on, he grew sleepy. "Ho-hum. I got up too early. I'll take just a short nap," he decided, and lay down in the shade of an old tree, where he fell right asleep.

In his dreams, the old peddler found himself standing in the middle of a great city. Tall buildings rose high overhead. He couldn't see the sky even when he tilted back his head. An escort of soldiers marched up to him with a loud clatter of their black lacquer armor. "Our queen wishes to see you," the captain said.

The frightened peddler could only obey and let the fierce soldiers lead him into a shining palace. There, a woman with a high crown sat upon a tall throne. Trembling, the old peddler fell to his knees and touched his forehead against the floor.

But the queen ordered him to stand. "Like the great Emperor Yü of long ago, you tamed the great flood. We are all one now. You have only to ask, and I or any of my people will come to your aid."

² If an ant is **scurrying**, it is moving briskly or excitedly.

³ **Larvae** (lä'r'vē) is the plural of larva, which is the early, wormlike form of an insect. A caterpillar is the larva of a butterfly or moth.

Vocabulary

lacquer (lak'ər) *n.* a liquid that is poured on wood or metal and dries to form a shiny coat

2

Theme How is the expression "we are all one" a clue to the theme?

3

Theme Explain how the queen's speech reveals the theme of the folktale.



UNIT ONE

Teach

Literary Element

2

Theme The expression is another way of saying that all creatures are connected and responsible for one another.

APPROACHING **Ask:** How does the peddler's decision illustrate the theme of the story? (He is concerned with all life, not just the life of the rich man.)



For additional literary element practice, see Unit 1 Teaching Resources, p. 162.

Literary Element

3

Theme The queen repeats that all creatures are connected.



Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 61–72
- Interactive Read and Write for English Learners, pp. 61–72
- Interactive Read and Write for Approaching Level Learners, pp. 61–72

We Are All One 137

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP **Intermediate** Every culture has stories that have been passed down from generation to generation. Some of these stories tell about respecting nature or being kind to people and animals. Form a storytelling circle. Ask students to share stories from familiar cultures about respecting nature or showing kindness to

people or animals. After students listen to each story, have them give both verbal and nonverbal responses. For example, students might restate important details or concepts. Also, you might ask students to raise their hands or snap their fingers if they support a particular character's behavior.

Approaching Level

DIFFERENTIATED INSTRUCTION



SMALL GROUP **Established** Have small student groups list what they know about ants, including any associations that the students may have. Tell students that in many cultures, ants symbolize the values of hard work and determination. Ask students to share their experiences of watching ants that support these associations. Then, lead students to discuss why the storyteller uses ants in this story.

Teach

View the Art

Like the lone figure in the painting, the peddler is not like other people—he is a lone soul who cares about all creatures, no matter how small. Have students note the details of the painting *Eight Views at the Confluence of the Hsiao and Hsiang Rivers* such as the lone figure, the natural setting, and so on.

Cultural History

The story alludes to the legend of the great emperor Yü and his taming of the great floods. According to the legend, about 4,000 years ago in ancient China, Yü built canals that led a river into the sea, thereby preventing flooding that had previously caused great damage. Yü is believed to be the founder of China's oldest dynasty, called Hsia. **Ask:** *Why does the queen refer to this story when speaking to the peddler?* (Possible response: Students may conclude that the reference indicates the importance of the peddler's mission.)

Eight Views at the Confluence of the Hsiao and Hsiang Rivers (detail). Zosan.

View the Art In what way do details of this picture help you better understand the story?

The old peddler cleared his throat. "I am looking for a certain herb. It will cure any disease of the eyes."

The queen shook her head regretfully.⁴ "I have never heard of that herb. But you will surely find it if you keep looking for it."

And then the old peddler woke. Sitting up, he saw that in his wanderings he had come back to the ants' nest. It was there he had taken his nap. His dream city had been the ants' nest itself.

"This is a good **omen**," he said to himself, and he began searching even harder. He was so determined to find the herb that he did not notice how time had passed. He was surprised when he saw how the light was fading. He looked all around then. There was no sight of his city—only strange hills. He realized then that he had searched so far he had gotten lost.

Night was coming fast and with it the cold. He rubbed his arms and hunted for shelter. In the twilight, he thought he could see the green tiles of a roof.

He stumbled through the growing darkness until he reached a ruined temple. Weeds grew through cracks in the stones and most of the roof itself had fallen in. Still, the ruins would provide some protection.

As he started inside, he saw a **centipede** with bright orange skin and red tufts of fur along its back. Yellow dots covered its sides like a dozen tiny eyes. It was also rushing

⁴ **Regretfully** means in a way that shows sorrow or disappointment.

Vocabulary

omen (ō'mən) *n.* a sign or an event thought to foretell good or bad fortune



Visual Vocabulary

A **centipede** is a long, flat insect with many pairs of legs.



Literary Element Practice

Foreshadowing Tell students that an author sometimes give readers clues or hints about events to come in a story. Point out that the queen tells the peddler two important pieces of information. She promises the aid of her people, and she says that the peddler will find success if he keeps looking for the

magic herb. Lead students to discuss how these two statements might foreshadow coming events in the story.

Reading Practice

Clarify If students have trouble comprehending the symbolism and significance of the dream sequence, remind them to use strategies for clarification. Students may ask questions, paraphrase, reread and adjust their reading rates, or visualize the scene.

Teach

Reading Strategy

1

Interpret Plot Events The centipede might do something to reward the peddler for his kindness.

View the Art

Point out that *Landscape* differs from the other artwork in that the landscape is green rather than yellow, gray, or brown. **Ask:** **How does this detail relate to the story's theme?** (Possible answer: Green is the color of nature, and it is nature that helps the peddler meet his goal.)



Landscape, early 18th century. Yao Song. Private collection.

1 Interpret Plot Events

The peddler protects the centipede. How might this act help the peddler later in the story?

into the temple as fast as it could, but there was a bird swooping down toward it.

The old peddler waved his arms and shouted, scaring the bird away. Then he put down his palm in front of the insect. "We are all one, you and I." The many feet tickled his skin as the centipede climbed onto his hand.

Inside the temple, he gathered dried leaves and found old sticks of wood and soon he had a fire going. The peddler even picked some fresh leaves for the centipede from a bush near the temple doorway. "I may have to go hungry, but you don't have to, friend."

Stretching out beside the fire, the old peddler pillowed his head on his arms. He was so tired that he soon fell asleep, but even in his sleep he dreamed he was still searching in the woods. Suddenly he thought he heard



Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students will have difficulty interpreting plot events if they cannot follow the plot. Remind students that the plot is the series of events in a story that shows the characters as they attempt to resolve one or more conflicts or problems. One way to understand a story's plot is to identify the

problem and the way the characters go about resolving it. In this story, for example, the problem with the rich man's eyes sets the story's events in motion. Ask students to identify the characters involved in solving this problem and what actions they take to solve the problem.

Teach

Literary Element

1

Theme The centipede helps the peddler by revealing where he will find the magic bead.

Teaching Note

Review the three major events of the story so far. The peddler sets out to help a rich man. As the peddler journeys to help the rich man, the peddler helps some ants and a centipede. **Ask:** *What do the events have in common?* (Possible response: *The peddler helps others—both people and insects.*)

View the Art

The painting *River Scene* should help students visualize the setting of the folktale. **Ask:** *How does this painting help you picture the setting?* (Possible response: *The old peddler and his wife may have lived in a village like the one in the painting. Also, they might have worn clothes like those shown in the painting.*)



River Scene, 18th century. China. Free Library, Philadelphia, PA.

footsteps near his head. He woke instantly and looked about, but he only saw the brightly colored centipede.

"Was it you, friend?" The old peddler chuckled and, lying down, he closed his eyes again. "I must be getting nervous.

"We are one, you and I," a voice said faintly—as if from a long distance. "If you go south, you will find a pine tree with two trunks. By its roots, you will find a magic bead.

Theme How does the centipede prove that "we are all one"?

140 UNIT 1 Whom Can You Count On?

Literary Element Practice

Symbolism Tell students that the pine tree is an allusion to eternal life and health because it stays green year-round, even in the snow. Lead students to discuss the significance of the pine tree in the story. Students may

conclude that the pine tree houses the magic herb because the herb is capable of restoring health to the rich man's eyes. The reciprocal acts of help in the story also promote the health of the living community.

Reading Practice

Help students use cause-and-effect graphic organizers to interpret the significance of plot events. For example, point out that the effect of the peddler's kindness to the centipede is that the peddler gains information regarding the location of the herb.

Teach

BQ BIG Question

The peddler can count on the ants and the centipede to help him.

Language History

The Middle English word *bede* comes from the Old English word *gebed*, meaning “a prayer.” To keep track of repeated prayers, people used a string of small round balls (today called a rosary). Because each round ball stood for one *bede* (or prayer), the word eventually came to mean the round balls themselves. Today, *bead* means a small object that can be threaded on a string. Given this history, **ask:** **What do you think is the nature of the herb that the peddler will find?** (Possible response: *The herb will answer one’s prayers.*)

A cousin of mine spat on it years ago. Dissolve that bead in wine and tell the rich man to drink it if he wants to heal his eyes.”

The old peddler trembled when he heard the voice, because he realized that the centipede was magical. He wanted to run from the temple, but he couldn’t even get up. It was as if he were glued to the floor.

But then the old peddler reasoned with himself: If the centipede had wanted to hurt me, it could have long ago. Instead, it seems to want to help me.

So the old peddler stayed where he was, but he did not dare open his eyes. When the first sunlight fell through the roof, he raised one eyelid cautiously. There was no sign of the centipede. He sat up and looked around, but the magical centipede was gone.

He followed the centipede’s instructions when he left the temple. Traveling south, he kept a sharp eye out for the pine tree with two trunks. He walked until late in the afternoon, but all he saw were normal pine trees.

Wearily he sat down and sighed. Even if he found the pine tree, he couldn’t be sure that he would find the bead. Someone else might even have discovered it a long time ago.

But something made him look a little longer. Just when he was thinking about turning back, he saw the odd tree. Somehow his tired legs managed to carry him over to the tree, and he got down on his knees. But the ground was covered with pine needles and his old eyes were too weak. The old peddler could have wept with frustration,⁵ and then he remembered the ants.

He began to call, “Ants, ants, we are all one.”

Almost immediately, thousands of ants came boiling out of nowhere. Delighted, the old man held up his fingers. “I’m looking for a bead. It might be very tiny.”

Then, careful not to crush any of his little helpers, the old man sat down to wait. In no time, the ants reappeared with a tiny bead. With trembling fingers, the old man took the bead from them and examined it. It was colored orange and looked as if it had yellow eyes on the sides.

⁵ **Frustration** means disappointment or irritation at being kept from doing or achieving something.



BQ BIG Question

Whom or what is the peddler able to count on in this story?

Advanced Learners

DIFFERENTIATED INSTRUCTION



The Quest Tell students that the quest—or the search or pursuit to find some object or achieve some goal—is a common theme in literature and drama. The quest is found in works ranging from ancient Greek myths to the contemporary *Lord of the Rings* trilogy

and the *Star Wars* movies. Have students identify and diagram the elements of the traditional quest in this story, including a hero, a journey away from home, helpers, a struggle with fear or discouragement, a transformation, and a return home.

Teach

Literary Element

1

Theme Unlike the peddler, the gatekeeper does not treat every form of life as equal. This difference emphasizes the story's theme of the importance of treating everyone equally.

Literary Element

2

Theme Because we are all one, you can make a difference in others' lives. Help those in need, and your kindness will be rewarded.

To check students' understanding of the selection, see Unit 1 Teaching Resources, pp. 166–167.

There was nothing very special about the bead, but the old peddler treated it like a fine jewel. Putting the bead into his pouch, the old peddler bowed his head. "I thank you and I thank your queen," the old man said. After the ants disappeared among the pine needles, he made his way out of the woods.

1 The next day, he reached the house of the rich man. However, he was so poor and ragged that the gatekeeper only laughed at him. "How could an old beggar like you help my master?"

The old peddler tried to argue. "Beggar or rich man, we are all one."

But it so happened that the rich man was passing by the gates. He went over to the old peddler. "I said anyone could see me. But it'll mean a stick across your back if you're wasting my time."

The old peddler took out the pouch. "Dissolve this bead in some wine and drink it down." Then, turning the pouch upside down, he shook the tiny bead onto his palm and handed it to the rich man.

2 The rich man immediately called for a cup of wine. Dropping the bead into the wine, he waited a moment and then drank it down. Instantly the pain vanished. Shortly after that, his eyes healed.

The rich man was so happy and grateful that he doubled the reward. And the kindly old peddler and his family lived comfortably for the rest of their lives. 🐜

Theme The gatekeeper and the peddler are different. How might this difference relate to the story's theme?

Theme What advice does this folktale offer?



Listening and Speaking Practice

Tell a Story The way in which a person tells a story is as important as the events in the story. A person can make a story come to life through gestures, facial expressions, and tone of voice. Encourage volunteers to select a story from this book or choose a story from another source. Explain that each person will read aloud his or her story.

Write on the board these guidelines for selecting a story to tell:

- The story should have an opening that grabs listeners' interest.
- The story should have a simple and clear plot structure.
- The story should be short.
- The story should contain exciting events that are easy to visualize.

Students should practice telling their stories. They should choose the right tone and pacing for each character and action. Encourage the

audience to visualize the story events as they hear them.

After You Read

Respond and Think Critically

1. What is the peddler's first act of kindness toward another creature? Describe it. **[Recall]**
2. When the rich man sees the peddler at the gate, what does he say? What do the rich man's first words tell you about his personality? Explain. **[Infer]**
3. How does the story end? How do you think the peddler will act, now that his life has changed? Explain. **[Analyze]**
4. **Literary Element Theme** How does the title, "We Are All One," relate to the story's theme? Explain. **[Analyze]**
5. **Reading Strategy Interpret Plot Events** Review your chart of plot events. Which events do you think are most important to the story's theme? Explain. **[Evaluate]**
6. **BQ BIG Question** Who or what is the extraordinary individual in this story? Use details from the story to support your answer. **[Interpret]**

Vocabulary Practice

Respond to these questions.

1. Which item might be covered by **lacquer**—a shield or a dress?
2. What might be seen as a good **omen**—a star shooting across the sky or a dead flower in the grass?

Writing

Write a Blurb A blurb is a short piece of writing that praises and promotes something, such as a book or a movie. You often see a blurb on the cover of a book. What does "We Are All One" say about life? Write a blurb in which you answer this question. The story's title can help you answer the question.

TIP

Analyzing

Here are some tips to help you analyze how the story's title relates to its theme. Think about what the author shows you through the events, characters, and dialogue in the story.

- Think about when the title phrase is stated in the story.
- What do the characters do after saying the phrase?
- How do the characters' actions fit the theme and the phrase?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

We Are All One 143

After You Read

Assess



For additional assessment, see Assessment Resources, pp. 47–48.

Respond and Think Critically

1. He saves the ants' nest.
2. The rich man says that the peddler will be beaten if he is wasting the rich man's time. The rich man's first words make him seem impatient.
3. The peddler is rewarded for helping the rich man. Students may suggest that the peddler will not change because he is kind and money is not important to him.
4. If we act as though we are all one, then all will benefit.
5. The peddler's acts of kindness toward the ants and the centipede are the most important events. These events reveal the importance of treating every creature kindly.
6. Students may suggest that the peddler is the extraordinary individual because he treats all creatures with kindness.

Vocabulary Practice

1. A shield could have a coat of lacquer; a dress would not.
2. A star shooting across the sky might be seen as a good omen; a dead flower has negative connotations.

Writing

Students' blurbs should

- contain concise and descriptive language
- attract and hold a reader's attention
- promote the theme of the story

Progress Check

Can students comprehend vocabulary?

If...fewer than 2 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Focus

Summary

"Fireproofing the Forests" addresses the controversy of "thinning" as a measure to reduce deadly wildfires in the western United States. The author notes the advantages and risks associated with thinning. She also discusses the factors that cause wildfires and looks at a case study in which thinning was used successfully to restore one particular forest. The author concludes by stating that, after identifying the risks and advantages associated with thinning, scientists are still unclear about its ecological effects.

For summaries in languages other than English, see Unit 1 Teaching Resources, pp. 168–173.

Teach

Possible responses:

1. The title suggests the article is about forest fires. The deck suggests that the article will discuss ways of preventing or fighting forest fires.
2. The writer will describe thinning forests, the importance of cleared land, and the differences among forest types.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 7
DRP: 66
Lexile: 1230

Learning Objectives

For pages 144–149

In studying this text, you will focus on the following objective:

Reading: Determining the main idea and supporting details.

Set a Purpose for Reading

Read to find out what workers are learning about managing and preserving forests.

Preview the Article

1. What does the **title** tell you about the article's topic? The **deck**, or subtitle, is just below the title. What details does it provide?
2. Scan the **subheads**. What will the writer describe in each part of the article?

Reading Skill

Determine the Main Idea and Supporting Details

To find the main idea of the article, look for important details. Then think about the one idea that all of the details are about. As you read, take notes about important details. Review your notes to determine the article's main idea.

Fireproofing the Forests

Logging doesn't work. Neither, in the long run, does fire fighting. As fires annually threaten western forests, the debate over a radical form of tree surgery heats up.

By J. MADELEINE NASH

On the outskirts of Flagstaff, Arizona, Wally Covington drives his pickup truck through a dense forest of ponderosa pines. At last he arrives at the spot where, in 1993, he and his co-workers took chain saws to hundreds of trees no bigger than telephone poles. They carted off the trunks and branches and then purposely set controlled fires to clear away the smaller trees. As a result, today this area is a beautiful woodland, partly shaded by the overhanging branches of 300-year-old trees. In the spaces between the trees, where the sun reaches, grasses and wildflowers thrive.

This is the way the ponderosa pine forests of the American Southwest used to look, says Covington, director of the Ecological Restoration Institute at Northern Arizona University. And it is the way they could look again if they were thinned, or the small trees were cut down to make room for the larger trees.

144 UNIT 1 Whom Can You Count On?

Reading Practice

Pro-and-Con Chart Remind students that a debate pits one set of facts and opinions against opposing facts and opinions. The debate in the selection is about thinning fire-prone forests.

To follow the debate, ask students to fill in a two-column chart, with one column labeled

"Arguments for" (protect homes, communities, and people; restore healthy forests) and the other "Arguments against" (encourages logging; unknown effects on environment). When students have completed their charts, ask them which arguments they find more compelling.

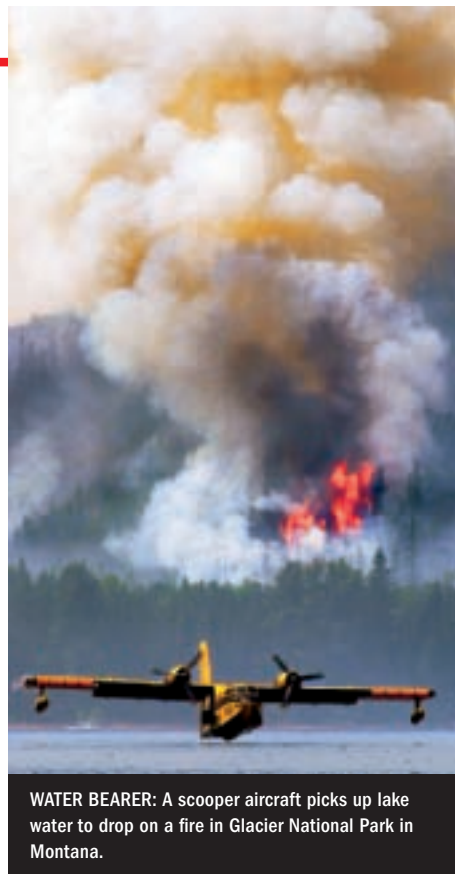
Teach

Writer's Technique

Journalists who write about problems or advances in science and technology must understand not only the events that they are covering but also relevant background information and history. Then, they must use main ideas and details to provide this information for their readers. Ask students to list topics that J. Madeleine Nash may have researched for this article. (*Possible responses: forest ecology or conservation*)

View the Photograph

Students may say that firefighters use many tools, including airplanes. **Ask:** **Why do you think firefighters use airplanes to put out fires?** (*Possible response: Airplanes can carry a great deal of water and drop it on the fire.*) **Ask:** **What advantage does using an airplane provide?** (*Possible response: Firefighters can drop water on a fire from a relatively safe distance, and that means less risk of injury.*)



AP Wide World

WATER BEARER: A scooper aircraft picks up lake water to drop on a fire in Glacier National Park in Montana.

View the Photograph Think about all the people and equipment needed to fight forest fires. How does this photo change the way you understand the jobs of firefighters?

But time is running out, he fears, because for more than a century these forests have not been managed correctly, and as a result, they—along with the communities around their edges—are threatened by uncontrollable fires.

Every year, it seems, the threat posed by fire looms larger. Some of the most intense wildfires in U.S. history have taken place in the last couple of

decades. These uncontrollable fires have burned millions of acres of forests, killed numerous civilians¹ and firefighters, and burned thousands of homes.

So it is no surprise that these fires are fueling an intense debate. Should the U.S. Forest Service, to protect communities and restore healthy forests, approve tree thinning on a huge scale? If it does, what size trees ought to be thinned and in what sorts of forests? And if it does not, what are the options?

Some environmental groups fear that thinning might encourage logging, or the cutting down of large trees. They have taken the position that cutting down small trees is all right only in parts of the forests near areas where people live. Covington and others, however, believe that thinning, if done responsibly, is perhaps our last chance to restore health to many of our forests. But even Covington says that the science that supports thinning is still developing.

The Case for Thinning

For centuries fires have swept through the ponderosa pine forests of Arizona and New Mexico on average once or twice a decade, killing young trees but not larger trees. Scientists know this because these fires have left a series of healed-over burn scars in the trees'

¹ Here, **civilians** refers to anyone who is not a firefighter.

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Intermediate The word *overgraze* has two parts: *over* and *graze*. The word *graze* means "to eat grasses and other plants." The word *over* means "above, or too much." Ask students to define *overgraze*. (*eat too much so that there is little vegetation left*) Then, have student pairs use this knowledge to define these words: *overdue*, *overprice*, and *overact*.

Approaching Level

DIFFERENTIATED INSTRUCTION

PARTNERS Emerging To build **reading fluency**, have students take turns reading paragraphs aloud to partners. At the end of each paragraph, tell students to identify and discuss context clues such as synonyms, antonyms, examples, or restatements to determine the meanings of unfamiliar words or phrases.

Advanced Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP Make Tree Diagrams Have groups use a variety of sources to learn more about tree dating and how the differences in the width of tree rings reveal information about ancient climates. Have students record their findings on tree diagrams. For example, students may write the words *Tree Dating* on the trunk of their diagram and write important information that they learned on various branches.

Teach

Reading Strategy

1

Preview Ask: What information do you expect to find in the section following the heading “The Case for Thinning”? (Possible response: The author will present evidence in favor of thinning.) **ADVANCED Ask:** What is the author’s position on thinning? **How do you know?** (Possible response: The author is probably in favor of thinning because she does not give equal information for and against thinning.)

Reading Skill

2

Determine the Main Idea and Supporting Details Ask: Which details support the argument in favor of thinning? (Possible response: Thinning may save forests, lives, and homes.) **Ask:** Which details do not support the argument in favor of thinning? (Possible response: Some environmental groups fear that thinning might encourage logging, and they worry about unknown environmental effects.)

For additional reading skill or strategy practice, see Unit 1 Teaching Resources, p. 174.

tissue beneath the bark. By dating the scars left in tree rings, Tom Swetnam of the University of Arizona and his co-workers reconstructed a fire history of southwestern forests that extends back to the 14th century. And the most striking discovery they made is that beginning in the late 1800s, there was a marked drop-off in the number of fires.

1

2

Why did the number of fires decrease at that time? Why do we have so many uncontrollable fires today? First, sheep, cattle, and other livestock were allowed to overgraze the grasses and other plants in the forests. Without these plants, ground fires were not able to spread and to burn litter, release nutrients,² and thin out saplings.³ Then came decades of logging of large trees along with improved ways to fight fires. The makeup of the forest changed so that hundreds of small trees now crowd into acre-size plots,⁴ where only a few dozen large trees used to thrive. The result is that millions of acres of southwestern forestland are packed

² **Nutrients** are substances that plants and animals get from food to stay alive and healthy.

³ **Saplings** are very young trees.

⁴ Small pieces of land are called **plots**.



RING COUNTER: Tom Swetnam's pine has fire scars dating from 1583.

William F. Campbell/Getty Images

with enough wood to fuel wildfires of unequaled fury and destruction.

The situation has reached the point at which some experts are convinced that even controlled fires pose serious dangers to large, mature trees. More than 25 years ago, in fact, Covington and two Forest Service researchers experimented with the use of controlled fires in Coconino National Forest in Arizona, but they did not get the results they expected. The clumps of young trees the scientists hoped to kill survived, and the old-growth trees they hoped to save died.

Why? In the absence of fire for so long, too much fuel, in the form of dropped needles and branches, had collected at the bases of the largest trees. Yet not enough time had gone by to allow a similar buildup of fuel

146 UNIT 1 Whom Can You Count On?

Reading Practice

View the Photograph

Say: Tom Swetnam has put numbers and labels on the pine tree section in the photo. What do you think these labels and numbers indicate? (Possible response: Swetnam may have labeled the fire scars. He may also have marked the tree rings with dates to show the tree’s age in a particular year.)



Identify Facts Write this statement on the board:

“The area now supports some 60 trees an acre, and as individual trees, they seem far healthier than before.”

Tell students to find this statement in the text. Ask students to copy the statement on a separate sheet of paper and to write three facts

from the text to support it. Ask each of three volunteers to write one of the facts from the paragraph on the board.

beneath the smaller trees. As a consequence,⁵ flames traveled quickly through the clumps of young trees but burned slowly for long periods of time at the feet of the giant trees, killing them.

For Covington the unexpected loss of so many old-growth trees was a wake-up call. Before setting fire loose in the pine forests of the Southwest again, he concluded that the forest had to be restored to its original structure. To learn what these forests looked like before human interference, Covington and his team studied old photos and read historic texts. They also looked at records kept by early foresters. In 1909 foresters had set up a series of experimental plots across the Southwest. Among these was an unlogged, eight-acre plot in Coconino National Forest⁶ that was set aside as a long-term control. Covington made 1876 the reference year for this plot—it was the last year a fire had occurred there—and then reconstructed the way the forest had looked at the time. The difference between then and now, he found, was dramatic. In 1876 the plot supported just more than 20 trees an acre, compared with 1,250 some 120 years later!

This was the plot that Covington’s team experimentally thinned in 1993 and 1994, taking care to preserve all

old-growth trees. The area now supports some 60 trees an acre, and as individual trees, they seem far healthier than before. For one thing, the outer coating of their needles has increased in toughness, which helps discourage plant-eating insects. For another, they are producing more resin,⁷ which provides protection against damaging insects such as bark beetles. Best of all, thinning is no longer needed, as slow-burning controlled fires can now safely do the job.

The Value of Open Space

Many variables determine how a wildfire behaves, but among the most important are wind speed, topography,⁸ air temperature, humidity,⁹ and the amount of fuel. Forests with patches of open space have less fuel. But these types of forests have all but disappeared. At one time, the open spaces helped lessen the danger of horrific blazes. Today vast areas of forest have no open spaces but instead are packed with unburned kindling.¹⁰

Restoring these patches of open space is critical.¹¹ Unfortunately, there is no easy way to do this because the amount

⁷ **Resin** is sap, or the sticky liquid made inside trees and other plants.

⁸ **Topography** refers to land features such as hills, valleys, and streams.

⁹ **Humidity** is a measurement of the moisture in the air.

¹⁰ **Kindling** refers to old, dry, fallen leaves, sticks, and branches that start on fire easily.

¹¹ Here, **critical** means “extremely important.”

⁵ **As a consequence** means “as a result.”

⁶ **Coconino National Forest** is near Flagstaff, Arizona.

Teach

Reading Skill

3

Determine the Main Idea and Supporting Details **Ask:** How does Covington try to solve the problem of uncontrollable fires? (Possible response: He tries to restore the forest to its original state so that he can study how nature solved the problem of tree overcrowding before humans entered the process.)

Reading Skill

4

Determine the Main Idea and Supporting Details Read aloud the topic sentence that begins “Many variables determine how a wildfire behaves” Point out that this topic sentence states the main idea of the paragraph. **Ask:** Which wildfire behavior variables does the author explain with many supporting details? (fuel, wind speed, topography, temperature, humidity)

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Help students use a graphic organizer to understand cause-and-effect relationships in the article. For example, students could write *open space* in the “Cause” column, and *safer forest fires* in the “Effect” column. Then have students read orally the sentences that show these

relationships. Ask them to use simple sentences to rewrite the text in their graphic organizers. Make sure that students understand that there may be more than one cause or more than one effect in a relationship.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Point out that the author notes that forest ecologists want to make sure that “the ponderosa pine forests survive into the future.” Help students list relevant text details to determine what a forest ecologist does. Explain that the word *ecology* means “the relationship between a living thing and its environment.”

Teach

View the Photograph

These fires, unless carefully monitored, can rage out of control.

Reading Skill

1

Determine the Main Idea and Supporting Details Ask: **What are the benefits and risks of thinning?**

(Possible response: The benefits include protecting homes and other structures. The risks are unknown dangers to ecology.)

ENGLISH LEARNERS Explain the phrase “ecological functions” by using a familiar example such as bees pollinating flowers.

To check students’ understanding of the selection, see Unit 1 Teaching Resources, pp. 175–176.



Thayer Allyson Gowdy

BACK BURNER: In Arizona, a weary firefighter walks away from a blaze he has just set.

View the Photograph Why is it important that only trained firefighters set controlled burns?

of fuel varies widely from forest to forest. To many forest ecologists, dealing with fuel loads—whether by thinning, controlled burning, or a combination of the two—is the best strategy we have for making sure that the ponderosa pine forests survive into the future. And the good news, says Mark Finney, a researcher with the Forest Service’s Fire Sciences Laboratory in Missoula, Montana, is that it probably won’t be

necessary to thin or control-burn every acre of forest at risk.

Most fuel-reduction measures have had fairly narrow goals, such as protecting valuable stands of trees. The logical¹² next step, as Finney sees it, is to use these measures across hundreds of thousands of acres. It is already clear, he notes, that controlled burns have the power to lessen the likelihood of large, destructive fires.

¹² Something clear and reasonable is **logical**.

148 UNIT 1 Whom Can You Count On?

Writing Practice

Write a Letter Ask students to imagine that they live near a forest in California. Have students write letters to the editor of a local newspaper. Tell students to explain that they live near a forest and are concerned about the damaging effects of forest fires. Have students describe what they know about tree thinning

and how it may help limit the damage caused by fires. Tell students to explain why the nearby forest should be thinned. Make sure that students state their positions in favor of thinning, support their positions with evidence, and address potential reader concerns or counterarguments.

Not All Forests Are Alike

Not all forests, however, are good candidates for thinning. Among the best examples are the lodgepole pine forests that grow at higher elevations across the mountains in the West. Lodgepole pines thrive in a cool, moist environment, which keeps fires at bay for long periods of time. So the lodgepoles grow densely together—so densely, in fact, that numerous smaller lodgepoles are shaded out and die from lack of light. These dead and dying trees, combined with lower-growing spruce and fir trees, provide a massive fuel load, which can lead to terrible blazes.

Yet attempting to thin lodgepole pine forests to prevent such fires would be foolish, say scientists, because these blazes serve important ecological functions. For instance, many lodgepole pines package their seeds in resin-sealed cones that can be opened only by intense heat. If the cones aren't opened, the seeds cannot take root and grow into saplings.

No one questions the value of thinning for fire control around homes and other structures. What is much harder to weigh is the balance of risks and benefits of thinning in terms of ecology. Great care needs to be taken so that thinning does not hurt the very forests it is supposed to heal.

Respond and Think Critically

1. Write a brief summary of this article before you answer the questions that follow. State the main ideas in your own words. How have the southwestern forests changed in the last 100 years? **[Summarize]**
2. Why do some people want to thin the forests? How would this affect tree growth in lodgepole pine forests? **[Draw Conclusions]**
3. For the last 100 years, foresters' policy has been to prevent forest fires. Do you think that this policy has helped or hurt the forests? Explain your response. **[Evaluate]**
4. **Text-to-Self** Would you rather live near a forest that has been thinned or near a forest whose trees have not been cut? Why? **[Connect]**
5. **Reading Skill Determine Main Idea and Supporting Details** Use the details you took notes about to determine the main idea of the article. What one idea are the details about? Explain.
6. **BQ BIG Question** In what ways are those who are studying forest management extraordinary? Why is their work important to us? Support your answer with details from the article.

Fireproofing the Forests 149

Advanced Learners

DIFFERENTIATED INSTRUCTION



Environmental Report Cards Ask students to think about the ways in which natural resources in their city or town are managed. In small groups, students can conduct research to prepare environmental report cards for their area. Remind students

that research may include telephone or in-person interviews. Help students develop grading categories that include the conservation of natural resources, recycling, and so on. Have students explain the reasoning behind each grade they assign.

Assess

Respond and Think Critically

Possible answers:

1. Summaries should include all main ideas and important supporting details. One hundred years ago, the southwestern forests were not overcrowded or mismanaged.
2. Some people want to thin the forests to protect forests, people, and property from uncontrollable wildfires. However, thinning is not a good idea for the lodgepole pine forests because the cones of these trees need extreme heat to release their seeds.
3. By preventing forest fires, foresters have created a problem by increasing the fuel load in forests. Consequently, when fires do start, they are difficult to control. On the other hand, a lack of forest fires keeps people and homes out of harm's way.
4. Students are likely to say that they would rather live near a forest that has been thinned so that their homes are safe.
5. Many forests should be thinned in an effort to protect forests, people, and property.
6. Those who study forest management are extraordinary because they work to balance the interests of competing forces such as the trees themselves, home and property owners, firefighters, and ecologic systems. Their work protects forests, people, property, and the environment.

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher

Daily Language Practice
Transparency 27

Or ask: **What can people do to cheer themselves up?** Explain that people often turn to enjoyable activities.

For summaries, see Unit 1 Teaching Resources, pp. 178–183.

Literary Element

Theme Tell students that a writer's thoughts about a subject help reveal the theme. **Ask:** **What themes might you find in a poem about loneliness?** (Possible answers: *Good friends can help us feel better when we're lonely, or our loneliness goes away when we do something we enjoy.*)

For additional literary element practice, see Unit 1 Teaching Resources, p. 184.

Reading Skill

Compare and Contrast Possible details from "The Rider": the speaker admires a self-reliant skater and says that outrunning loneliness is a victory. Possible details from "I'll Walk the Tightrope": the speaker would fall if he or she looked at others and must walk without props. Students may suggest that the theme of "The Rider" is to rely on oneself to overcome loneliness; that the theme of "I'll Walk the Tightrope" is that one must rely on oneself to face challenges; and that the theme in both poems is perseverance.

Comparing Literature

The Rider and I'll Walk the Tightrope

BQ BIG Question

As you read these poems, think about how the speakers in the poems find strength to face life's challenges.

Literary Element Theme

You've learned that a **theme** is the message of a literary work, usually expressed as a general statement. Some works have a **stated theme**, which is expressed directly. Other works have an **implied theme**, which is revealed gradually through elements such as plot, character, setting, point of view, and symbol. As you read each poem, look for details that reveal the theme.

Reading Skill Compare and Contrast

You may not realize it, but you compare and contrast every day. When you compare, you look for similarities. When you contrast, you examine the differences. For example, you might compare and contrast two movies that you want to see. Both movies may star your favorite actor, but one movie may be scary and the other may be funny. When you think about the similarities and differences between the movies, you are comparing and contrasting them.

Comparing and contrasting the themes of two poems can help you to better understand them. On the following pages, you'll compare and contrast the themes of "The Rider" and "I'll Walk the Tightrope." As you read, look for details that give you clues about each poem's theme. Use a chart like the one below to record details from each poem. Then write down the themes.

	Details from the Poem	Theme of the Poem
"The Rider"		
"I'll Walk the Tightrope"		

Learning Objectives

For pages 150–153

In studying these texts, you will focus on the following objectives:

Literary Study: Analyzing theme.

Reading: Comparing theme.

Meet the Authors



Naomi Shihab Nye

Naomi Shihab Nye was born in 1952.

Margaret Danner

Margaret Danner was born in 1915.

Literature Online

Author Search For more about Naomi Shihab Nye and Margaret Danner, go to glencoe.com and enter QuickPass code GL29763u1.

150 UNIT 1 Whom Can You Count On?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. Stage a short race between a student and yourself. Point out that the winner is the *champion* of the race. Have the winner demonstrate *victory* by throwing his or her arms into the air. Have a student ask you a question that you cannot answer. Use facial expressions to show that you are *perplexed*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Organize students into small groups. Have groups create brief skits or pantomimes showing the meaning of the words *champion*, *victory*, *translated*, and *perplexed*. Have groups perform their skits or pantomimes for the class.

Teach

Comparing Literature

1

The speaker faces the challenge of overcoming feelings of loneliness.

APPROACHING Discuss with students having difficulty that the speaker does not directly explain loneliness. The speaker merely identifies with the rollerskater, sharing his feelings.

Language History

Etymology The word *loneliness* comes from the base word *alone*. *Alone*, in turn, is based on the phrase “all one,” which meant “quite without a companion.” The emphasis of *alone* and *loneliness* was on the idea of solitude and oneness.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 73–80
- Interactive Read and Write for English Learners, pp. 73–80
- Interactive Read and Write for Approaching Level Learners, pp. 73–80

The Rider

Naomi Shihab Nye



A boy told me
if he rollerskated fast enough
his loneliness couldn't catch up to him.

the best reason I ever heard
5 for trying to be a champion.

What I wonder tonight
pedaling hard down King William Street
is if it translates to bicycles.

A victory! To leave your loneliness
10 panting behind you on some street corner
while you float free into a cloud of sudden azaleas,
luminous pink petals that have
never felt loneliness,
no matter how slowly they fell.

1

Comparing Literature

What challenge does the speaker face?

COMPARING LITERATURE 151

Advanced Learners

DIFFERENTIATED INSTRUCTION



Advanced Point out the author's use of figurative language to describe loneliness. Draw attention to the personification of loneliness in line 3, “loneliness couldn't catch up,” and the depiction of loneliness in line 10 as “panting.” Have students write a paragraph in which they respond to the author's depiction of loneliness, explaining how it helps them understand and interpret the poem's theme.

Teach

Comparing Literature

1

The tightrope stands for the speaker's life and its challenges.

Comparing Literature

2

The speaker keeps from falling by drawing on inner strength to stay balanced. The speaker treads carefully, without looking down at those who walk easier paths on the ground. The speaker focuses on his or her own goals and does whatever it takes to meet life's challenges.

View the Art

Ask: Could the painted figure be the poem's speaker? Explain by using details from the poem and the painting. (Students may say that the figure in the painting could be the speaker; the figure appears alone, thoughtful, and focused. Students may say that the figure is not the speaker because the figure does not seem perplexed with a "wrinkled forehead" as the poem indicates.)

I'll Walk the Tightrope

Margaret Danner

Fatima, 1994. Elizabeth Barakah Hodges. Acrylic, 23 x 18 in. Private Collection.



- 1 I'll walk the tightrope that's been stretched for me,
and though a wrinkled forehead, perplexed why,
will accompany me, I'll delicately
step along. For if I stop to sigh
5 at the earth-propped stride
of others, I will fall. I must balance high
2 without a parasol to tide⁷
a faltering step, without a net below,
without a balance stick to guide.

Comparing Literature What does the tightrope stand for?

Comparing Literature How does the speaker keep from falling?

⁷ A **parasol** is a small lightweight umbrella used as protection from the sun. Here, **tide** means "to aid or assist."

Literary Element Practice

SMALL GROUP **Metaphor** Point out to students that "I'll Walk the Tightrope" contains a number of metaphors, or figures of speech that compare two seemingly unlike things without using the word *like* or *as*. Tell students that authors use metaphors to motivate readers to think about objects or experiences in new ways. Arrange the class in groups and provide each group with one of the following phrases:

- "walk the tightrope"
- "earth-propped stride of others"
- "I will fall"
- "without a net below"
- "without a balance stick"

Ask each group to identify the meaning of each phrase, acting it out, if possible, to demonstrate the meaning to the rest of the class. Then have groups analyze how each

group's demonstration describes the speaker's experience. Model for students, for example, how "I will fall" is a metaphor for failure. When students have completed their analysis, have a whole-class discussion about how the metaphors work together to contribute to the poem's meaning.

Comparing Literature

BQ BIG Question

Now use the unit Big Question to compare and contrast “The Rider” and “I’ll Walk the Tightrope.” With a group of classmates, discuss questions such as,

- What motivates each speaker to face and overcome life’s challenges?
- On whom or what does each speaker rely for strength?
- In what way does each speaker deal with his or her challenges?

Support each answer with evidence from the poems.

Literary Element Theme

Use the details you listed in your chart to think about the themes of “The Rider” and “I’ll Walk the Tightrope.” With a partner, answer the following questions.

1. What are the themes of “The Rider” and “I’ll Walk the Tightrope”? How are the themes different? Discuss specific details from the poems that show these differences.
2. In what ways are the themes in both poems similar? For example, you might think about how the speakers’ actions and emotions are similar.

Write to Compare

In one or two paragraphs, explain how the speakers in “The Rider” and “I’ll Walk the Tightrope” face life’s challenges. You might focus on these ideas as you write.

- Tell what challenges the speaker faces in each poem.
- Include details about whom the speakers count on.
- Explain how the speakers feel about overcoming their challenges.
- Explain how the similarities and differences in the themes affect your appreciation of the poems. Do you prefer one poem to the other? Why?



Writing Tip

Signal Words As you write, use signal words such as *both, alike, similar, same* and *also* to show a comparison. Use *unlike, different, instead, in contrast*, and *however* to contrast items or ideas.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u1.

Comparing Literature

Assess



For additional assessment, see Assessment Resources, pp. 49–50.

BQ BIG Question

The boy on skates motivates the speaker in “The Rider.” He has found a way to overcome loneliness. The speaker is also motivated by optimism and the knowledge that overcoming loneliness will be rewarding. The speaker in “I’ll Walk the Tightrope” is motivated by inner strength. The speaker must stick to his or her goals, without comparing his or her own life to others’ lives, or else the speaker will lose balance. The speaker must continue to walk the tightrope.

Both speakers must rely only on themselves.

The speaker of “The Rider” must ride alone and keep going to overcome loneliness. Likewise, the speaker of “I’ll Walk the Tightrope” must live his or her own life without help by staying focused.

Literary Element

1. The speaker in “The Rider” admires self-reliance. The speaker in “I’ll Walk the Tightrope” wants to live life on his or her own terms. The themes of the two poems differ because “The Rider” is about relying on oneself to overcome loneliness, but “I’ll Walk the Tightrope” is about facing challenges on one’s own.

2. Both poems reflect the theme that life must be lived on one’s own, that the individual is responsible for himself or herself. Both poems deal also with overcoming challenges by looking ahead, not stopping, and not relying on others.

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Explain that the word *tightrope* is a compound word. A compound word is made when two words are joined to make a new one. Have students identify other compound words in the poems and find the meanings in a dictionary.

Write to Compare

Students’ responses should reveal the themes of the poems. Students should first tell what the speaker in each poem is doing. Then, students should include details about whom the speakers can rely on and how the speakers feel about whom they can rely on. Finally, students should explain how the similarities and differences in the themes affect their understanding of the poems.

Narrative

Focus

In this workshop students will write a fictional narrative, following the stages of the writing process. An annotated student model is included to illustrate point of view and narrator, plot, conflict, sensory details, and dialogue.

Teach

Writing Plan

List the steps in the writing process. Tell students that these main steps are broken into smaller tasks.

For Writing Workshop graphic organizer and rubric, see Unit 1 Teaching Resources, pp. 189–191.

Learning Objectives

For pages 154–159

In this workshop, you will focus on the following objective:

Writing: Writing a short story using the writing process.

Writing Plan

- Choose an appropriate narrator and point of view.
- Develop a plot that has an exposition (a beginning), rising action, a climax, falling action, and a resolution.
- Make the internal or external conflict the basis of the theme and all plot events.
- Add sensory details to describe setting and action.
- Use dialogue and description, including movement and expressions, to highlight similarities and differences among main and minor characters.

Narrative

What challenges do people face in life? How can friends and family help? In this workshop, you will write a short story that will help you think about the Unit 1 Big Question: Whom Can You Count On?

Review the writing prompt, or assignment, below. Then read the Writing Plan. It will tell you what you will do to write your story.

Writing Assignment

A narrative tells a story. A fictional narrative is a story about imaginary people and events. Write a short story in which a character faces a challenge with the help of friends or family. The audience, or those reading your story, should be your classmates and teacher.

Prewrite

What different kinds of people do you count on? Look at the stories in this unit for examples, including “Seventh Grade” by Gary Soto.

Gather Ideas

Ask yourself the following questions and write down your answers:

- What are some conflicts, or challenges, that I or people I know have faced? How did people overcome these challenges, and who helped them? Which challenge might make a good story and why?
- Who are the main characters involved in the challenge? What do the characters look like? How do they act? What do they say?
- Where does the story take place? How does the setting relate to the conflict and the characters?

Choose a Point of View

Point of view is the relationship of the narrator, or storyteller, to the story. Point of view determines what the narrator is able to see and hear and therefore tell the reader. A story with **first-person point of view** is told by one of the characters, referred to as “I.” The reader generally sees everything through that character’s eyes. In a story with a **limited third-person point of view**, the narrator reveals the thoughts of only one character and refers to that character as “he” or “she.” In a story with **omniscient point of view**, the narrator reveals the thoughts of several characters. If you choose first-person or third-person limited, you will also need to choose which character will be the focus of the story.

Workshop Resources

Print Materials

- Unit 1 Teaching Resources
- Writing Resources Book
- Writing Constructed Responses Booklet
- Real Success in Writing Research Reports Booklet
- Grammar and Language Workbook ATE
- Grammar and Composition Teacher Guide
- Grammar and Writing Transparencies

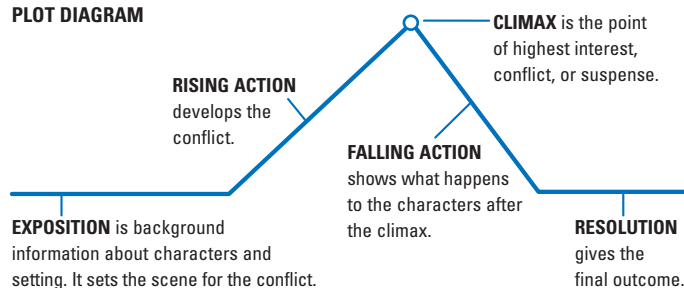
Technology

- Glencoe Online Essay Grader, glencoe.com
- Literature Online: Writing Resources, glencoe.com

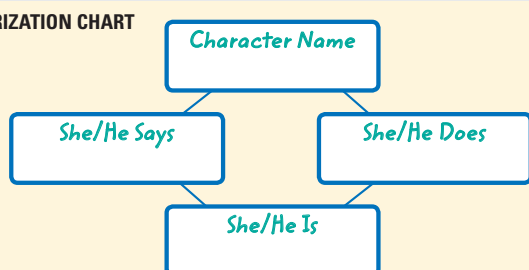
Get Organized

Use your notes to make a plot diagram and a characterization chart.

PLOT DIAGRAM



CHARACTERIZATION CHART



Draft

Use the following tips to develop your draft.

Get It On Paper

- Begin your story with interesting dialogue, a detailed setting description, or an exciting action sequence.
- Tell the events from your plot diagram in the order in which they occur. For each event, freewrite what happens to the characters.
- Don't worry about paragraphs, spelling, or punctuation right now.
- When fifteen minutes are up, read what you've written. Write down more ideas as you think of them.

Develop Your Draft

1. Use the **point of view** and **narrator** you have chosen. Use *I* or *me* for first-person; *he*, *she*, *him*, or *her* for third-person and omniscient.

Even though his mother didn't mind, Josh would still feel awful.

Literature Online

Writing and Research

For prewriting, drafting, and revising tools, go to glencoe.com and enter QuickPass code GL29763u1.

Writing Workshop

Narrative

Teach

Prewrite

Have students name characters who faced challenges in the stories in this unit and the people whom those characters counted on for help. Tell students to keep these models in mind as they plan their own stories. Also encourage students to think of problems they have faced and who helped them. Emphasize that they can draw from their experiences for story ideas even though their story will be fictional.

Prewrite

Invite volunteers to share prewriting strategies that work well for them. If students mention strategies that involve graphic organizers or other visual aids, ask them to draw examples on the board.

Writer's Technique

Planning The planning phase is the favorite part of the writing process for many writers because the story possibilities are endless. A good plan helps the writer stay focused on the story yet remain open to colorful details and plot twists as they arise.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Before students begin, review the elements of a short story: *characters* are the people in a story; the *setting* is the story's time and place and may include traditions and values; the *plot* is the story's sequence of events; it usually centers on a *conflict*, or problem, for one or more characters. Use these questions about "Amigo Brothers" to help students recall specific examples of the elements:

- Who are the main *characters*? (*Antonio and Felix*)
- What is the *setting*? (*the lower East Side of Manhattan, New York; probably sometime in the not-too-distant past*)
- What is the main *conflict*? (*Best friends Felix and Antonio must fight each other in an important boxing match.*)
- How is the conflict solved through events of the *plot*? (*The boys fight hard but fairly. At the end of the fight, they leave the ring arm in arm.*)

Narrative

Teach

Draft

Tell students to write their first draft without being too critical of their writing. Remind them that they have already done a lot of the work during the prewriting stage. Provide these drafting tips:

- Start writing and keep writing.
- Worry about punctuation, grammar, and spelling later.
- Take a break if you are unsure about what to write next.

Writing Skills

Organization Suggest that students list everything that is going to happen in their story. Tell them to review the events and cross out any that don't really matter or that don't add to the story in some way. Next have students arrange the events in the order in which they happen. Tell them to fill in any spaces to connect the events in a logical sequence. Encourage students to use these notes as they draft their stories.

TRY IT

Students may say that the cartoon suggests that organization is a process that people have to practice.

Drafting Tip

Time-Order Words Use words such as *after*, *before*, *finally*, *first*, *later*, *next*, *then*, *when*, and *while* to make the sequence of events clear.

2. Describe the events in the **plot** that lead up to and follow the **conflict**. Use words that tell readers what happened when.

Suddenly, Evan exclaimed, "I can send an e-mail to remind you!"

3. Make every event in the plot part of the **internal** or **external conflict** upon which the theme of your story is based.

He wanted to make her feel special, too, but no matter what, he always forgot.

4. Add **sensory details** to clearly describe the setting and events.

Sitting in the shade of a big tree in Josh's backyard, Sarah and Evan thought about how to help Josh.

5. Use description and dialogue to develop the **main** and **minor characters**.

"We have a big calendar in our kitchen," Sarah said, her serious face looking thoughtful.

TRY IT

Analyzing Cartoons

How is a messy room similar to a first draft? With a partner, decide what the cartoon suggests about organization.



Apply Good Writing Traits: Organization

Organization is the arrangement of events in a story. Good organization helps readers understand exactly what happens and how events are connected.

Read the sentence below from Gary Soto's story "Seventh Grade." Which words and phrases help you understand the sequence of events?

On the first day of school, Victor stood in line half an hour before he came to a wobbly card table.

As you draft your story, use words and phrases that show how events are related. After you finish, read your draft and ask yourself whether any events are missing or out of place.

Writing Practice

Partners Develop Dialogue Remind students that writers use dialogue to

- let characters reveal themselves through their words
- reveal relationships between characters
- provide more information about the setting and events in a story

Invite pairs of students to read aloud brief passages of dialogue from a story in the unit.

Discuss what the dialogue reveals about the story's characters, setting, and events. Also discuss how the author's choice of words and details makes the characters sound like real people talking to each other. Suggest that students use these examples as models as they develop their own dialogue.

Have students read aloud to a partner the dialogue they have drafted. Ask the partner to

tell what the dialogue reveals about the story's characters, setting, and events and comment on how realistic the dialogue sounds. Tell students to use this feedback to revise dialogue as needed.

Analyze a Student Model

Every year Josh forgot his mom's birthday. Even though his mother didn't mind, Josh would still feel awful.

Josh's mother never forgot his birthday and always made him feel special on it. He wanted to make her feel special, too, but no matter what, he always forgot.

He could remember the capital of every state and all the stats of his favorite basketball player. Why couldn't he also remember such an important date?

This year, on his mom's birthday, Josh decided to make a plan, and he recruited his friends to help him.

"Next year," he explained, "I want to give a party for my mom to make up for all the years I've forgotten her birthday. Help me figure out how to remember it."

Sitting in the shade of a big tree in Josh's backyard, Sarah and Evan thought about how to help Josh.

"We have a big calendar in our kitchen," Sarah said, her serious face looking thoughtful. "If I write your mom's birthday on it, I'll see it every day that month."

Josh had tried calendars before, but after he wrote his mom's birthday down, he never looked at the calendar again. He hoped Sarah would have more luck.

Suddenly, Evan exclaimed, "I can send an e-mail to remind you!"

"But how will you remember to send the e-mail?" Josh groaned, leaning back against the tree trunk.

Evan said his e-mail let him send messages on a delayed schedule. He would have a reminder e-mail sent to Josh one month before his mom's birthday.

"With a month to spare," Josh said excitedly, "I'll have time to plan the perfect party."

"Just don't forget to check your e-mail," Evan teased him.

Point of View and Narrator

Use pronouns and character names to make it clear whether your narrator is a character in the story and what the point of view is.

Plot

Include time-order words and phrases that help readers understand the sequence of events.

Conflict

Explain clearly whether the conflict is external (between the main character and an outside force) or internal (within the main character).

Sensory Details

Give specific details that help readers see, hear, smell, taste, or feel the setting and the action.

Dialogue

Have characters speak in ways that tell readers about their personalities.

Writing Workshop

Narrative

Teach

Writing Skills

Point of View Tell students that they can always change the point of view of their story later, if they wish.

Ask: *Why might you decide to change the point of view in your story from third-person to first-person? (You might change to first-person if you wanted a character to be the narrator and to have readers see the story through that character's eyes.)*

Writing Skills

Dialogue Tags To help readers follow dialogue, tell students to identify the character speaking by name and start a new paragraph when moving from one speaker to another. Also suggest that students use descriptive words to tell how a character says something. Explain that describing how a character speaks helps readers "hear" what the character says. Draw students' attention to this example in the student model: "But how will you remember to send the e-mail?" Josh groaned." Have students locate other examples.

Writing Workshop **NARRATIVE** 157

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students use one of these strategies to arrange story events:

- Write each event on an index card. Arrange the cards in the order in which the events will occur.

- Complete a graphic organizer like the one below. Add as many boxes as needed to list main story events.



English Learners

DIFFERENTIATED INSTRUCTION



Beginning Choose a brief passage of dialogue from one of the stories in the unit. Copy the passage on the board, writing it as a single paragraph without quotation marks. Work with students to rewrite the paragraph as dialogue in the correct format. Review punctuation rules and other guidelines for formatting dialogue as you proceed.

Narrative

Teach

Writer's Technique

Shelf Time After drafting a story, an author may decide to leave his or her draft alone for a period of time. This “shelf time” might last a day or two or even a week or more. After shelving the draft, the author begins the next stage in the writing process: revision.

Revise

Tell students that professional authors sometimes form critique groups. They ask their fellow authors to react to their work, just as students will ask their classmates to give them feedback and advice about their story. Urge students to listen carefully to their classmates’ feedback as readers and use their suggestions to improve their story.

Revising Tip

Word Choice Use a dictionary or a thesaurus to help you choose descriptive and precise language. Occasionally replace *said* with words such as *joked*, *exclaimed*, *replied*, or *teased*.

Revise

Now it’s time to revise your draft so that your ideas really shine. Revising is what makes good writing great, and great writing takes work!

Peer Review Trade drafts with a partner. Use the chart below to review your partner’s draft by answering the questions in the *What to do* column. Talk about your peer review after you have glanced at each other’s drafts and written answers to the questions. Next, follow the suggestions in the *How to do it* column to revise your draft.

Revising Plan

What to do	How to do it	Example
Who is the narrator and what is the point of view?	Use pronouns such as <i>I</i> and <i>me</i> for the first-person point of view and <i>he</i> , <i>she</i> , <i>him</i> , and <i>her</i> for the third-person point of view and omniscient point of view.	Every year I [^] Josh forgot my [^] his mom’s birthday.
How does the plot rise to a climax and result in a resolution?	Write about events in the order they happen. Use words such as <i>before</i> or <i>tomorrow</i> to make the sequence clear. Add any events that are missing.	[^] This year, on his mom’s birthday, Josh decided to make a plan, and he recruited his friends to help him.
Is the conflict external or internal? Is it based in the theme, and is it part of each plot event?	Include events that help explain the conflict and theme. Delete events that are unnecessary or distracting.	He wanted to make her feel special, too, but no matter what, he always forgot. Last year Sarah got Josh a new basketball for his birthday.
Which sensory details describe the setting and the action?	Choose specific and vivid words that help readers see, smell, taste, hear, and feel the setting and the action.	[^] Sitting in the shade of a big tree in Josh’s backyard, Sarah and Evan thought about how to help Josh.
Which dialogue shows the characters’ personalities?	Have your characters speak words that show their character traits and how they think and feel.	“That works,” he said. [^] With a month to spare,” Josh said excitedly, “I’ll have time to plan the perfect party.”

Writing Practice

WHOLE GROUP Use Precise Language Tell students that using vivid, precise language helps readers “experience” a story in the same way the characters might have experienced it. Have students practice this skill by rewriting the following sentences and others like them using descriptive, precise vocabulary. Use the first example as a model:

- Two robbers held up a bank. (*Two masked robbers pointed pistols at the bank teller and demanded cash.*)
- I saw a groundhog in the garden.
- There was a bad thunderstorm.
- Our day at the beach was fun.

Call on students to read aloud their revised sentences. Encourage students to apply what they learned to the revision of word choice in their stories.

Edit and Proofread

For your final draft, read your narrative one sentence at a time. The **Editing and Proofreading Checklist** inside the back cover of this book may help you spot errors. Use the proofreading symbols to mark needed changes. Then make corrections.

Grammar Focus: Punctuation of Dialogue

Punctuate dialogue correctly to tell readers which characters are speaking and what they are saying. Below are examples of problems with the punctuation of dialogue and solutions from the Workshop Model.

Problem: It's not clear when the character starts and stops speaking.

With a month to spare, Josh said excitedly, I'll have time to plan the perfect party.

Solution: Place quotation marks before and after spoken words with the end punctuation mark (or a comma) inside the quotation marks.

"With a month to spare," Josh said excitedly, "I'll have time to plan the perfect party."

Problem: The speaker tag isn't clearly separated from the spoken words.

"Just don't forget to check your e-mail, Evan teased him."

Solution 1: Put a comma (or an end mark) and quotation marks at the end of the spoken words. Then add the speaker tag and a period.

"Just don't forget to check your e-mail," Evan teased him.

Solution 2: Begin with the speaker tag followed by a comma. Then enclose the spoken words and end punctuation in quotation marks.

Evan teased him, "Just don't forget to check your e-mail."

Editing and Proofreading Tip

Quotation Marks When dialogue ends with an exclamation point or a question mark, this end mark goes inside the quotation marks and a period follows the speaker tag.

Presenting Tip

Publishing Create an anthology of all the stories written by your classmates. Type the stories into a computer and then save them onto the same disk for storage.

Literature Online

Writing and Research For editing and publishing tools, go to glencoe.com and enter QuickPass code GL29763u1.

Present

It's almost time to share your writing with others. Write your narrative neatly in print or cursive on a separate sheet of paper. If you have access to a computer, type your narrative on the computer and check spelling. Save your document to a disk, and print it out.

Writing Workshop **NARRATIVE** 159

Approaching Level

DIFFERENTIATED INSTRUCTION

Partners Emerging Some students may benefit from a more graphic approach to the peer review process. Offer these options to them:

- After a story is read aloud, sketch the main character. Ask the writer: Does this resemble the character you intended to create?
- Make a word web that describes the main character. Does the writer need to develop the character more fully?

- Create a time line of plot events. Ask students to look for anything that is missing or unclear.
- Sketch the setting of the story. Does the writer need to add more details about the setting?

Writing Workshop

Narrative

Teach

Edit and Proofread

Explain to students that it can be difficult for writers to edit and proofread their own work. Suggest that students work in pairs or small groups to help one another edit and proofread their stories.

Writing Skills

Spelling and Grammar If students have used word processing software to type their stories, suggest that they use the spelling and grammar checker included in their software. Be sure to caution students about the limitations of spelling and grammar checkers.

Ask: *How can you catch spelling and grammar errors the checker misses?* (Possible response: Read your final draft carefully several times.)

Assess

Use this checklist to assess students' stories:

- ☐ Chooses an appropriate narrator and point of view
- ☐ Develops stages of the plot: exposition, rising action, climax, falling action, resolution
- ☐ Makes the events develop a conflict that is the basis of the theme
- ☐ Includes sensory details to describe the setting and action
- ☐ Uses dialogue and description to highlight similarities and differences among characters

Speaking, Listening, and Viewing Workshop

Narrative Presentation

Focus

In this workshop students will prepare and rehearse an oral presentation of the story they wrote for the Writing Workshop or another narrative and then deliver it to an audience of their classmates. The workshop includes speaking and listening guidelines, sentence frames for audience response, and a presentation checklist.

Teach

Speaking Skills

Eye Contact Tell students that if they look down at their note cards while speaking, they may not project their voices clearly enough, and the audience may miss some words in their stories. Suggest that students read their stories to themselves several times until they can recite most of their narratives from memory.

Ask: *Why is it important to make eye contact with your audience while you're telling a story?* (Possible response: *Your story will be more interesting if your audience can see your facial expressions and sense your own interest in the story.*)

Listening Skills

Active Listening Emphasize that active listening is important even when listening for enjoyment. Remind students to shut out outside noise and focus their complete attention on the storyteller. Encourage them to show their appreciation of the story by smiling, laughing, nodding, and applauding at appropriate points.

Learning Objectives

For page 160

In this workshop, you will focus on the following objectives:

Listening and Speaking:
Delivering a narrative presentation.

Listening to and evaluating a presentation.

Presentation Checklist

Answer the following questions to evaluate your presentation.

- ☐ Did you speak clearly and precisely and in styles that fit the characters?
- ☐ Did you change the pace of your speaking to fit the story's action?
- ☐ Did you vary the tone or volume of your voice to add interest to the story?
- ☐ Did you make eye contact with your audience?

Literature Online

Speaking, Listening, and Viewing For project ideas, templates, and presentation tips, go to glencoe.com and enter QuickPass code GL29763u1.

Speaking, Listening, and Viewing Workshop

Narrative Presentation

Activity

Connect to Your Writing Deliver an oral presentation of a narrative to your classmates. You might want to adapt the narrative you wrote for the Writing Workshop on pages 154–159. Remember that you focused on the Unit 1 Big Question: Whom Can You Count On?

Plan Your Presentation

Reread your story and highlight the sections you want to include in your presentation. Like your written narrative, your narrative presentation should have a plot with a beginning, a middle, and an end and should describe a specific setting. Be sure to include dialogue and descriptive details.

Rehearse Your Presentation

Practice your presentation several times. Try rehearsing in front of a mirror so that you can watch your movements and facial expressions. You may use note cards to remind you of the story's important events, but practice your narrative often enough that you won't lose eye contact with your audience.

Deliver Your Presentation

- Speak clearly and precisely.
- Adjust your speaking style to fit individual characters.
- Change the pace of your speaking to emphasize important moments throughout your story.
- Change the tone or volume of your voice to communicate emotions or build suspense.

Listening to Appreciate

As you listen, take notes on what you like about the story's delivery. Use these sentence frames to share your appreciation with the teller.

- I like the gesture/voice that you use for the character _____ because _____.
- The general mood or atmosphere of the story is _____. You cleverly create this mood by _____.
- I think the story's theme is _____. The story reminds me _____.

160 UNIT 1 Whom Can You Count On?

Listening and Speaking Practice



Using Body Language Tell students that good storytellers use their bodies as well as their voices. Have students practice telling their story in front of a partner, using gestures and movements to enhance the story. For example, students might step back suddenly to show surprise, cower to show fear, or pace around the room to show nervousness. Encourage students also to use

facial expressions, gestures, and movement—in addition to the speaking techniques of intonation, volume, and tempo—to differentiate among characters in their story. The listening partner should make notes about the speaker's gestures and expressions and offer feedback. Students should then trade roles.

For Speaking, Listening, and Viewing rubric, see Unit 1 Teaching Resources, pp. 192–194.

Unit Challenge

Answer the Big Question

In Unit 1, you explored the Big Question through reading, writing, speaking, and listening. Now it's time for you to answer the Big Question by completing one of the Unit Challenges below.

WHOM Can You Count On?

Use the notes you took in your Unit 1 **Foldable** to complete your Unit Challenge.

Before you present your Unit Challenge, be sure to follow the steps below. Use this first plan if you choose to create a chart of obstacles you may face in the future and the people you can count on for help.

On Your Own Activity: Create a Chart

- Draw a chart. In the first column, list examples of obstacles you may face as you work toward your goals.
- In the second column, list ways to overcome the obstacles.
- In the third column, write down the names of people you can count on to help you.
- Keep this chart and add to it as you work toward your goals.

Use this second plan if you choose to write a handbook called "People You Can Count On." In the handbook, list and discuss people who can help teens overcome obstacles.

Group Activity: Write a Handbook

- List people in your community whom you can count on.
- Think about which people can help with which problems.
- Decide on headings for the handbook and divide the writing assignments among the members of your group.
- Share advice about possible changes to each other's work.
- Present your handbook to the class or send it to the school newspaper.

Learning Objectives

For page 161

On this page, you will focus on the following objectives:

Writing:
Creating a graphic organizer.

Writing a handbook.

Listening and Speaking:
Presenting a handbook.

Unit Challenge

Focus

Bellringer Options

Daily Language Practice Transparency 30

Or have students discuss which character from the unit is the most dependable and why. Prompt students to ask which character they would turn to if they really needed help. Have students support their choices.

Teach

On Your Own Activity: Create a Chart

If students have trouble thinking of obstacles that they face as they work toward their goals, suggest that they work in pairs and anticipate each other's problems.

Group Activity: Write a Handbook

Suggest that students begin by consulting a local government Web site or local government pages in the telephone book. They can also brainstorm a list of people in their homes, neighborhoods, and schools. Make sure that each group begins writing assignments midway through the class period so that there will be time to write the handbook.

Assess

Encourage students to study their charts and handbooks and write what they have learned about whom they can really depend on. Review their charts and handbooks. Make sure students have included details about obstacles, possible solutions, and the people who can help them.

UNIT CHALLENGE 161

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Explain that *obstacle* is another word for *problem*, and *overcome* in this activity means "solve." Tell students that they need to list the problems that prevent them from reaching goals and then list ways to solve those problems. Have students practice by listing problems that they may have when taking a test and brainstorming ways to solve those problems.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Who Counts on You? In this unit, students have considered whom they can count on. Now tell students to think about the people who depend on them. Who might have a problem that they could help solve? What skills and talents can they offer to someone who needs to solve a problem? Tell students to create a "résumé" of their skills and talents, showing how they are someone others can depend on.

Focus

The works of fiction and nonfiction recommended on these pages tell the stories of people who have found others they could depend on. The books are intended to offer insights that will help students decide whom they can depend on in various situations in their own lives. The selected works are also intended to foster a love of reading.

Teach

Literary History

Mark Twain Mark Twain's own experiences growing up in the Mississippi port town of Hannibal, Missouri, provided much material for his novels *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. Twain attributed his lively sense of humor to his mother, on whom he depended heavily as a sickly child for the first ten years of his life.

Independent Reading

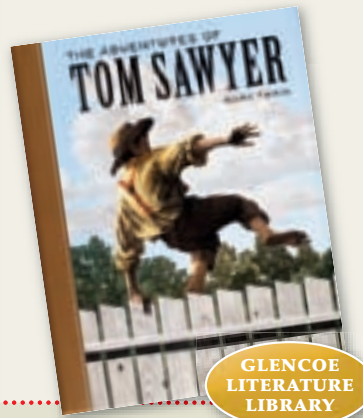
Fiction

To read more about the Big Question, choose one of these books from your school or local library.

The Adventures of Tom Sawyer

by Mark Twain

The Adventures of Tom Sawyer follows young Tom Sawyer and his friends through a series of mishaps, pranks, and narrow escapes, along the way revealing the humorous side of life. Set in the 1840s along the Mississippi River in Missouri, the book gives a view of pre-Civil War America and tells a timeless story of friendship and growing up.



GLNCOE
LITERATURE
LIBRARY

The Chosen

by Chaim Potok

The story of two young Jewish men living in Brooklyn in the 1940s, *The Chosen* follows their lives and their relationships with their fathers and with each other. Despite their different backgrounds, the men form an enduring friendship and face tough issues of the times together.

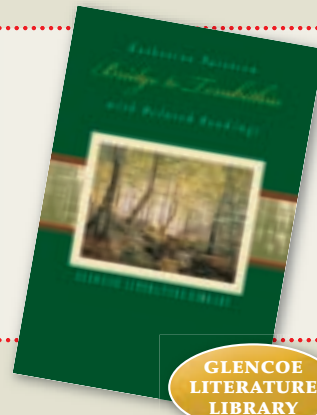


GLNCOE
LITERATURE
LIBRARY

Bridge to Terabithia

by Katherine Paterson

Two young classmates, Jess and Leslie, form a strong friendship as together they create an imaginary kingdom beyond a nearby creek. The events that follow forever change Jess's life.

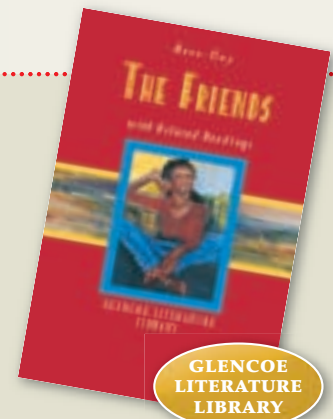


GLNCOE
LITERATURE
LIBRARY

The Friends

by Rosa Guy

This coming-of-age novel deals with the relationship between two unlikely friends, Phyllisia Cathy and Edith Jackson. The novel details the bond the two girls forge as they deal with the pressures of family and friends.



GLNCOE
LITERATURE
LIBRARY

162 UNIT 1 Whom Can You Count On?

Reading Practice

Preview and Predict Have students preview the titles, covers, and summaries of the books suggested on these pages. Then select books and call on students to explain how each book might help them decide whom they can really count on. Also ask students to identify a work

of fiction and a work of nonfiction on these pages that interest them, and explain why. Emphasize the idea of reading for pleasure. Tell students that if they start reading and find they are not enjoying the book they selected, they should set it aside and choose another.

Nonfiction

Anne Frank Remembered

by Miep Gies and Alison Leslie Gold

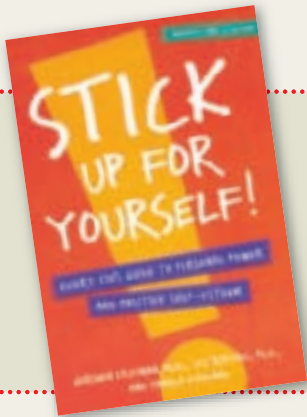
This memoir tells the story of Miep Gies, the woman who helped Anne Frank and her family hide from the Nazi forces in Amsterdam during World War II. The story shows the courage that Gies had despite great personal danger.



Stick Up for Yourself: Every Kid's Guide to Personal Power and Positive Self-Esteem

by Gershen Kaufman, Lev Raphael, and Pamela Espeland

This is a self-help guide to positive thinking, high self-esteem, and personal power. Read to learn how other kids handle life. The writing exercises in the book offer ways to connect to the text.



Harriet Tubman: Conductor on the Underground Railroad

by Ann Petry

This biography tells the exciting story of a woman who helped hundreds of enslaved people escape to freedom.



Write a Review

Write a review for your classmates of the book you read. Evaluate the author's craft as you explain what you found interesting, unusual, exciting, or even disappointing in the book. Explain why you would or would not recommend the book. Include specific examples and descriptive details to support your ideas.

INDEPENDENT READING 163

Teach

Political History

Nazi Occupation of the

Netherlands World War II broke out in Europe in 1939. The Germans invaded the Netherlands the following year. Some Dutch Jews were able to go into hiding. The majority, however, were deported to concentration camps.

Glencoe Literature Library

This collection of hardcover books includes full-length novels, novellas, plays, and works of nonfiction, accompanied by several related readings from a broad range of genres.

For access to all study guides for the Glencoe Literature Library, use the Literature Library Teacher Resources CD-ROM.

To customize reading lists from a database of more than 30,000 titles, use BookLink K-12 CD-ROM.

Write a Review

Students' book reviews should:

- analyze key literary elements
- provide details and examples to support opinions

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Have students form a group to read one of the recommended books and prepare and present an oral review. Have students read the book together and meet regularly to discuss it. After reading, have students brainstorm comments on the book and formulate a group opinion of it. Then tell students to combine their thoughts in a well-organized oral review that tells what the book is about and why they liked or didn't

like it. Remind students to provide specific details or examples from the book to support their opinions.



Emerging Create a customized reading list for students focused on the Big Question. Recommend these books, for example:

Grade 4:

Yellow Bird and Me by Joyce Hansen
Beauty by Bill Wallace

Grade 5:

Silver by Norma Fox Mazer
Crazy Weekend by Gary Soto
Group students according to reading ability and have them read the book as a group. Ask students to share how the book made them consider whom they can depend on.

Assessment

Test-Taking Tip

Explain to students that this Assessment is intended to reinforce general test-taking strategies as well as test the skills and vocabulary covered in Unit 1. Students will first be asked to read a fiction selection and answer comprehension, context-clue, and inference questions. Then they will be asked to answer questions about writing strategies and write an essay.

Students should preview a test by noting the length and types of reading passages, the type and number of questions, and the total length of the test. Previewing a test can help them read with purpose and complete the test in the time allowed.



For more end-of-unit assessment, see Assessment Resources, pp. 163–164.



To customize assessments online, go to Progress Reporter Online Assessment.



To customize assessments using software, use ExamView Assessment Suite CD-ROM.

Assessment

Reading

Read the passage and answer the questions. Write your answers on a separate sheet of paper.

from “The Old Demon” by Pearl S. Buck

Old Mrs Wang knew, of course, that there was a war. Everybody had known for a long time that there was war going on and that Japanese were killing Chinese. But still it was not real and no more than hearsay since none of the Wangs had been killed. The Village of Three Mile Wangs on the flat banks of the Yellow River, which was old Mrs. Wang’s clan village, had never seen a Japanese. This was how they came to be talking about Japanese at all.

It was evening and early summer, and after her supper Mrs. Wang had climbed the dike steps, as she did every day, to see how high the river had risen. She was much more afraid of the river than of the Japanese. She knew what the river would do. And one by one the villagers had followed her up the dike, and now they stood staring down at the malicious yellow water, curling along like a lot of snakes, and biting at the high dike banks.

“I never saw it as high as this so early,” Mrs. Wang said. She sat down on a bamboo stool that her grandson, Little Pig, had brought for her, and spat into the water.

“It’s worse than the Japanese, this old devil of a river,” Little Pig said recklessly.

“Fool!” Mrs. Wang said quickly. “The river god will hear you. Talk about something else.”

So they had gone on talking about the Japanese. . . . How, for instance, asked Wang, the baker, who was old Mrs. Wang’s nephew twice removed, would they know the Japanese when they saw them?

Mrs. Wang at this point said positively, “You’ll know them. I once saw a foreigner. He was taller than the eaves of my house and he had mud-colored hair and eyes the color of a fish’s eyes. Anyone who does not look like us—that is a Japanese.”

Then Little Pig spoke up in his disconcerting way. “You can’t see them, Grandmother. They hide up in the sky in airplanes.”

Mrs. Wang did not answer immediately. Once she would have said positively, "I shall not believe in an airplane until I see it." But so many things had been true which she had not believed—the Empress, for instance, whom she had not believed dead, was dead. The Republic, again, she had not believed in because she did not know what it was. She still did not know, but they had said for a long time there had been one. So now she merely stared quietly about the dike where they all sat around her. It was very pleasant and cool, and she felt nothing mattered if the river did not rise to flood.

"I don't believe in the Japanese," she said flatly.

They laughed at her a little, but no one spoke. Someone lit her pipe—it was Little Pig's wife, who was her favorite, and she smoked it.

"Sing, Little Pig!" someone called.

So Little Pig began to sing an old song in a high quavering voice, and old Mrs. Wang listened and forgot the Japanese. The evening was beautiful, the sky so clear and still that the willows overhanging the dike were reflected even in the muddy water. Everything was at peace. The thirty-odd houses which made up the village straggled along beneath them. Nothing could break this peace. After all, the Japanese were only human beings.

- | | |
|---|--|
| <p>1. Who is the narrator of the story?</p> <ul style="list-style-type: none">A. Little PigB. Mrs. WangC. Wang, the bakerD. someone outside the story <p>2. Which phrase best summarizes Mrs. Wang's role in the village?</p> <ul style="list-style-type: none">A. foolB. magic womanC. respected elderD. feared community leader <p>3. The passage printed here, which is the very beginning of the story, includes the</p> <ul style="list-style-type: none">A. exposition.B. rising action.C. falling action.D. resolution. | <p>4. The story's physical and historical setting together create a sense of</p> <ul style="list-style-type: none">A. romance.B. threat.C. mystery.D. adventure. <p>5. In which sentence does the author develop the personality of Mrs. Wang by direct characterization?</p> <ul style="list-style-type: none">A. "I once saw a foreigner."B. They laughed at her a little, but no one spoke.C. She was much more afraid of the river than of the Japanese.D. "I don't believe in the Japanese," she said flatly. |
|---|--|

ASSESSMENT 165

Assessment

Test-Taking Tips

Tell students that even though the test directions begin with "Read the passage," it is often a better idea to begin by reading the questions students will have to answer. It isn't necessary to read the answer choices—but by reading the questions, they will be able to focus on finding the answers as they read.

Suggest that students note important information as they read. Point out that in a real test situation, students can feel free to underline important ideas and make notes in margins.

Reading

from **"The Old Demon"**

by Pearl S. Buck

1. D is the correct answer. The narrator reveals Mrs. Wang's thoughts and feelings but not through a first-person point of view; therefore, the point of view must be third-person—someone outside the story.
2. C is the correct answer. Others do things for Mrs. Wang, ask her advice, and avoid disagreeing or arguing with her over her odd comments about the Japanese and airplanes. They treat her respectfully.
3. A is the correct answer. The characters and setting are introduced, which are parts of the exposition of a story.

4. B is the correct answer. The characters are threatened both by a possible flood of the river near which they live and by a war between China and Japan.

5. C is the correct answer. This is the only sentence in which the author directly tells the reader something about Mrs. Wang.

Assessment

Test-Taking Tips

Remind students that they should use an unfamiliar word's context, or the words that surround it, to help them decode its meaning. For example, in the second paragraph, the water is compared to snakes biting. Since snakes biting is usually a bad or negative event, this is a clue that *malicious* is probably a negative word.

Explain to students that to summarize something, they need to add all the details together and come up with a decision based on this information. To find out how Mrs. Wang is perceived, they need to study details about her.

Reading

6. A is the correct answer. The context clues ("like a lot of snakes" and "biting") suggest a fearsome quality.
7. B is the correct answer. The author says that Mrs. Wang thinks differently since learning of the Empress's death.
8. B is the correct answer. The Japanese, a relatively new and unknown threat, could invade or bomb the village; the river could flood the village, as it has in the past.
9. A is the correct answer. The sentence describes a scene in words that appeal to the senses of sight and touch.
6. Read this excerpt from the passage.
- ... now they stood staring down at the malicious yellow waters, curling along like a lot of snakes, and biting at the high dike banks.
- What word might the author have used in place of malicious?
- A. hateful
B. choppy
C. polluted
D. fascinating
7. Mrs. Wang became less confident of her opinions as a result of
- A. meeting a foreigner.
B. learning that the Empress was dead.
C. climbing up the dike for the first time.
D. seeing how high the river waters had risen.
8. What is one way in which the river and the Japanese are alike?
- A. Both are familiar to the villagers.
B. Both represent a danger to the village.
C. Both are linked to ancient traditions.
D. Both can either benefit or harm the village.
9. Read this sentence from the story.
- The evening was beautiful, the sky so clear and still that the willows overhanging the dike were reflected even in the muddy water.
- This sentence represents an example of
- A. imagery.
B. falling action.
C. implied theme.
D. internal conflict.
10. Which remark might Little Pig make to his wife when his grandmother could not hear him?
- A. "One day I'm going to tell her exactly what I think of her."
B. "She thinks she knows everything; in fact, she knows nothing."
C. "She's got some strange ideas, but she's seen a lot of life."
D. "It's amazing how she's right about nearly everything."
11. What does Mrs. Wang fear most?
- A. war
B. a flood
C. airplanes
D. the Japanese

10. C is the correct answer. Little Pig's attempt to explain the Japanese prompts odd remarks from his grandmother, but he treats her respectfully and refuses to argue with her.

11. B is the correct answer. Mrs. Wang knows that the river is real, has flooded in the past, and will flood again; she has only heard about the war and has never seen airplanes or the Japanese, so it's harder for her to accept them as actual threats.

Vocabulary Skills

On a separate sheet of paper, write the numbers 1–14. Next to each number, write the letter of the word or phrase that means about the same as the underlined word.

1. a valiant effort
A. heroic C. unsuccessful
B. last-minute D. meaningless
2. a devastating fire
A. comforting C. imitation
B. life-saving D. destructive
3. undoubtedly true
A. possibly C. rarely
B. certainly D. never
4. a prosperous family
A. rich C. very old
B. farming D. highly skilled
5. to come to a standstill
A. group of trees C. complete stop
B. deep gully D. strange sight
6. trouble on the campus
A. farm C. football field
B. playground D. school grounds
7. a frightening omen
A. spirit C. creature
B. sign D. dream
8. the restless children
A. quiet C. deep
B. uneasy D. beautiful
9. evading his enemies
A. dodging C. defeating
B. fighting D. reasoning with
10. commended by her boss
A. fired C. praised
B. employed D. interviewed
11. as we cowered
A. yelled C. flinched
B. kneeled D. ran away
12. mistrusted by everyone
A. doubted C. beloved
B. praised D. believed
13. perpetual night
A. scary C. very dark
B. moonlit D. endless
14. a wary reaction
A. slow C. foolish
B. tired D. suspicious



Literature Online

Assessment For additional test practice, go to glencoe.com and enter QuickPass code GL29763u1.

ASSESSMENT 167

Assessment

Test-Taking Tips

Remind students to analyze each question and its answer choices. Sometimes a single word in a question or an answer choice may relate to a key word in the passage that gives the answer.

Tell students that they sometimes will encounter a question that seems very difficult. With such a question, students should first eliminate any answers that are clearly wrong, then guess at the remaining choices, and finally move on to the next question. Tell students that they should always answer every problem on a test, even if they're not sure of the answer.

Vocabulary Skills

1. A
2. D
3. B
4. A
5. C
6. D
7. B
8. B
9. A
10. C
11. C
12. A
13. D
14. D

Assessment

Test-Taking Tips

Encourage students to use any remaining time they have for completing a test to review their answers. Tell them to make sure that each answer is marked clearly and that all written responses are legible.

Remind students that they can establish the correct tense of a verb by looking at clue words that are near the verb or verb phrase.

Writing Strategies

1. D
2. A
3. A
4. B
5. B

Writing Strategies

The following is a rough draft of a student's report. It contains errors.
Read the passage. Then answer the questions on a separate sheet of paper.

(1) Many authors have wrote about time machines. (2) I think this is because time travel interests so many people. (3) When life seems boring or hard, many people dream of escaping to another time when they could have new experiences. (4) I am interested in how the Egyptians built the pyramids. (5) I would travel to ancient Egypt. (6) I would also want to travel far into the future to find out how people would be living 2,000 years from now. (7) I frequently try to imagine the future. (8) If I am right about it, people will have personal airplanes that they use for travel.

- | | |
|--|--|
| <ol style="list-style-type: none">1. Which word or words should replace <u>have wrote</u> in sentence 1?
A. written C. has written
B. has wrote D. have written2. What is the linking verb in sentence 3?
A. seems C. escaping
B. dream D. could have3. Which word could best be used to combine sentences 4 and 5?
A. so C. but
B. since D. because | <ol style="list-style-type: none">4. Which words should replace <u>would be living</u> in sentence 6?
A. be living
B. will live
C. will have lived
D. would have lived5. Which verb in sentence 8 is a helping verb?
A. am C. have
B. will D. use |
|--|--|

Writing Product

Read the assignment in the box below and follow the directions. Use one piece of paper to jot down ideas and organize your thoughts. Then neatly write your essay on another sheet. You may not use a dictionary or other reference materials.

Writing Situation:

Scientists have developed a time machine that can take people back to any point in human history. Your class has been selected to take the first day-long field trip in this incredible machine. Your teacher asks students to choose their destination.

Directions for Writing:

Think about when and where in human history you would most like to visit. Now write to persuade your teacher that your destination is the most suitable.

Keep these hints in mind when you write.

- Focus on what the directions tell you to write.
- Organize the way you will present your arguments.
- Provide good, clear arguments to support your main idea.
- Use different kinds of sentence structures.
- Use precise words that express your ideas clearly.
- Check your essay for mistakes in spelling, grammar, and punctuation.

Assessment

Test-Taking Tips

Encourage students to complete a brief prewriting activity to organize their thoughts before beginning an essay. Explain that prewriting is not a waste of time, but a way of establishing a clear writing plan that will help them write a coherent essay more quickly.

Tell students that in persuasive writing, knowing your audience is very important. Have students consider who would most likely be influenced by what they have to say. This can help students focus on what needs to be written and how.

Writing Product

Evaluate the essay for the following:

- a clear statement of the time and place in history to be visited;
- a clear statement proposing this destination for time travel;
- support for this destination as the most suitable destination;
- anticipation and addressing of possible concerns and counterarguments;
- correct use of grammar, spelling, capitalization, and punctuation.

UNIT TWO

Skills Scope and Sequence

Readability Scores Key: **Dale-Chall**/**DRP**/**Lexile**

PART 1: For Fun

Selections and Features	Literary Elements
BQ Focus Brer Rabbit and Brer Lion , by Julius Lester 4.7/43/710 pp. 172–176	Characterization TE p. 174
Short Story Charles , by Shirley Jackson 4.6/52/770 pp. 178–189	Foreshadowing, SE p. 179 Characterization (review) SE p. 188
Poem Sarah Cynthia Sylvia Stout , by Shel Silverstein pp. 190–193	Alliteration SE p. 190 Characterization TE p. 192
Short Story After Twenty Years , by O. Henry 5.9/51/850 pp. 194–201	Mood SE p. 195
Poem Slam, Dunk, & Hook , by Yusef Komunyakaa pp. 202–207	Metaphor and Simile SE p. 203 Theme (review) SE p. 206
Grammar Workshop p. 208	

PART 2: For Information

Selections and Features	Literary Elements
Nonfiction What Is a Knight? , by John Farman 7.5/60/1050 pp. 210–219	Author's Purpose SE p. 211 Description (review) SE p. 218
Genre Focus pp. 220–221	Informational Text SE pp. 220–221
Nonfiction <i>from</i> When Plague Strikes , by James Cross Giblin 7.8/61/1130 pp. 222–239	Text Structure SE p. 223 Point of View TE p. 230 Setting TE p. 230
Informational Text TIME: Miracle Hands , by Christina Cheakalos and Matt Birkbeak 6.2/58/920 pp. 240–242	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
		Write a Summary SE p. 176 Create Comic Books TE p. 176	
Draw Conclusions About Characters SE p. 179 Identify Cause-and-Effect Relationships TE p. 184	Context Clues SE p. 188	Write a Comparison-Contrast Essay TE p. 186 Present Perfect Tense SE p. 189	Literature Group SE p. 189
Analyze Point of View TE p. 192		Write a Stanza SE p. 193	
Make Predictions About Plot SE p. 195	Context Clues SE p. 201	Adjectives TE p. 198 Write a Letter SE p. 201	
Analyze a Poem TE p. 202 Visualize SE p. 203 Evaluate Sensory Language TE p. 204 Analyze Symbolism TE p. 206		Apply Figurative Language SE p. 207	
		Sentence Fragments SE p. 208 Subjects and Predicates TE p. 208	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Activate Prior Knowledge SE p. 211 Infer TE p. 214 Analyze Irony TE p. 216	Context Clues SE p. 218	Write a Summary SE p. 219 Commas in a Series SE p. 219	
Skim and Scan TE p. 220			
Question SE p. 223 Summarize TE p. 224 Identify Cause-and-Effect Relationships TE p. 234	Word Origins TE p. 226 Context Clues SE p. 239	Write a Dialogue TE p. 228 Write an Advertisement TE p. 232 Write a Research Report TE p. 236 Write a Journal Entry SE p. 239	Research Report TE p. 224 Oral Presentation TE p. 238
Preview SE p. 240 Identify Sequence SE p. 240 Identify Cause-and-Effect Relationships TE p. 240		Write a Response to Literature TE p. 240	

UNIT TWO

PART 2: For Information

Selections and Features	Literary Elements
Functional Documents Train Schedules and Stadium Map pp. 243–246	
Media Workshop Media Elements p. 247	
Nonfiction The Story of an Eyewitness , by Jack London 7.3/56/950 pp. 248–261	Diction SE p. 249 Setting (review) SE p. 260
Vocabulary Workshop p. 262	

PART 3: For Understanding

Selections and Features	Literary Elements
Short Story An Hour with Abuelo , by Judith Ortiz Cofer 5.2/51/860 pp. 264–275	Style SE p. 265 Short Story TE p. 272 Point of View (review) SE p. 274
Short Story A Day's Wait , by Ernest Hemingway 6.7/60/870 pp. 276–283	Dialogue SE p. 277 Plot TE p. 280 Style (review) SE p. 283
Folktales The Monkey Who Asked for Misery , retold by Diane Wolkstein 4.1/46/480 pp. 284–288	Conflict SE p. 284 Theme (review) SE p. 288
Informational Text Do Animals Lie? , by Mary Batten 8.7/59/1120 pp. 289–296	Text Structure SE p. 290
Nonfiction One's Name Is Mud , by Leonard Mann 6.7/62/870 pp. 297–301	Diction SE p. 298
Interview Tending Sir Ernest's Legacy , by Kelly Tyler-Lewis pp. 302–317	Text Features SE p. 303 Diction TE p. 304 Author's Purpose (review) SE p. 317

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Skim and Scan SE p. 243		Create a Map SE p. 246	Research Report TE p. 244
Monitor Comprehension SE p. 249 Use Text Features TE p. 250 Ask Questions TE p. 252	Word Usage SE p. 260 Multiple-Meaning Words SE p. 260	Write a Research Report TE p. 254 Future Tense SE p. 261 Apply Diction SE p. 261	
	Word Parts SE p. 262		

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Recognize Author's Purpose SE p. 265	Context Clues SE p. 274	Create a Brochure TE p. 268 Write a Narrative Poem TE p. 270 Write an Expository Essay SE p. 275	Research Report TE p. 266
Evaluate Characterization SE p. 277 Identify Narrator and Point of View TE p. 278 Draw Conclusions About Characters TE p. 282		Write a Dialogue TE p. 280 Irregular Verbs SE p. 283 Apply Sentence Structure SE p. 283	
Activate Prior Knowledge TE p. 286		Infinitives SE p. 288 Write a Response to Literature TE p. 288	Visual/Media Presentation SE p. 288
Analyze Evidence SE p. 290 Identify Main Idea and Supporting Details TE p. 290 Distinguish Fact and Opinion TE p. 294	Synonyms and Antonyms SE p. 296	Write a Summary SE p. 296	
Analyze Text Structure SE p. 298 Identify Cause-and-Effect Relationships TE p. 298	Context Clues TE p. 300 Synonyms SE p. 301	Write a Letter SE p. 301	
Distinguish Fact and Opinion SE p. 303	Synonyms SE p. 316	Prepare an Interview TE p. 306 Write a Character Sketch TE p. 308 Write an Advertisement TE p. 314	Presentation TE p. 310 Research Report SE p. 317

UNIT TWO

PART 3: For Understanding

Selections and Features	Literary Elements
Historical Perspective Shipwreck at the Bottom of the World , by Jennifer Armstrong 6.8/59/1040 pp. 318–323	
Comparing Literature Aunty Misery , by Judith Ortiz Cofer (folktale) AND Strawberries , by Gayle Ross (myth) pp. 324–331	Conflict SE p. 324 Theme TE p. 330
Writing Workshop pp. 332–337	
Speaking, Listening, and Viewing Workshop p. 338	
Unit Challenge p. 339	
Independent Reading pp. 340–341	
Assessment pp. 342–347	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Identify Cause-and-Effect Relationships SE p. 318 Identify Problems and Solutions TE p. 322		Write a Journal Entry TE p. 320	
Compare and Contrast SE p. 324 Identify Cause-and-Effect Relationships TE p. 328		Write a Myth TE p. 324 Write a Comparison-Contrast Essay SE p. 331	
		Prewrite SE p. 332 Draft SE p. 333 Revise SE p. 336 Edit and Proofread SE p. 337 Capitalization SE p. 337	Presentation SE p. 337
			Informative Presentation SE p. 338
		Make an Advertising Brochure SE p. 339	Performance SE p. 339
Evaluate Fiction and Nonfiction TE p. 340		Keep a Reader Response Journal SE p. 341	
		Write a Persuasive Essay SE p. 347	

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Unit 2

Daily Language Practice
Transparency 33

Ask students to list the last five texts that they have read, including stories, articles, cereal boxes, and comic books or graphic novels. Tell students to write next to each entry why they read that particular text. Ask volunteers to share their reasons.

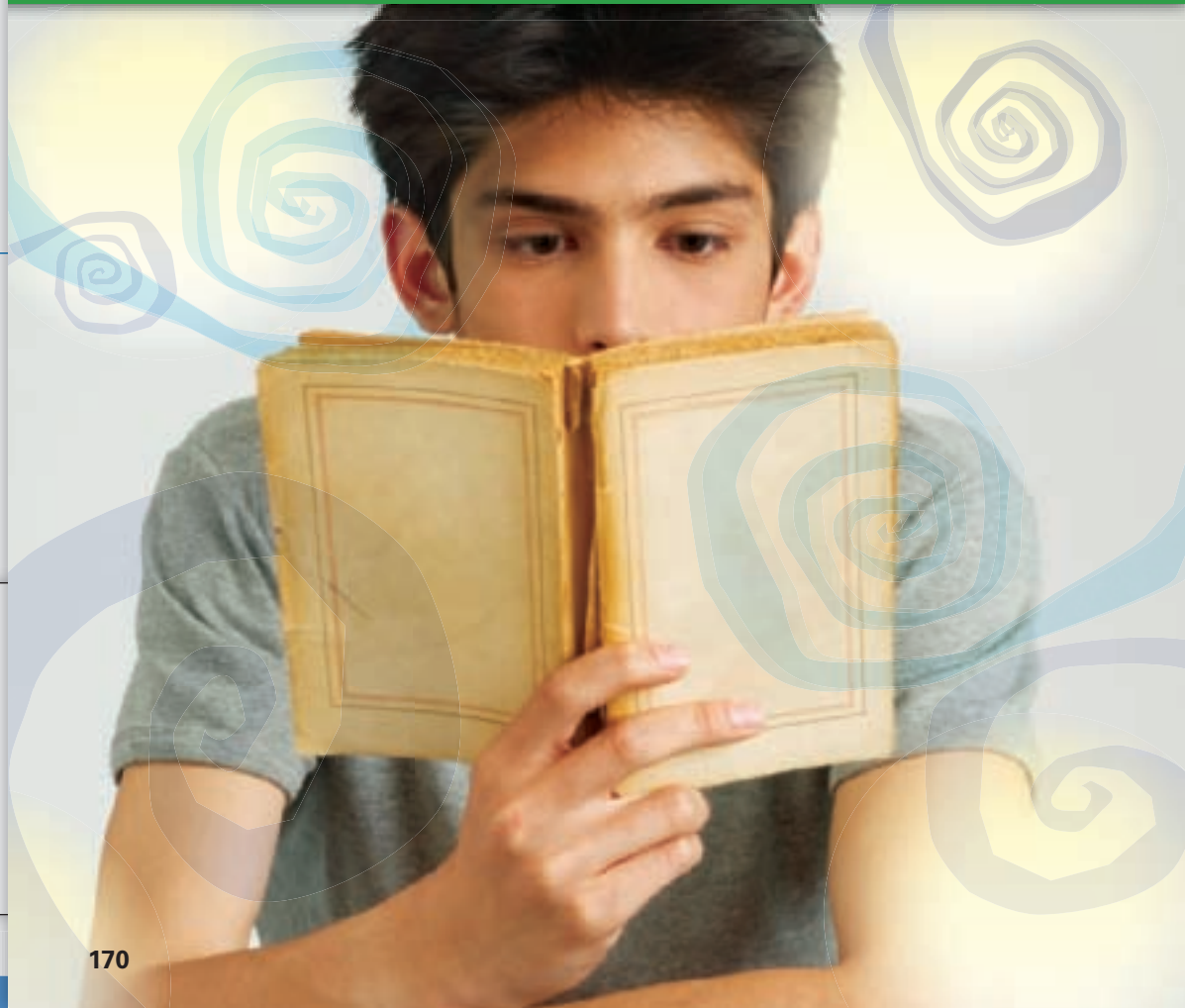
For School-to-Home Activities, see Unit 2 Teaching Resources, pp. 5–11.

For independent novel study, see Novel Companion pp. 51–94.

View the Photograph

Ask students to study the photograph. Point out that the boy appears focused on his reading. **Ask: What purposes might this boy have for reading?** (Possible responses: entertainment, information, inspiration)

WHY Do You Read?



Unit Objectives

Literary Elements

- Analyzing foreshadowing
- Analyzing alliteration
- Analyzing mood
- Analyzing metaphor and simile
- Analyzing author's purpose
- Analyzing text structure
- Analyzing diction and style
- Analyzing dialogue
- Analyzing conflict
- Analyzing text features

Reading Skills and Strategies

- Drawing conclusions about characters
- Making predictions about plot
- Visualizing
- Activating prior knowledge
- Questioning
- Skimming and scanning
- Monitoring comprehension
- Evaluating characterization
- Analyzing evidence
- Distinguishing fact and opinion

Writing

- Writing a functional document

Grammar

- Understanding sentence fragments

Vocabulary

- Understanding word parts

THE BIG Question

Books took me, not so much to foreign lands and fanciful adventures, but to a place within myself that I have been exploring ever since.

—WALTER DEAN MYERS

FOLDABLES[®] Study Organizer

Unit 2 BQ:	My Purpose for Reading	Selection Title
Why Do You Read?		
☐		
☐		

Throughout Unit 2, you will read, write, and talk about the **BIG Question**—
"Why Do You Read?"

Use your Unit 2 **Foldable**, shown here, to keep track of your ideas as you read. Turn to the back of this book for instructions on making this **Foldable**.

Focus

Summary

In the traditional African folktale that follows, Brer Rabbit uses the threat of an imagined hurricane to trick Brer Lion.

About the Quote

Some people say that they enjoy reading because they can travel the world without leaving their homes. These people allude to the power that books have to take readers on mental travels. However, this attribute of books is not what interests Walter Dean Myers. He suggests that one reason he reads is because books teach him about himself. Myers knows that there are moments during reading when the text causes the reader to suddenly understand something about himself or herself or the world. Myers reads for understanding.

For diagnostic assessment, see Assessment Resources, pp. 7–12.

For Foldable pattern, see Unit 2 Teaching Resources, pp. 3–4.

171

Unit Resources

Print

- Student and Teacher Editions, pp. 170–347
- Unit 2 Teaching Resources, pp. 1–246
- Bellringer Option Transparencies: Selection Focus 5–8; Daily Language Practice 33–62
- Interactive Read and Write (On Level, Approaching, EL), pp. 81–144
- Novel Companion, pp. 51–94
- Assessment Resources, 7–12, 51–74

Technology

- TeacherWorks Plus CD-ROM
- StudentWorks Plus CD-ROM
- Literature Launchers Pre-Reading Videos DVD, Unit 2
- Literature Online, www.glencoe.com
- Progress Reporter Online Assessment and ExamView Assessment Suite CD-ROM
- Glencoe Interactive Vocabulary CD-ROM
- Listening Library Audio CD
- Classroom Presentation Toolkit CD-ROM
- Literature Library Teacher Resources CD-ROM
- BookLink CD-ROM
- Skill Level Up CD-ROM

UNIT TWO

Focus

Why Is It Important?

The inquiry-based approach to learning organizes information and skills around essential questions that engage students in purposeful learning. The Big Question in this unit asks students to think about the reasons that they read. To help students recognize the importance of reading in their daily lives, have students list their reasons for reading on any given day.

What You'll Read

In this unit, students consider purposes for reading. The informational texts in this unit will help them consider the ways that reading provides them with facts and information, as well as understanding. By reading folktales, poetry, and short stories, they will see how reading can be fun while also teaching important lessons.

What You'll Write

As they read the selections in this unit, students will take notes on them in their Unit 2 Foldable. At the end of the unit, they will use the notes as they write an informational document and create either an advertising brochure or a TV commercial. Both will be related to the Big Question.

Readability Scores

Dale-Chall: 4.7
DRP: 43
Lexile: 710

Explore the BIG Question

WHY Do You Read?

How important is reading to everyday life? Think about it. You probably read many times throughout the day. Maybe you look at the newspaper to find out how a game went. Maybe you check television listings for the program you want to see. And sometimes you probably surf the Internet and connect with friends online.

As you read this unit, think about the reasons you read:

- For Fun
- For Information
- For Understanding

What You'll Read

When you want or need information, you can often find it in **informational text**, which is writing that includes facts and information without introducing personal opinion. Some types of informational text are how-to manuals, Web sites, and newspaper and magazine articles. The informational text and other selections in this unit will help you discover answers to the Big Question.

What You'll Write

As you explore the Big Question, you'll write notes in your Unit **Foldable**. Later, you'll use these notes to complete two writing assignments related to the Big Question.

1. Write an Informational Document

2. Choose a Unit Challenge

- **On Your Own Activity:** Make an Advertising Brochure
- **Group Activity:** Create a TV Commercial

What You'll Learn

Literary Elements

foreshadowing
alliteration
mood
metaphor and simile
author's purpose
text structure
diction
style
dialogue
conflict
text features

Reading Skills and Strategies

draw conclusions about characters
make predictions about plot
activate prior knowledge
question
skim and scan
monitor comprehension
evaluate characterization
analyze evidence
distinguish fact and opinion

172 UNIT 2 Why Do You Read?

What You'll Learn

The **Literary Elements** and the reading strategies in this unit have been selected because they are particularly helpful in reading the featured genres, including informational texts.

Each selection provides opportunities for students to become familiar with the literary elements and practice and develop the **Reading Strategies**.

Brer Rabbit & Brer Lion

Retold by Julius Lester



Brer Rabbit was in the woods one afternoon when a great wind came up. It blew on the ground and it blew in the tops of the trees. It blew so hard that Brer Rabbit was afraid a tree might fall on him, and he started running.

Set a Purpose for Reading

Read the entertaining folktale "Brer Rabbit and Brer Lion" to see how Brer Rabbit outsmarts Brer Lion.

Dawn Raid, 1995. Christian Pierre. Acrylic on masonite, 20 x 30 in. Private collection.

View the Art What does the painting tell you about the rabbit? How might the painting add to your understanding of the story?

Teach

Set a Purpose for Reading

Explain to students that a **folktale** is a traditional story that has been passed down orally from one generation to the next long before being written down. Folktales are told not only to entertain but also to teach a moral or lesson. In this traditional African folktale, Brer Rabbit uses the threat of an imagined hurricane to trick Brer Lion. Have students pay attention to what makes reading the folktale fun and how the folktale teaches a lesson that adds to their understanding.

View the Art

Possible answer: The rabbit in the painting seems small and gentle but also clever and sneaky because it has raided someone's garden. The painting helps the reader understand that the rabbit in the story may have to rely on cleverness because he lacks strength and size.

Some critics have noted that Christian Pierre's paintings have touches of playfulness. Ask students to use their own words to describe the painting.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Tell students that folktales often include nonhuman characters, such as animals or monsters, that talk, think, and behave like humans. Provide students with focus questions to help them determine how the animals are like humans: *Are the animals greedy, funny, or angry? Do they talk?*

English Learners

DIFFERENTIATED INSTRUCTION

Partners Advanced Reading dialect may be particularly challenging for English language learners. Tell students that understanding the dialect in this selection will be easier if they read it aloud and then work with native English speakers to paraphrase the sentences using standard English. Model reading aloud for students before asking them to work in pairs.

Teach

BQ BIG Question | 1

A rabbit tying a lion to a tree is funny for many reasons: A lion is huge and would probably eat the rabbit; a real rabbit would run from a lion; lions and rabbits are animals, and the actions in the story would happen only if the characters were human.

Literary History

Brer Rabbit Stories The stories about Brer Rabbit were first told in Africa and were brought to America by enslaved Africans. Brer Rabbit is known for his ability to outsmart much larger and more powerful animals. Native American stories also have tricksters, such as Old Man Coyote, Raven, and “the Tricky One.” In all trickster stories, the trickster uses smarts to survive difficult situations. Lead students to discuss the popularity of these tales.

Teaching Note

African American Vernacular

English Students may appreciate seeing AAVE in print. Compare and contrast lines from the text with standard English. For example, in this example, the negative is foregrounded: “Ain’t none here now.” Standard English speakers would say, “There aren’t any here now.”

He was trucking through the woods when he ran smack into Brer Lion. Now, don’t come telling me ain’t no lions in the United States. Ain’t none here now. But back in yonder times, all the animals lived everywhere. The lions and tigers and elephants and foxes and what ‘nall run around with each other like they was family. So that’s how come wasn’t unusual for Brer Rabbit to run up on Brer Lion like he done that day.

“What’s your hurry, Brer Rabbit?”

“Run, Brer Lion! There’s a hurricane coming.”

Brer Lion got scared. “I’m too heavy to run, Brer Rabbit. What am I going to do?”

“Lay down, Brer Lion. Lay down! Get close to the ground!”

Brer Lion shook his head. “The wind might pick me up and blow me away.”

“Hug a tree, Brer Lion! Hug a tree!”

“But what if the wind blows all day and into the night?”

1 “Let me tie you to the tree, Brer Lion. Let me tie you to the tree.”

Brer Lion liked that idea. Brer Rabbit tied him to the tree and sat down next to it. After a while, Brer Lion got tired of hugging the tree.

“Brer Rabbit? I don’t hear no hurricane.”

Brer Rabbit listened. “Neither do I.”

“Brer Rabbit? I don’t hear no wind.”

Brer Rabbit listened. “Neither do I.”

BQ BIG Question

What is funny about a rabbit tying a lion to a tree?

Literary Element Practice



Characterization The tellers of folktales use animals to criticize human behavior in nonthreatening ways. Because it is easy for people to laugh at the animal characters, they can learn the story’s lessons without feeling directly attacked or criticized. Have student groups prepare character webs for Brer Rabbit or Brer Lion.

Tell students to note physical attributes, personality traits, and associations that students have with rabbits or lions. Have students use their webs to make inferences about why the author uses these two particular animals in this story. Instruct groups to share their webs and thoughts with the class.

Teach

BQ BIG Question | 2

Brer Lion is learning that he shouldn't always believe Brer Rabbit or others without first getting proof. Brer Lion is also learning that even small creatures can be clever.

APPROACHING Make sure that students see that Brer Lion roars in frustration. **Ask:** *Have you ever been tricked? What was your reaction?* (Students should discuss a time when they were tricked and their reactions.)

BQ BIG Question | 3

You might read this selection for fun and for understanding.

APPROACHING Point out that you can have more than one purpose for reading a story.

View the Art

Point out that in *Emma's Lion*, Christian Pierre uses unusual colors to depict the lion: aqua, purple, red, and so on. **Ask:** *What do the lion in the picture and the lion in the story have in common?* (Students may say that the colorful lion in the painting is unrealistic, as is the lion that talks in the story.)

"Brer Rabbit? Ain't a leaf moving in the trees."
Brer Rabbit looked up. "Sho' ain't."
"So untie me."
"I'm afraid to, Brer Lion."

Brer Lion began to roar. He roared so loud and so long, the foundations of the Earth started shaking. Least that's what it seemed like, and the other animals came from all over to see what was going on.

When they got close, Brer Rabbit jumped up and began strutting around the tied-up Brer Lion. When the animals saw what Brer Rabbit had done to Brer Lion, you'd better believe it was the forty-eleventh of Octorerarry before they messed with him again. 🐾

2

BQ BIG Question

What lesson is Brer Lion learning?

BQ BIG Question

Why might you read this folktale—for fun, for information, or for understanding?

3

Emma's Lion, 1994. Christian Pierre. Acrylic on masonite, 16 x 20 in. Private collection.



Brer Rabbit and Brer Lion EXPLORE THE BIG QUESTION 175

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Draw students' attention to the phrase "forty-eleventh of Octorerarry." Help students translate the phrase into standard English. Explain that the date is a false one and have students discuss the meaning of the phrase. Lead students to discuss why the storyteller uses this phrase rather

than simply saying *never*. Help students understand that figures of speech and dialect contain cultural information. In this case, the people in the culture from which this story comes may view immeasurable time as something that can be measured through invented language.

Approaching Level

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Established** Make sure that students understand that Brer Rabbit earns everyone's respect by outsmarting Brer Lion. Write the following sentence on the board: *Being smart is better than being big and strong.* Tell students that this statement describes one theme of the story. Have small student groups discuss this theme and find examples in the story that support it.

UNIT TWO

Assess

Ask students why answering the Big Question might be important to them. Consider sharing your own ideas.

Respond and Think Critically

Possible answers:

1. The wind blows; Brer Rabbit is afraid of it; Brer Rabbit tells Brer Lion to prepare for the coming hurricane; Brer Rabbit ties Brer Lion to a tree; the wind dies down; Brer Lion gets angry; Brer Rabbit struts around the lion in front of the other animals; the other animals think that Brer Rabbit must be strong and clever to tie up a lion.
2. Brer Rabbit is clever and convincing. Although much smaller than Brer Lion, he uses his wits to outsmart the stronger animal.
3. Students may say that they would add the lesson that size is less important than cleverness because despite his small size, Brer Rabbit outwits Brer Lion.
4. The lion allows himself to be tied to a tree by the much smaller rabbit. The rabbit showing off in front of the lion is also humorous. Phrases in dialect such as “the forty-eleventh of Octorerarry” are also humorous. The rabbit strutting in front of the lion is the funniest detail because of how the rabbit seems like a mischievous child.

Writing

Students’ summaries should include

- main ideas
- important details

Students may finish the topic sentence in this way: *You would think that a lion would be smarter than a rabbit, but in this story Brer Rabbit is far cleverer than Brer Lion.*

After You Read

Respond and Think Critically

1. Use your own words to describe the most important events in the story of Brer Rabbit and Brer Lion. [Summarize]
2. What personality traits does Brer Rabbit have that help him get the better of a much larger animal? Explain. [Analyze]
3. If you could add a moral, or lesson, to the end of “Brer Rabbit and Brer Lion,” what would it be? Support your answer with details from the story. [Conclude]
4. Humor plays a large role in many folktales. Identify three details or aspects of this folktale that you found humorous. Which detail was funniest to you? [Identify]



Writing

Write a Summary Write a one-paragraph summary of the folktale. You may want to begin your summary with this topic sentence:

You would think that a lion would be smarter than a rabbit, but _____.

Remember that when you write a summary, you include the most important events and details in the story. You use your own words. Your summary should show that you understand the meaning of the story.

Learning Objectives

For page 176

In studying this text, you will focus on the following objectives:

Reading: Summarizing.

Writing: Writing a summary.



176 UNIT 2 Why Do You Read?



Writing Practice

Create Comic Books Ask students to create comic books that depict this tale. To prepare, instruct students to list character details and the sequence of important plot events. Have students look at several examples of comic books to see how action and dialogue are represented.

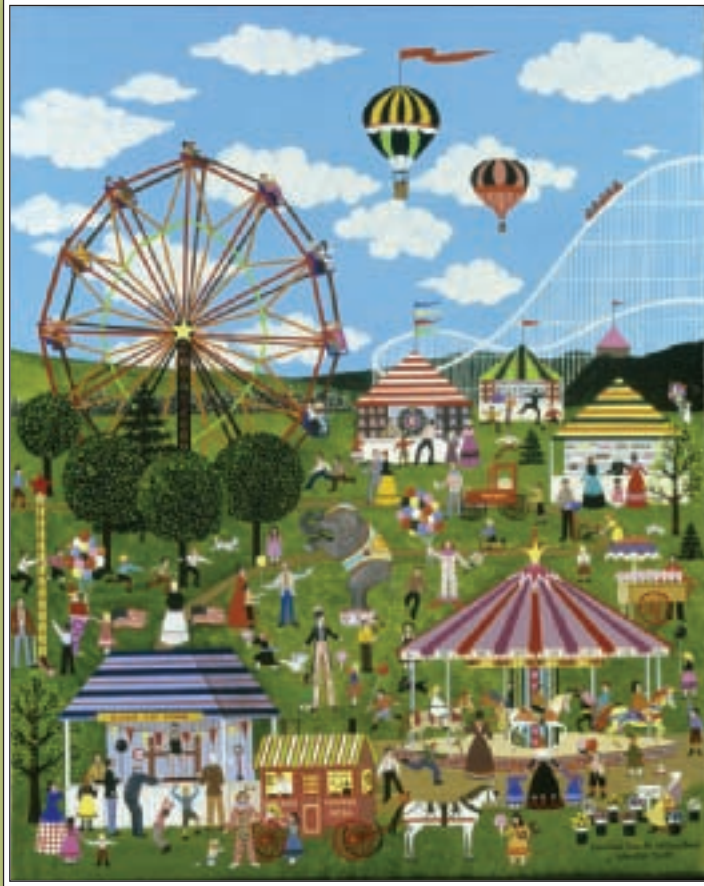
Then, tell students to create or find an image for each important plot event. Have students place the images in boxes in chronological order. Students should use dialogue bubbles to include the characters’ speech. You might encourage students to share their comic books with students in an elementary class.



Literature Online

Unit Resources For additional skills practice, go to glencoe.com and enter QuickPass code GL29763u2.

For Fun



Carnival Time in Willow Bend, 1987. Jane Wooster Scott. Oil on canvas. Collection of Gregory Erwin.

BQ BIG Question Why Do You Read?

How does the painting *Carnival Time in Willow Bend* capture the idea of fun? What do you read that brings fun into your life?

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Explain to students that the word *carnival* comes from the Latin words *caro* meaning “flesh” and *vale* meaning “farewell.” The term means “to remove (or say good bye or farewell to) meat.” Originally, *carnival* referred to the period of feasting and revelry prior to the Christian season of

Lent. Today, the term also refers to traveling commercial entertainment with sideshows, rides, and games. It is this secondary meaning that Scott depicts in her painting. Ask students to use dictionaries to explore the relationship between the Latin word *caro*, the Spanish word *carne*, and the English word *carnivore*.

UNIT TWO

Part 1: For Fun

Ask: What is the title of a book or a story that you have read for fun? Why was this book or story fun for you to read? (Responses will vary. Students may say that the book or story was fun to read because it described interesting people or places or told an exciting story.)

View the Art

Tell students that Jane Wooster Scott focuses her artwork on subjects such as American holidays, customs, and traditions. **Ask:** How do holidays, customs, and traditions provide fun for people? (Possible response: People enjoy spending time with family and engaging in rituals such as cookouts, fireworks, and carnivals.)

BQ BIG Question

Possible responses: The painting depicts people engaged in entertaining activities such as riding a Ferris wheel and a roller coaster. Students may name a book series that provides them with fun.

For additional support for English Learners, see Unit 2 Teaching Resources, p. 19.

Before You Read

Focus

Bellringer Options

Selection Focus Transparency 17

Daily Language Practice
Transparencies 34 and 35

Or have student pairs create comic strips to illustrate the meaning of the phrase *reading between the lines*.

Vocabulary

Have students write the definition of each vocabulary word on a note card and sentences that contain the words and context clues (focus on examples and definitions) on separate note cards. Place the cards facedown on a table. Have pairs of students take turns playing vocabulary concentration, matching the definitions to the sentences.



For additional vocabulary practice, see Unit 2 Teaching Resources, p. 28.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, distribute small snacks to students. Do not give yourself a snack. Point out that you deprived yourself of a snack. Show students a video excerpt of a sporting event. Cheer passionately for one of the teams. Ask students to take out their books or pencils.

Before You Read

Charles

Connect to the Short Story

Have you ever heard the expression *read between the lines*?

Partner Talk With a partner, talk about the meaning of this expression. Give examples of moments when the expression might be used in conversation.

Build Background

Children entering school must learn to get along with one another, follow directions, and help with classroom activities. In preschool and kindergarten, children become accustomed to a school setting and learn to play together.

Vocabulary

deprived (di prīvd') *v.* taken away, removed (p. 182). *Ryan was deprived of his snack because his little brother ate it.*

passionately (pash'ə nit lē) *adv.* enthusiastically, intensely (p. 183). *My father passionately cheers for his favorite baseball team.*

simultaneously (sī' mæl tā' nē əs lē) *adv.* at the same time (p. 183). *Two runners reached the finish line simultaneously, so the judges were not certain who had won the race.*

maneuvered (mə nōō' vərd) *v.* guided with skill and design (p. 187). *He maneuvered the car carefully into the small parking space.*

lapses (laps' əs) *n.* interruptions, pauses (p. 187). *Our goalie is on guard for the whole game; he knows that any lapses can result in points for the other team.*

Meet Shirley Jackson



Full of Surprises Shirley Jackson's fiction is filled with strange twists and turns. In most of her novels and short stories, she explores the darker side of human nature. Some of her surprise endings shocked the readers of her day. However, she also wrote humorously about family life, as she does in "Charles."

Literary Works Jackson composed her stories while raising four children. Jackson wrote novels, plays, stories, and books for young people.

Shirley Jackson was born in 1919 and died in 1965.



Literature Online

Author Search For more about Shirley Jackson, go to glencoe.com and enter QuickPass code GL29763u2.

178 UNIT 2 Why Do You Read?

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Organize students into small groups, and tell them to write each vocabulary word on an index card or slip of paper. On the other side, have them write the word's definition. Have them shuffle the cards, definition side up, pick a card, and say the word defined. If time allows, have students reverse the activity, using the other side of the cards.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, which moments in this story strike me as humorous or funny? Why?

Literary Element Foreshadowing

Foreshadowing is an author's use of clues to prepare readers for events that will happen in a story. Authors use foreshadowing to build suspense and to maintain the readers' interest in a story.

Foreshadowing gives an alert reader hints about what to expect. In "Charles," Jackson uses the characters' actions and dialogue to hint at what will happen at the end. As you read, ask yourself what clues in the story foreshadow the ending. Before you finish the story, try to guess how it will end.

Reading Strategy Draw Conclusions About Characters

When you **draw conclusions about characters**, you use a number of pieces of information to make a general statement about a character or characters in a story.

Drawing conclusions about characters is important because it helps you understand why characters say and do certain things. It's a tool to help you see the larger picture of a story. To draw conclusions about characters, look for specific details about the characters. Then, make a general statement on the basis of these details. For example, a number of story details might lead you to conclude that one character is generous.

As you read "Charles," look for words and actions that help you draw conclusions about the characters. Use a chart like the one below to record details about the characters and the conclusions you draw from the details.

Character	Details About Character	Conclusion

Learning Objectives

For pages 178–189

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing foreshadowing.

Reading: Drawing conclusions.

TRY IT

Draw Conclusions Think of a character from a television show or movie. Recall details about the character. How can those details be used to draw conclusions about the character and the outcome of the story? Remember that drawing a conclusion is like solving a mystery. You use clues to figure out something that the author does not explicitly tell you about the character.

Before You Read

Focus

Summary

The main character, Laurie, faces a new situation when he enters kindergarten. As the story unfolds, Laurie describes to his parents the daily misbehaviors of a "bad boy" in his class named Charles: hitting the teacher and other students, throwing chalk, and saying bad words. Flabbergasted by Charles's misdeeds, Laurie's parents are eager to meet Charles's mother at the PTA meeting. However, Laurie's mother makes a surprising discovery when she learns that "Charles" does not exist.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 20–25.

Literary Element

Foreshadowing Have students stop at significant parts and use a three-column chart to identify examples of foreshadowing. Have students label the middle column "What Happened," the left column "What Happened Previously," and the right column "What Will Happen Next." As students continue to read, have them verify their predictions.

Reading Strategy

Draw Conclusions About Characters

Remind students to think about what they remember about entering kindergarten, getting in trouble at school, or telling the events of the school day to their parents.

TRY IT

Students should write what they know about the character and his or her situation and what conclusions they can draw by combining details.

Charles 179

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Tell students that slang is informal language that is appropriate for casual conversation but not for formal speech or writing. Slang may use made-up words (*mondo* meaning "extremely") or abbreviations or contractions (*dis'* for *disrespect*). Have students

create three-column charts to help them understand the slang in the story, noting slang words or phrases, their meaning, and sample sentences. Model this practice for students by using the word *fresh* on p. 181.

Teach

Literary Element

1

Foreshadowing Students may list Laurie's change in clothing, his mother's reaction to watching him leave for school, and Laurie forgetting to stop at the corner to wave good-bye as evidence that the relationship between Laurie and his mother has changed. **ENGLISH LEARNERS** **Ask:** **What does Laurie do when he gets home from school?** (Possible response: He slams the front door, yells, speaks rudely to his father, and spills the baby's milk.)

For additional literary element practice, see Unit 2 Teaching Resources, p. 26.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 4.6

DRP: 52

Lexile: 770

Charles

Shirley Jackson

1 The day my son Laurie started kindergarten he renounced¹ corduroy overalls with bibs and began wearing blue jeans with a belt; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering² character who forgot to stop at the corner and wave good-bye to me.

He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become raucous³ shouting, "Isn't anybody here?"

Foreshadowing What do you learn about Laurie and his mother in this paragraph?

¹ When Laurie **renounced** overalls, he rejected or gave them up.

² **Swaggering** means "carrying oneself in a proud manner."

³ A **raucous** voice is loud and sounds rough.

180 UNIT 2 Why Do You Read?

Writing Practice

Character Connection To help students make connections with the story, tell them to write about how they feel when they are introduced to a group of people for the first time. Students should describe the best and worst experiences they have had when meeting people, such as at a new school, on a sports team, in a club, or at a family gathering. Ask students to think about whether they were

uncomfortable, at ease, or shy. Finally, have students consider whether Laurie may be experiencing some of these same reactions. Before writing, students may benefit from listing their reactions in two-column charts labeled "Good Feelings" and "Bad Feelings." Invite volunteers to share their entries with the class.

Teach

Reading Strategy

2

Draw Conclusions About Characters

Students' ideas about Laurie might include that Laurie is disrespectful toward others and has a bad attitude about school. **ADVANCED Ask:**

What conclusions can you draw about why kindergarten is changing Laurie's character? (Possible response: Laurie feels as if he must become a new person to address the challenges of his new environment.)



For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 27.

At lunch he spoke insolently⁴ to his father, spilled his baby sister's milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

2

"How *was* school today?" I asked, elaborately casual.

"All right," he said.

"Did you learn anything?" his father asked.

Laurie regarded his father coldly. "I didn't learn nothing," he said.

"Anything," I said.

"Didn't learn anything."

"The teacher spanked a boy, though," Laurie said, addressing his bread and butter. "For being fresh," he added, with his mouth full.

"What did he do?" I asked. "Who was it?"

Laurie thought. "It was Charles," he said. "He was fresh. The teacher spanked him and made him stand in a corner. He was awfully fresh."

"What did he do?" I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, "See here, young man."

The next day Laurie remarked at lunch, as soon as he sat down, "Well, Charles was bad again today." He grinned enormously and said, "Today Charles hit the teacher."

⁴ If someone is speaking *insolently*, he or she is talking in a boldly rude manner.



Draw Conclusions About

Characters What ideas are you forming about Laurie?

Charles 181

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Some students may be surprised by the way Laurie and Charles speak and act toward adults. Use the exchanges on these pages to discuss how adults and young children in various cultures relate to each other. Have small groups of students discuss what might have happened if Laurie and Charles behaved this way in a specific culture. Encourage students to ask questions of peers and adults.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Point out to students that Laurie grins enormously when he reports on Charles's bad behavior. Draw an idea web on the board. In the center, write "Why does Laurie grin?" Ask the class to brainstorm possible reasons for Laurie's grin. Record students' ideas in radiating circles. Use students' ideas to suggest that this detail is an example of foreshadowing.

View the Photograph

Laurie's mother first speculates that her son is changing on the basis of Laurie's appearance—he wears blue jeans instead of overalls and walks more proudly than he has in the past. Like Laurie's mother, people often make assumptions that are based on someone's appearance. **Ask: What inferences can you make about the personality of the boy in the picture based on his appearance?** (Possible answer: The boy's restrained smile indicates that he finds humor in many situations or wants to laugh at times when he shouldn't.)

Teach

BQ BIG Question

Some possible answers include: Charles's behavior is often silly. For example, Charles is fresh with his teacher, and he hits her when she tries to make him color with red crayons rather than green crayons.

Ask: What happens when the teacher instructs the class not to play with Charles? (*The class disobeys the teacher and plays with Charles.*)

APPROACHING Ask: Why is the class's reaction to the teacher's instructions humorous? (*Possible response: The teacher is trying to discipline Charles by not allowing him to play with his classmates. Ironically, his classmates follow his lead by displaying bad behavior and disobeying the teacher.*)

Reading Strategy

1

Draw Conclusions About Characters

The mother is anxious about how Charles is influencing Laurie.

Literary Element

2

Foreshadowing He is yelling, just as Charles does, so there may be a connection between the boys.

ADVANCED Ask: What does Laurie gain by telling his parents stories about Charles? (*Possible response: Laurie gains their attention.*)



"Good heavens," I said, mindful of the Lord's name, "I suppose he got spanked again?"

"He sure did," Laurie said. "Look up," he said to his father.

"What?" his father said, looking up.

"Look down," Laurie said. "Look at my thumb. Gee, you're dumb." He began to laugh insanely.

"Why did Charles hit the teacher?" I asked quickly.

"Because she tried to make him color with red crayons," Laurie said. "Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did."

The third day—it was Wednesday of the first week—Charles bounced a see-saw on to the head of a little girl and made her bleed, and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was **deprived** of blackboard privileges because he threw chalk.

3

1

On Saturday I remarked to my husband, "Do you think kindergarten is too unsettling for Laurie? All this toughness, and bad grammar, and this Charles boy sounds like such a bad influence."

"It'll be all right," my husband said reassuringly.

"Bound to be people like Charles in the world. Might as well meet them now as later."

2

On Monday Laurie came home late, full of news.

"Charles," he shouted as he came up the hill; I was waiting anxiously on the front steps. "Charles," Laurie yelled all the way up the hill, "Charles was bad again."

"Come right in," I said, as soon as he came close enough. "Lunch is waiting."

Vocabulary

deprived (di prīvd') v. taken away, removed

182 UNIT 2 Why Do You Read?

Listening and Speaking Practice

Problem-Solving Explain to students that conflict resolution is the art of bringing people together to find mutually-acceptable solutions to shared problems. Divide the class into groups. Ask each group to compose a statement describing the problems between

Charles and his teacher. Then have each group brainstorm four or five different approaches to solving these problems. Have each group present their solutions as an oral report. Ask the class to decide which solutions seem the most promising and explain their reasoning.

BQ BIG Question

What details in the story strike you as funny?

Draw Conclusions About Characters

What conclusion can you draw about the mother's feelings about Laurie?

Foreshadowing How would you describe Laurie's behavior?

Teach

Vocabulary

3

Skit Ask students to form groups of three. On the board, write the definition of the word *deprived*. Tell students to choose an example of misbehavior acted out by Charles in the story. Then have students think of a way in which Charles could be deprived of something as discipline for his behavior. Have students perform skits that depict Charles's misbehavior and his subsequent punishment.

"You know what Charles did?" he demanded, following me through the door. "Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him."

"What did he do?" I asked.

"He just sat there," Laurie said, climbing into his chair at the table. "Hi, Pop, y'old dust mop."

"Charles had to stay after school today," I told my husband. "Everyone stayed with him."

"What does this Charles look like?" my husband asked Laurie. "What's his other name?"

"He's bigger than me," Laurie said. "And he doesn't have any galoshes and he doesn't ever wear a jacket."

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted **passionately** to meet Charles's mother. On Tuesday Laurie remarked suddenly, "Our teacher had a friend come to see her in school today."

"Charles's mother?" my husband and I asked **simultaneously**.

"Naaah," Laurie said scornfully. "It was a man who came and made us do exercises, we had to touch our toes. Look." He climbed down from his chair and squatted down and touched his toes. "Like this," he said. He got solemnly back into his chair and said, picking up his fork, "Charles didn't even *do* exercises."

"That's fine," I said heartily. "Didn't Charles want to do exercises?"

"Naaah," Laurie said. "Charles was so fresh to the teacher's friend he wasn't *let* do exercises."

"Fresh again?" I said.

Vocabulary

passionately (pash'ə nit lē) *adv.* enthusiastically, intensely

simultaneously (sī' mæl tā' nē əs lē) *adv.* at the same time

Charles 183

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Some students might be challenged by reading dialogue. Choose two students to help you read aloud a section of dialogue between Laurie, his mother, and his father. You should read Laurie's dialogue. Use intonation and expression to suggest that you know something that the other characters don't as you tell stories about Charles. Discuss how the students reading the parents' lines

can use their voices to show interest, shock, and disbelief. Perform the reading several times. During a final reading, have the class echo each line of dialogue. Then, have student trios build **reading fluency** by reading another section of dialogue aloud. Remind students to use intonation and expression to convey information about the characters. Circulate and provide corrective feedback as necessary.

Teach

BQ BIG Question

It is comical to think about how awkward he is. Point out that it is also amusing that the family adopts the word *Charles* to describe the clumsy father or the crying baby. Tell students that this word use is an example of slang. Help students determine commonalities among the situations that the family describes in this way. **ENGLISH LEARNERS** **Ask:** **What does it mean to “be a Charles”?** (Possible response: *It means being loud, rude, disrespectful, or clumsy.*)

Writer’s Technique

Characterization Explain to students that Jackson uses descriptions of voice, body language, and facial expression to characterize Laurie. For example, Laurie reports Charles’s bad behavior with an enormous grin. However, Laurie reports Charles’s good behavior grimly and with a shrug. Discuss with students what these details suggest about Laurie’s relationship with Charles.

Writer’s Technique

Time Order Point out that Jackson makes ongoing time references, such as “on Saturday” and “on Monday.” Discuss with students Jackson’s desire for her readers to be conscious of the passing of time as Laurie moves from one stage in his life to the next.

“He kicked the teacher’s friend,” Laurie said. “The teacher’s friend told Charles to touch his toes like I just did and Charles kicked him.”

“What are they going to do about Charles, do you suppose?” Laurie’s father asked him.

Laurie shrugged elaborately. “Throw him out of school, I guess,” he said.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution⁵ in our family; the baby was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled telephone, ashtray, and a bowl of flowers off the table, said, after the first minute, “Looks like Charles.”

During the third and fourth weeks it looked like a reformation⁶ in Charles; Laurie reported grimly at lunch on Thursday of the third week, “Charles was so good today the teacher gave him an apple.”

“What?” I said, and my husband added warily, “You mean Charles?”

“Charles,” Laurie said. “He gave the crayons around and he picked up the books afterward and the teacher said he was her helper.”

“What happened?” I asked incredulously.

“He was her helper, that’s all,” Laurie said, and shrugged.

“Can this be true, about Charles?” I asked my husband that night. “Can something like this happen?”

⁵ Here, *institution* means “a regular feature or tradition.”

⁶ The *reformation* in Charles is a change for the better.

Reading Practice

Cause-and-Effect Graphic Organizer Tell students that young children must learn the relationship between causes and effects. They must learn that behavior choices yield both positive and negative effects. This lesson is the goal of many classroom behavior policies. Have students use cause-and-effect graphic organizers to record the relationship between Charles’s behavior and the classroom

consequences. Students can also record the causes of Charles’s behavior. After students record these causes and effects, help them draw conclusions about Charles’s motivations. For example, why does Charles insist on using green crayons? Is he defining his individuality? Is he trying to remain isolated from the classroom environment? Is he trying to get expelled from school?

BQ BIG Question

What details in the description of the father’s actions are amusing?

Teach

View the Art

The mood of *Playground* is somber. The painting is gray and shadowed. The children appear robotic. **Ask: Is this painting reflective of Charles's experience in school? Why or why not?** (Possible response: This painting is not reflective of Charles's experience at school. Charles is not robotic or gray. By causing trouble and misbehaving, Charles adds color to his character and sets himself apart from the other students instead of being obedient, or robotic, and following his teacher's instructions.)



Playground. P. J. Crook. Acrylic on canvas, 116.8 x 132 cm. Private Collection.

View the Art How would you describe the mood of this painting? What elements contribute to the mood?

"Wait and see," my husband said cynically.⁷ "When you've got a Charles to deal with, this may mean he's only plotting."⁸

He seemed to be wrong. For over a week Charles was the teacher's helper; each day he handed things out and he picked things up; no one had to stay after school.

⁷ When the father speaks *cynically*, he is reacting with doubt and disbelief.

⁸ *Plotting* means "planning with evil intent."

Advanced Learners

DIFFERENTIATED INSTRUCTION



Experiment with Perspective Ask students whether they have had experiences in which they heard one person's side of a conflict and then discovered later that there was more to the story. Invite volunteers to share some of their experiences with the class. Then, ask students to write about brief experiences that involved conflicts.

For example, students may have tried out for a team with several other students—some of whom made the team and some of whom did not—and bad feelings ensued. Ask students to write about the same conflict from varying perspectives. For example, students could write from the perspective of the coach, a player who made the team, and a player who

did not make the team. Then have students exchange their writing with partners. Ask the partners to read the examples and then to write at the bottom of the paper what they understand about the conflict and how they might solve it. Discuss with students what this activity illustrates about the nature of perspective or conflict.

Teach

Literary Element

1

Foreshadowing Laurie enjoys saying bad words, just as Charles does.

APPROACHING Have students create Venn diagrams to compare and contrast Laurie and Charles.

"The P.T.A. meeting's next week again," I told my husband one evening. "I'm going to find Charles's mother there."

"Ask her what happened to Charles," my husband said. "I'd like to know."

"I'd like to know myself," I said.

On Friday of that week things were back to normal. "You know what Charles did today?" Laurie demanded at the lunch table, in a voice slightly awed. "He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed."

1 "What word?" his father asked unwisely, and Laurie said, "I'll have to whisper it to you, it's so bad." He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father's eyes widened.

"Did Charles tell the little girl to say *that*?" he asked respectfully.

"She said it *twice*," Laurie said. "Charles told her to say it *twice*."

"What happened to Charles?" my husband asked.

"Nothing," Laurie said. "He was passing out the crayons."

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the P.T.A. meeting. "Invite her over for a cup of tea after the meeting," he said. "I want to get a look at her."

"If only she's there," I said prayerfully.

"She'll be there," my husband said. "I don't see how they could hold a P.T.A. meeting without Charles's mother."

Foreshadowing Consider how happy Laurie is to repeat the word. What might this clue suggest about Laurie?



Writing Practice

Writing Skill: Compare and Contrast Tell students that "Charles" was published in a collection of Shirley Jackson stories in 1949. Remind them that schools were run quite differently back then than they are today.

Ask students to think about the way the teacher disciplines Charles and the other

students. How is her discipline different than what might happen today? Have students write brief essays in which they compare and contrast how unruly students were handled in Jackson's day and how they might be handled today.

Teach

Literary Element

2

Foreshadowing If no one is discussing Charles, perhaps Charles is not actually a student at the school. Laurie's parents may find out that their son has been making up stories.

Reading Strategy

3

Draw Conclusions About Characters

Her remark proves that the stories Laurie told his parents about Charles were actually descriptions about his own misbehavior at school.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 31–32.

At the meeting I sat restlessly, scanning each comfortable matronly⁹ face, trying to determine which one hid the secret of Charles. None of them looked to me haggard¹⁰ enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie's kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered¹¹ up to one another cautiously, and smiled.

"I've been so anxious to meet you," I said. "I'm Laurie's mother."

"We're all so interested in Laurie," she said.

"Well, he certainly likes kindergarten," I said. "He talks about it all the time."

"We had a little trouble adjusting, the first week or so," she said primly, "but now he's a fine little helper. With occasional lapses¹², of course."

"Laurie usually adjusts very quickly," I said. "I suppose this time it's Charles's influence."

"Charles?"

"Yes," I said, laughing, "you must have your hands full in that kindergarten, with Charles."

"Charles?" she said. "We don't have any Charles in the kindergarten."

2 Foreshadowing From this clue, how do you predict this story might end?

3 Draw Conclusions About Characters How does the teacher's remark change your view of Laurie?

⁹ A **matronly** face is a motherly, mature face.

¹⁰ A **haggard** person looks worn out as a result of grief, worry, illness—or dealing with a boy like Charles.

Vocabulary

maneuvered (mə nōō'vərd) *v.* guided with skill and design

lapses (laps'əs) *n.* interruptions, pauses

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Use a plot diagram to remind students that the plot is the sequence of events in a story. Generally, the plot centers on a conflict in which opposing forces struggle or face a problem that must be resolved. The turning point of the plot is called the climax, the point at which the outcome of the conflict is determined.

In some plots, the climax includes an unexpected turn of events called a plot twist. "Charles" is an example of a story with a plot twist. Ask students to identify the unexpected outcome of this story. Then ask students to identify and describe other stories with which they are familiar that feature plot twists.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 51–52.

Respond and Think Critically

1. He changes his wardrobe; he becomes loud and rude; he begins to break rules.
2. He reports his bad behavior gleefully and his good behavior grimly. For example, he grins when he tells how Charles hit the teacher. He shrugs when he describes how Charles passed out crayons and picked up books.
3. Laurie acts out at home to some extent, but he is basically obedient. At school, however, Charles is out of control, using rude language, hitting the teacher, and teasing other children.
4. Charles is really Laurie. He wants to tell his parents what has been happening at school but is afraid to admit that he has been misbehaving.
5. The descriptions of Charles's actions, Laurie's behavior at home, and his mother's meeting with his teacher are entertaining.

Vocabulary Practice

- | | |
|-------------------|-----------------|
| 1. simultaneously | 4. passionately |
| 2. none | 5. maneuvered |
| 3. deprived | 6. lapses |

Academic Vocabulary

Students may list transitions made between grades and schools or from one home to another. Students may say that they were at first unhappy with particular transitions, but that they later understood the value of making the change.

After You Read

Respond and Think Critically

1. How does Laurie change when he starts kindergarten? **[Recall]**
2. How does Laurie describe Charles's behavior? Include details from the story to support your answer. **[Recall]**
3. Compare Laurie's behavior at home with Charles's actions at school. How is their behavior similar? How is it different? **[Compare]**
4. What do you discover about Charles's identity? Why do you think Laurie tells stories about Charles at home? Explain. **[Infer]**
5. **BQ** **BIG Question** Which moments in "Charles" did you think were most humorous or entertaining? Why? **[Evaluate]**

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write none.

simultaneously	maneuvered	lapses
deprived	passionately	

1. Mike and I think alike, so it was no surprise that we solved the mystery _____.
2. Karen felt _____ that her work had been recognized at the awards assembly.
3. Today was very hot, so it was a bad day to be _____ of air conditioning.
4. Mai's eyes lit up as she spoke _____ about her favorite hobby.
5. I watched as he _____ the folded paper into the bottle.
6. My computer needs constant power, so any _____ in electricity could damage it.

Academic Vocabulary

Laurie had trouble with the **transition** between preschool and kindergarten. In the preceding sentence, *transition* refers to the move from one type of school to another. We all have transitions in life. List some transitions you've experienced. How did you feel about them at the time? How do you feel about them now?

TIP

Comparing

To answer question 3, think about Laurie's behavior at home and Charles's behavior at school.

- Start by reviewing details about each character. You may use your chart from page 179.
- Make a list of the similarities and differences between the boys. Use the list to help you organize your answer.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

Progress Check

Can students comprehend vocabulary?

If...fewer than 5 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Literary Element Foreshadowing

1. What clues throughout the story hint at the story's ending? Explain.

Review: Characterization

As you learned on page 125, **characterization** includes the methods a writer uses to develop the personality of characters. In this story, Jackson primarily uses **indirect characterization** to reveal Laurie's personality through his words and actions, as well as through his parents' reactions to him.

CA Standards Practice R.3.3

2. We can tell from the events described in the story that the narrator
- A has a realistic view of her child.
 - B wants to be an active member of the P.T.A.
 - C would like Charles and Laurie to be friends.
 - D listens to her child and worries about his education.

Reading Strategy Draw Conclusions About Characters

CA Standards Practice R.3.3

3. Based on the story, the teacher most likely is eager to meet Laurie's mother because
- A Laurie has been a big help at school.
 - B the mother has failed to join the P.T.A.
 - C the teacher wants to know more about Laurie.
 - D the other mothers in the room have spoken about Charles.

Grammar Link

Present Perfect Tense The **present perfect tense** of a verb names an action that happened at an indefinite time in the past. It also tells about an action that happened in the past and is still happening now. The present perfect tense consists of the helping verb *have* or *has* and the past participle of the main verb.

Laurie's parents **have discussed** Charles's behavior in school several times.

Present Perfect Tense

Singular	Plural
I have discussed . . .	We have discussed . . .
You have discussed . . .	You have discussed . . .
He or she has discussed . . .	They have discussed . . .

Practice Using verbs in the present perfect tense, write three sentences about your experiences at school.

Speaking and Listening

Literature Groups With a small group, discuss your own experience of adapting to school or kindergarten when you were young. Compare your experiences to Laurie's experiences in the story. Then, as a group, think of similarities and differences between group members' real-life experiences and Laurie's fictional experiences. Remember to build on the ideas of other speakers and to respect others' viewpoints.

After You Read

Assess

Literary Element

1. Laurie changes from a sweet-voiced child to a raucous one, who is rude to his father and uses bad grammar. All of these changes show that he can misbehave, and they give clues as to how the story will end.
2. Yes, there was enough foreshadowing for readers to guess the story's ending, especially in the changes in Laurie's behavior toward the end.

Reading Strategy

3. B
4. F

Grammar Link

Remind students that the present perfect tense expresses past time. The word *present* refers to the tense of the auxiliary verb *has* or *have*.

Speaking and Listening

Similarities may include feelings of fear or isolation. Differences may center on parent-teacher contact or classroom behavior.

English Learners

DIFFERENTIATED INSTRUCTION

Beginning There are some potentially difficult words for beginning English learners on the last page of the story. Read aloud the two paragraphs beginning with "At the meeting . . ." to "We maneuvered . . ." Carefully pronounce the words, *scanning*,

matronly, *haggard*, *apologized*, and *maneuvered*. Then have students read both paragraphs. Help them break down the sounds in each difficult word. Have them read each word until they can pronounce them with confidence.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Explain that a found poem is a poem in which the words are not made up by a poet but taken from other sources and arranged in a way to create new images or feelings. Tell students to select words, lines, and phrases from the story that they think show strong images or hold great meaning within the story. Then have students arrange the material into a poem about an element of the story.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 36

Or ask: **What are items you have thrown away during the past week?**

Write the list on the board. Ask: **What does this list say about how much people throw away?** Tell students that although this poem is funny it touches on a serious issue.

Summary

"Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out" takes one girl's refusal to do a household chore to hilarious extremes. The title character cooks and cleans, but draws the line at taking out the garbage. As a result, a pile of garbage grows and grows in delightfully disgusting detail. When the garbage has destroyed the house and driven away the neighbors, Sarah finally relents. It is too late, however; the garbage has spread from coast to coast. Sarah "met an awful fate," says the speaker, who advises all children to take out the garbage.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 33–38.

Before You Read

Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out

Connect to the Poem

You probably help out at home by doing household chores. Think about a time when you didn't complete a chore. What was the result?

List List chores that children often do around their homes. Which chores are you asked to do? How do you feel about doing them?

Build Background

This selection is a humorous poem about a girl who refuses to do a simple household chore.

- The poet uses exaggeration to show how the girl's stubborn refusal to do household chores affects those around her.
- Even humorous poems can teach a lesson, or moral. Many of Shel Silverstein's poems use humor to make meaningful comments about human nature or life.

Set Purposes for Reading

BQ BIG Question

As you read this poem, ask yourself, why does the poet describe garbage in such detail? What effect is the poet aiming for?

Literary Element Alliteration

Alliteration is the repetition of consonant sounds, usually at the beginning of words or syllables. For example, Shel Silverstein uses alliteration in the following line: "Moldy melons, dried-up mustard." Authors use alliteration to add to the musical quality of their writing. Alliteration may also help authors emphasize certain points. In this poem, alliteration may help to emphasize the poem's humor. As you read the poem, look for lines that contain alliteration. Ask yourself, what effect is created by the alliteration?

Literature Online

Author Search For more about Shel Silverstein, go to glencoe.com and enter QuickPass code GL29763u2.

Learning Objectives

For pages 190–193

In studying this text, you will focus on the following objective:

Literary Study: Analyzing alliteration.

Meet Shel Silverstein



Humorous Author Shel Silverstein wrote and illustrated books of children's poetry, but his quirky sense of humor appealed to adults as well. Besides writing and illustrating poetry and prose, Silverstein was a cartoonist and songwriter. Silverstein was born in 1932 and died in 1999.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate active verbs from the poem with known words and concepts. For example, use a metal spatula and a pan to model for students what it means to scrape. Use spices and a picture of a ham to show what it means to spice. Point out that *spice* is generally a noun, but Silverstein uses it as a verb. Use a wooden hammer or block to crack something such as a crayon or piece

of chalk. Use a chair to block the door or an aisle. Use an incline to roll a ball or some random items on a desk or table. Raise the lid of a jar. Stand and raise your arms with outstretched fingers toward the ceiling to show what it means to touch the sky. Invite students to engage in each activity with you or to suggest other ways to demonstrate the meanings of these and other verbs.

Approaching Level

DIFFERENTIATED INSTRUCTION

Partners Emerging On the board, write the following action verbs from the poem: *scrape, spice, crack, block, roll, raise, touch*. Provide students with definitions for the words. Then have students work with partners to mime the meaning of each word. Have pairs perform their mimes for the class.

Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out

Shel Silverstein



- Sarah Cynthia Sylvia Stout
Would not take the garbage out!
She'd scour³ the pots and scrape the pans,
Candy⁴ the yams and spice the hams,
5 And though her daddy would scream and shout,
She simply would not take the garbage out.
And so it piled up to the ceilings:
Coffee grounds, potato peelings,
Brown bananas, rotten peas,
10 Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the window and blocked the door
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
15 Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans and tangerines,
Crusts of black burned buttered toast,

3 To **scour** a pot is to clean it by rubbing it vigorously.

4 **Candy** means "to preserve by cooking with sugar."

Alliteration What does the alliteration in the title suggest about what type of poem this will be?

UNIT TWO

Teach

Literary Element

1

Alliteration The repetition of the s sounds in Sarah's four names suggests that the poem will be humorous and will exaggerate descriptions.

For additional literary element practice, see Unit 2 Teaching Resources, p. 39.

Writer's Technique

Rhyme and Rhyme Scheme Remind students that rhyme is the repetition of sounds at the ends of words, and a rhyme scheme is the pattern formed by rhymes at the ends of lines in a poem. Most of "Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out" consists of pairs of rhymed lines. The exceptions are lines 37–38, which do not rhyme, and lines 39–45, all of which rhyme, adding to the exaggeration at the end of the poem.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out 191

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Shel Silverstein's descriptions of typical American garbage and use of brand names may cause comprehension difficulties for English learners. For example, students may not recognize "curdled milk" (line 28) or "Cream

of Wheat" (line 32). Students should list details that they find difficult to visualize and, working in small groups, find images of the items described in newspaper or magazine advertising.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Students may enjoy Shel Silverstein's exaggerated images and humorous tone. Ask students to search in the library and online for additional poems by Silverstein. Have students write a brief description of the poems they find, focusing on what they enjoy most.

Teach

Literary Element

1

Alliteration Students may say that the alliteration creates a funny tone because of the gross and silly images. **Ask:** *Where else does the poet use alliteration to make gross, silly images? Give two examples.* (Examples include “black burned buttered toast” in line 19 and “Moldy melons, dried up mustard” in line 29.)

ADVANCED Have students choose an alliterative line, such as “black burned buttered toast,” and rewrite it without the alliteration. (For example, “dark burned toast spread with butter”) Ask students to discuss whether the new line is more or less effective. Lead students to discuss how word choice is an essential part of writing a good poem. (Because they have so few words, each word should be chosen for maximum effect.)

BQ BIG Question

Garbage that stretches across the country is a huge exaggeration that makes readers laugh.

To check students’ understanding of the selection, see Unit 2 Teaching Resources, pp. 41–42.

Literary Element Practice

Characterization Explain that characterization is the way that a writer develops a character’s personality. In direct characterization, the writer makes direct statements about a character’s personality. In indirect characterization, the writer reveals personality through the character’s words and actions. Ask students to find lines in the poem that characterize Sarah.

- 20 Gristly° bits of beefy roasts . . .
The garbage rolled on down the hall,
It raised the roof, it broke the wall . . .
- 1 Greasy napkins, cookie crumbs,
Globs of gooey bubblegum,
- 25 Cellophane from green baloney,
Rubbery blubbery macaroni,
Peanut butter, caked and dry,
Curdled milk and crusts of pie,
Moldy melons, dried up mustard,
- 30 Eggshells mixed with lemon custard,
Cold french fries and rancid° meat,
Yellow lumps of Cream of Wheat.
At last the garbage reached so high
That finally it touched the sky.
- 35 And all the neighbors moved away,
And none of her friends would come to play.
And finally Sarah Cynthia Stout said,
“OK, I’ll take the garbage out!”
But then, of course, it was too late
- 40 The garbage reached across the state,
From New York to the Golden Gate
And there, in the garbage she did hate
Poor Sarah met an awful fate,
That I cannot right now relate
- 45 Because the hour is much too late.
But children, remember Sarah Stout
And always take the garbage out!

20 **Gristly** bits of meat are tough and hard to eat.

31 **Rancid** food is spoiled and has an unpleasant odor or taste.

192 UNIT 2 Why Do You Read?

Alliteration How does alliteration affect the feeling of the poem?

BQ BIG Question

How does this line contribute to the poem’s humor?

Reading Practice

Point of View Explain that this poem has a third-person narrator. Ask students how the poem would be different if Sarah narrated in the first person. (Sarah would say “I,” not “she.” Also, if Sarah were narrating, she might not have ended the poem by telling readers to always take the garbage out.)

Assess

Respond and Think Critically

Possible answers:

1. Sarah's father screams and shouts at her to take out the garbage.
2. Only after her friends no longer come over to play is Sarah finally concerned enough to take out the garbage.
3. In lines 21–22, the garbage destroys the house; in lines 33–34, it grows until it “touches the sky.” These descriptions are exaggerated. Lines 8–9 describe the contents of the garbage and are more realistic, despite the comic tone.
4. Sarah is probably swallowed up by the garbage outside her house.
5. Line 19, “Crusts of black burned buttered toast,” is an example of alliteration. Silverstein uses it because it is fun to say and hear and because it adds to the humor of the poem.
6. Vivid images, such as “Drippy ends of ice cream cones,” are fun to read because the specific language helps readers visualize the mess.

Spelling Link

reference: The accent moves to the first syllable when the suffix is added.
salesmanship: The suffix begins with a consonant; the accent is not on the last syllable.
desolately: The suffix begins with a consonant; the accent is not on the last syllable.

After You Read

Respond and Think Critically

1. Who wants Sarah to take out the garbage? **[Recall]**
2. How do you know that Sarah is concerned that her friends no longer come over to play? Explain. **[Infer]**
3. Which lines contain exaggerated, or fantastic, descriptions, and which lines contain more realistic descriptions? Give three examples. **[Compare]**
4. At the end of the poem, Sarah meets an “awful fate.” What do you think happens to her? **[Conclude]**
5. **Literary Element Alliteration** Write an example of alliteration from the poem. What effect is created by the alliteration? Is it humorous? Musical? Explain. **[Analyze]**
6. **BQ BIG Question** What makes this poem fun to read? Support your answer. **[Evaluate]**

Spelling Link

Adding suffixes to words with two or more syllables can cause spelling problems. Remember that when the last syllable of a word is accented, you should double the final consonant of the word if adding a suffix.

- commit + ed = committed

Do not double the final consonant of words if the

- suffix begins with a consonant (commit' + ment = commitment)
- the accent is not on the last syllable (tra'vel + ed = traveled)
- accent moves when suffix is added (defer' + ence = def'erence)
- word ends with two consonants (abrupt + ly = abruptly)

Practice On a sheet of paper, list these words and suffixes: refer + ence, salesman + ship, and desolate + ly. Combine each word and its suffix. Next to each word, explain why the final consonant was doubled or not doubled.

Writing

Write a Stanza A stanza is a group of lines forming a unit in a poem. Write a stanza of five to ten lines, describing a room in your school. Include at least three instances of alliteration in your stanza. To generate ideas, make a list describing details of your school. Use a dictionary and a thesaurus to help you create alliterative phrases.

TIP

Making Inferences

Remember that when you infer, you use information from the text to make a guess about what the author does not reveal directly.

- Recall that neither her father's shouting nor the huge mess makes Sarah take out the garbage.
- Reread lines 33–38.
- Ask yourself why Sarah finally agrees to take the garbage out.

FOLDABLES

Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL26302u2.

Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out 193

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Rhythm and pacing are important to an effective reading of “Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out.” Students may need to adjust their reading speed to the requirements of this poem. Explain that if they read too quickly or too slowly, they will lose the sounds and effects of the alliteration. If students have trouble reading the poem, tell them to relax and try reading it at the same pace that they would use in having a conversation.

Writing

Each stanza should

- consist of five to ten lines
 - describe a room in the school
 - include at least three lines using alliteration
- Students' stanzas do not need to rhyme. Encourage students to read their stanzas for the class.

Before You Read

Focus

Bellringer Options

Selection Focus Transparency 6

Daily Language Practice
Transparency 37

Or say: **Imagine yourself twenty years from now. Do you think your beliefs and values will change?**

Vocabulary

Point out that the familiar words *habit* and *major* are the root words of *habitual* and *majority*. Then write *intricate* on the board and circle *tric*. Explain that the Latin root *tricae* means “trick” or “perplexing.” Help students see the connection between the meaning of the root word *tric* and the definition of *intricate* (“complicated”).

For additional vocabulary practice, see Unit 2 Teaching Resources, pp. 51–52.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Identify habitual tasks, such as completing homework or feeding a pet. Explain that these activities are habitual. Display pictures of intricate artwork or jewelry and have students trace the patterns with their fingers. Place one student near you and another student far from you. Explain that the nearby student is in your vicinity. Form two groups of students. Make sure that one group has a few students and

Before You Read

After Twenty Years

Connect to the Short Story

Loyalty means being faithful. If you are loyal to a friend, you support him or her no matter what the situation. How important do you think loyalty is in a friendship?

Quickwrite Freewrite for a few minutes about whether or not you think a person should always expect loyalty from a friend. Support your opinion with examples.

Build Background

This story takes place in New York City in 1890. One of the main characters left New York around 1870 to go West to make his fortune.

- The first discovery of gold caused a gold rush in California, in 1848.
- In 1869 the railroad that joined the East and the West was completed. Many people in the United States moved from the East to the West to find new jobs.

Vocabulary

habitual (hə bich'ōō əl) *adj.* regular; usual; done out of habit (p. 196). *It was habitual for my father to lock the doors each night before going to bed.*

intricate (in'tri kit) *adj.* complicated (p. 196). *The throne was covered with intricate carving.*

vicinity (vi sin'ə tē) *n.* the area around a certain place (p. 196). *The number of bus stops increases in the vicinity of downtown.*

majority (mə jōr'ə tē) *n.* the most of a group (p. 196). *The person with the majority of the votes will be class president.*

moderately (mod'ər it lē) *adv.* to a limited degree (p. 200). *I'm moderately happy with my performance, though I wish I hadn't made any mistakes.*

Meet O. Henry



An Adventurous Life William Sydney Porter, who used the pen name O. Henry, led a varied but difficult life. He first worked in a drugstore in North Carolina and then as a sheepherder in Texas. He was also a bank teller, a fugitive in Honduras, a prisoner, a magazine editor, and a journalist before he began writing the stories that made him famous.

Surprise! Many of O. Henry's stories contain a surprise ending or an ironic twist. “The Gift of the Magi” is one of the most famous of his short stories with a twist. William Sydney Porter was born in 1862 and died in 1910.

Literature Online

Author Search For more about O. Henry, go to glencoe.com and enter QuickPass code GL26241u2.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students create a web diagram for each vocabulary word. In the center circle, have them write the word. In the other circles, have them record details—definitions, synonyms, antonyms, root words, and origin—connected with the word. Tell them to use a dictionary or thesaurus if they need help.

Set Purposes for Reading

BQ BIG Question

Authors use various techniques, such as suspense, to maintain readers' interest. As you read this story, ask yourself, what details does the author include to keep me involved?

Literary Element Mood

Mood is the emotional quality or atmosphere of a literary work. Descriptive words, setting, dialogue, and characters' actions or gestures can all contribute to mood.

Mood is important because it affects a reader's feelings and expectations. As you read this story, pay attention to how O. Henry creates mood through dialogue and through descriptions of the characters and setting.

Reading Strategy Make Predictions About Plot

When you **make predictions**, you make guesses about what will happen next in a story. You base your predictions on the events and details you've read about so far, as well as on what you already know from your own experience.

Making predictions helps you become a more involved reader. It's okay if your predictions turn out to be incorrect. You predict to get involved in a story and to follow the story's twists.

To make predictions about plot,

- pay attention to descriptions of the characters and what the characters say and do.
- look for details about the time and place in which the story occurs.
- think about what you already know about the subject of the story, and guess what will happen next.

As you read this story, note details about setting, characters, and dialogue. Then, based on these details, write predictions about what will happen next. Use a chart like the one below.

Plot Detail	Prediction

FL Benchmarks

(pp. 194–201)

Reading Process LA.7.1.7.8

Use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.

Literary Analysis LA.7.2.1.2

Locate and analyze elements of characterization, setting, and plot, including rising action, conflict, resolution, theme, and other literary elements as appropriate in a variety of fiction.

TRY IT

Make Predictions Imagine the following scene and make a prediction. Today is Carrie's first day at your school. You notice during math class that she seems friendly toward everyone, including you. Later at lunch, there is an empty seat next to you. Carrie makes eye contact with you and smiles as she walks toward your table. What do you predict will happen next?

Before You Read

Focus

Summary

A policeman, patrolling a deserted New York City street on a rainy night, encounters a man in a doorway. The man says he is waiting for his old friend, Jimmy, whom he had agreed to meet at this exact time and place twenty years before. After the policeman leaves, "Jimmy" arrives, arrests the man, and hands him a note. The note is from the policeman, the real Jimmy, who did not have the heart to arrest his old friend, a man who is now a wanted criminal.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 43–48.

Literary Element

Mood Explain that illustrations can support the mood of a story. Have students scan the art that accompanies "After Twenty Years." Ask them to describe the scenes and the emotions they stir.

Reading Strategy

Make Predictions About Plot

Remind students that they can use their knowledge of people and occupations to make predictions. Ask students to describe what they would expect to happen if they saw a police officer running down a street in their community. Encourage students to consider how their predictions might change if the person they see running down the street is a small child or a firefighter.

TRY IT

Many students will predict that Carrie will stop to chat or sit down.

After Twenty Years 195

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP Intermediate Tell language learners that some of the words and phrases in this story come from the early 1900s and are seldom used in speech today. Write the following words on the board: *chum*, *chap*, *make certain it's all straight*, and *get my pile*. Have students work in groups to find and record the definitions of

these words and phrases. Encourage students to use either context clues or a dictionary. When students have completed their definitions, have them demonstrate their comprehension by using the words and phrases in sentences of their own.

UNIT TWO

Teach

Literary Element

1

Mood The chilly, dark, deserted street creates a cheerless mood.

For additional literary element practice, see Unit 2 Teaching Resources, p. 49.

View the Art

American artist Edward Hopper is known for his depiction of urban scenes, as well as his striking use of light. His depiction of solitary figures often creates an atmosphere of isolation and loneliness.

Ask: What details in the image help create its mood? (*The long shadows and the man walking alone give the picture a lonesome mood. The overhead perspective, which makes the man appear small, adds to the sense of isolation.*)

For an audio recording of this selection, use Listening Library Audio CD-ROM.

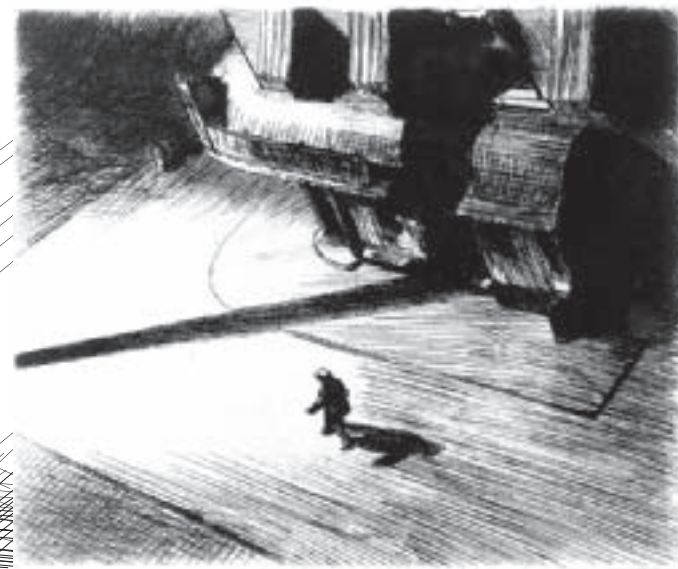
Readability Scores

Dale-Chall: 5.9
DRP: 51
Lexile: 850

Night Shadows, 1921. Edward Hopper. Etching, Whitney Museum of American Art, NY. Josephine N. Hopper bequest.

After Twenty Years

O. Henry



1 The policeman on the beat moved up the avenue impressively. The impressiveness was **habitual** and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh **depeopled**¹ the streets.

Trying doors as he went, twirling his club with many **intricate** and artful² movements, turning now and then to cast his watchful eye down the **pacific thoroughfare**³, the officer, with his stalwart⁴ form and slight swagger, made a fine picture of a guardian of the peace. The **vicinity** was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the **majority** of the doors belonged to business places that had long since been closed.

- 1 The chilly winds make people stay indoors, leaving the streets **depeopled**, or without people.
- 2 The policeman twirls the club with an **artful**, or skillful, movement.
- 3 A **pacific thoroughfare** is a peaceful street.
- 4 **Stalwart** is another word for *strong*.

Vocabulary

- habitual** (hə bich' ə ə) *adj.* regular; usual; done out of habit
intricate (in' tri kit) *adj.* complicated
vicinity (vi sin' ə tē) *n.* the area around a certain place
majority (mə jōr' ə tē) *n.* the most of a group

Mood In what way do details about the setting help set the mood of the story?

196 UNIT 2 Why Do You Read?



Writing Practice

Venn Diagram Remind students that a Venn diagram is an effective tool for comparing and contrasting. Ask students to complete a Venn diagram comparing Bob and Jimmy. The completed diagrams should show those

qualities that are unique to each and those qualities that they share. Discuss with students how their diagrams might help them predict the end of the story.

Teach

Reading Strategy

2

Make Predictions About Plot

Possible response: The meeting may not take place because twenty years is a long time.

APPROACHING Have students reread the first two paragraphs on this page. **Ask:** **What information in these paragraphs help you predict whether the meeting will take place?** (Possible responses: The man stands in a darkened doorway; he speaks up quickly; he tells the policeman that he knows his story sounds funny.)



For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 50.

Reading Strategy

3

Make Predictions About Plot

Students may say that their earlier prediction changed; the men will meet because they are close friends.

Teaching Note

African American Vernacular

English Some African American Vernacular English speakers may delete the *-d* sound at the end of some words. Direct students to the fifth paragraph on this page. Point out that Bob tells his story in the past tense. On the board, list some of the verbs he uses: *dined*, *raised*, *agreed*, *figured*, *worked*, and *corresponded*. Help students analyze the formation of these past tense verbs. Ask them to practice saying these verbs by reading the passage from the story.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands—'Big Joe' Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then."

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago tonight," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap⁵ in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny⁶ worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman.

"Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded,"⁷ said the other.

"But after a year or two we lost track of each other. You

⁵ A **chum** is a friend, and a **chap** is a man or boy.

⁶ **Destiny** is what the future holds for a person.

⁷ The two friends **corresponded**, or wrote letters to each other.

2

Make Predictions About

Plot Based on what you have read and what you already know, make a prediction about the meeting.

3

Make Predictions About

Plot After learning more about the characters, does your prediction about what will happen in the story change?

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Help students understand the story's chronology by writing the following story events on the board. Ask students to arrange the events in chronological order.

1. Jimmy recognizes that Bob is a criminal.

2. Jimmy and Bob promise to meet again in twenty years.

3. Jimmy sends a plainclothes police officer to arrest Bob.

4. Bob leaves the restaurant to go west.

5. Jimmy sees Bob in the doorway of a hardware store.

6. Bob is arrested.

7. Jimmy and Bob eat at "Big Joe" Brady's restaurant.

8. Bob lights his cigar and Jimmy sees his face.

(7, 2, 4, 5, 8, 1, 3, 6)

Teach

Literary Element

1

Mood The man's words change the mood from somber to hopeful.

ADVANCED Have advanced learners assess the man's character at this point. **Ask:** What positive and negative qualities does the man possess? (Possible responses: Students may say that the man shows positive qualities by speaking highly of his friend and expressing a willingness to travel great distances to see him; the man shows negative qualities by standing in a darkened doorway and talking about "hustling around.")

View the Art

Point out the image of the pocket watch. Tell students that this style of watch was popular in the early 1900s.

Ask: What important element in the story does the watch represent?

(Possible response: The watch represents the element of time, especially the passage of twenty years.)

see, the West is a pretty big proposition,⁸ and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, staunchest⁹ old chap in the world. He'll never forget. I came a thousand miles to stand in this door tonight, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder,¹⁰ though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"¹¹

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

"Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally¹² and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain

⁸ In this sentence, **proposition** means "a challenging opportunity."

⁹ **Staunchest** means "most loyal and dependable."

¹⁰ A **plodder** is someone who moves slowly, but the meaning here is that Jimmy is not a quick thinker.

¹¹ To **call time on him sharp** means "to expect him to arrive exactly on time."

¹² **Dismally** means "in a sad or gloomy way."

Mood In what way do the man's words change the mood of the story?



198 UNIT 2 Why Do You Read?

Grammar Practice

Adjectives Remind students that using lively descriptive words called adjectives creates images that appeal to the five senses. One of the questions adjectives answer is "What kind?" Have students look through the story and note the adjectives O. Henry uses, such as *pale*, *square-jawed*, *chilly*, and *darkened*.

Then have students write a paragraph that describes a place or a person. Have them underline each adjective. Suggest that students use adjectives that appeal to each of the senses: sight, hearing, touch, smell, and taste.

Teach

Literary Element

2

Mood The new character's arrival makes the mood warmer and happier.

ENGLISH LEARNERS Point out that "Bless my heart!" is an expression of surprise and approval. **Ask:** **What English expressions of surprise and approval have you heard?** (Possible responses: "Oh, my!" and "What do you know!")

View the Art

The scene pictured in the watercolor is of a mostly deserted street on a dark and damp night. This is a lot like the setting described in the story. Ohio painter Charles Burchfield (1893–1967) was a friend and colleague of Edward Hopper. Both artists painted urban scenes. **Ask:** **What do you predict will happen to the people depicted in the painting *Rainy Night*?** (Possible response: *The person getting in the car will go home to a warm house; the person in the doorway will catch a bus home.*)



Rainy Night, 1939. Charles Burchfield. Watercolor over pencil, 30 x 42 in. San Diego Art Museum, CA.

View the Art What does the scene pictured here have in common with the one O. Henry describes in this story?

almost to absurdity,¹³ with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

"Is that you, Bob?" he asked, doubtfully.

"Is that you, Jimmy Wells?" cried the man in the door.

"Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate.¹⁴ I was certain I'd find you here if you were still in existence. Well, well, well!—twenty years is a long time. The old restaurant's gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully;¹⁵ it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

2

Mood In what way does the arrival of the new character affect the mood of the story?

¹³ **Absurdity** is the state of being ridiculous.

¹⁴ **Fate** is your fortune, or what the future holds for you.

¹⁵ Here, **bully** is slang for "excellent" or "in the best way."

Approaching Level

DIFFERENTIATED INSTRUCTION



PARTNERS Established Have students work with a partner to identify sensory details in the paragraph that begins, "There was now a fine, cold drizzle falling." Ask students to take turns reading the paragraph aloud to each other. While one member of the pair reads, have the

other listen with eyes closed. Encourage the listener to imagine being in the scene. After both partners have had a chance to read and to listen, ask them to write a paragraph that explains how sensory details helped them experience the mood of the story.

UNIT TWO

Teach

Reading Strategy

1

Make Predictions About Plot Some students may predict that Bob, angry for being tricked, will attack the other man. Other students may predict that Bob will flee.

APPROACHING Remind students that a pug nose was Bob's second clue that the man in the overcoat was not Jimmy. **Ask:** **What was Bob's first clue that the man in the overcoat was not Jimmy?** (*Bob thought the man in the overcoat was too tall to be Jimmy.*)

BQ BIG Question

Possible response: At the end of the story, the man in the overcoat arrests Bob, and Bob learns that the policeman with whom he had first spoken was his old friend Jimmy. Students may say that they were surprised and entertained by the story's twists and turns.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 54–55.

"Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his egotism¹⁶ enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm.

1 "You're not Jimmy Wells," he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."¹⁷

"It sometimes changes a good man into a bad one," said the tall man. "You've been under arrest for ten minutes, 'Silky' Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That's sensible. Now, before we go on to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells."

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

BOB: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago.

Somehow I couldn't do it myself, so I went around and got a plain clothes man¹⁸ to do the job.

Jimmy 🐶

Make Predictions About Plot Use the information from this sentence to predict what will happen next.

BQ BIG Question

What happens at the end of the story? Are you surprised?

¹⁶ A person's **egotism** is a great sense of self-importance.

¹⁷ A **Roman** nose is long and bold. A **pug** nose is short and thick.

¹⁸ Jimmy met Bob in his police uniform. A **plain clothes** man is a police officer who is working but not wearing his uniform.

Vocabulary

moderately (mod'ər it lē) *adv.* to a limited degree

200 UNIT 2 Why Do You Read?

Writing Practice

Analyzing Theme Remind students that Jimmy and Bob had once been good friends who had shown loyalty to each other. However, they have not seen each other in twenty years, and in some ways both characters have changed. What do you think this story

communicates about the twists and turns of life and the way people can change? What do you think was the author's purpose in writing this story? Write a paragraph explaining your conclusions. Use details from the story to illustrate your position.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 53–54.

Respond and Think Critically

Possible answers:

- Twenty years ago Bob promised to meet his friend Jimmy at the spot where they had last eaten together.
- Bob’s hands begin to tremble when he realizes that the policeman was his friend Jimmy and that Jimmy has turned him in. Bob’s trembling hands show that he is disturbed.
- As a police officer, Jimmy is probably less financially successful than Bob. But Jimmy is more successful in that, unlike Bob, he has an honorable career.
- The mood changes from cheerless and suspicious to happy and joyful to suspicious and sad. These changes keep readers guessing what will happen next. The suspense and quick changes in mood make the story entertaining.
- The prediction that came true was that Bob would meet Jimmy again. However, Bob did not know that he had met Jimmy, and the man he thought was Jimmy turned out to be a plainclothes police officer. Making predictions and checking their accuracy helped make reading fun.
- Students may say that O. Henry’s use of plot twists and surprise endings made him an entertaining storyteller.

Vocabulary Practice

1. majority	4. none
2. vicinity	5. habitual
3. intricate	6. moderately

After You Read

Respond and Think Critically

- What promise did Bob make twenty years ago? [Recall]
- What does Bob’s physical reaction to the note tell you about his emotional state? Explain. [Interpret]
- How has Jimmy been both more successful and less successful than Bob? [Compare]
- Literary Element Mood** How does the mood change over the course of the story? Support your answer with examples. [Analyze]
- Reading Strategy Make Predictions About Plot** Review the predictions you made as you read. Which predictions were true? What did predicting add to your experience of reading the story? Explain. [Evaluate]
- BQ BIG Question** O. Henry is widely considered a great and entertaining storyteller. Do you agree? Explain. [Evaluate]

Vocabulary

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write “none.”

habitual vicinity intricate moderately majority

- A _____ of the people enjoyed the television show.
- We discovered bear tracks near our tent, so we knew that wild animals were in the _____ of the campground.
- The _____ designs on the book’s pages amazed us.
- Felipe was very shy, so we were _____ when he sang in front of the class.
- Maria encouraged us to walk to school along a new route, instead of our _____ one.
- The clothes were neither costly nor inexpensive; we considered them _____ priced.

Writing

Write a Letter Write a letter that Bob might have written to Jimmy. Tell Jimmy about the arrest and how Bob feels about what Jimmy did. Include a date, a salutation, a closing, and a signature.

TIP

Interpreting
The author has included an important detail that helps you understand how Bob feels when he reads the note.

- Find the part of the story in which Bob reads Jimmy’s note.
- Reread the description of Bob’s physical reaction to reading the note.
- Think about what this reaction reveals about Bob’s emotions.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

Progress Check

Can students comprehend vocabulary?
If...fewer than 5 answers are correct
Then... Glencoe Interactive Vocabulary CD-ROM.

Writing

When students have completed their letters, take a class poll: How many students thought Bob was angry and resentful, and how many thought Bob understood Jimmy’s decision?

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher Selection Focus Transparency 28 Daily Language Practice Transparency 38

Or review with students some sports that are popular in other parts of the world, such as soccer in Mexico or cricket in India. **Ask:** *Why do you think different sports are popular in different areas? Why do you think basketball is so popular in the United States?* Point out that soccer and basketball require little equipment. Students may say that they think basketball is popular because it can be played in so many parks and schoolyards at different times of the day.

Before You Read

Slam, Dunk, & Hook

Connect to the Poem

What do you like about sports? Which games do you prefer, and why? Would you rather be playing a game or watching others play?

Write a Journal Entry Record your feelings about sports. Describe a game you enjoy and a game you dislike. Use a chart like the one below to organize your thoughts. Then, explain your feelings. Do you prefer to play sports or to watch them? Which do you value more—fierce competition between teams or intense loyalty among team members? Why?

I enjoy _____ because ...	I dislike _____ because ...

Build Background

Basketball was invented in 1891 by James Naismith, an instructor in physical education who lived in Springfield, Massachusetts. In need of an indoor game for the winter months, Naismith used a soccer ball and two peach baskets, one hung at each end of a gym. The rules Naismith made up for that game form the basis of today's game.

Meet Yusef Komunyakaa



"Students often have such a lofty idea of what a poem is, and I want them to realize that their own lives are where the poetry comes from."

—Yusef Komunyakaa

Poet and Educator The poet and educator Yusef Komunyakaa (ū' sef kō mun yā' kà) uses his Louisiana childhood and his time in Vietnam as an Army correspondent as resources for the material in his poetry. A winner of the Pulitzer Prize for Poetry in 1994, Komunyakaa writes poems on a wide variety of subjects, including jazz, racial prejudice, and war.

Yusef Komunyakaa was born in 1947.

Literature Online

Author Search For more about Yusef Komunyakaa, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new words with known words and concepts. For example, point to examples of insignias, or logos, on items in the room, such as books and other products. Engage in and freeze a variety of body positions to demonstrate the idea of being poised in midair. Have students mimic your movements. State an intention such as,

"I will write a sentence on the board." Then, perform the task. Provide students with several such examples. Plant one foot on the floor and move the rest of your body in a circle to show what it means to swivel. Have students imitate your motions. Play music or read poetry to students to demonstrate lyric qualities.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Write the following words from the poem on the board: *insignia, poised, intention, sidelines, glide*. Explain the meaning of each word. Then have students write a short sports article in which they use the vocabulary words. After students have finished, have them share their articles with the class.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how does the structure and rhythm of this poem help to recreate the feel of an actual game of basketball?

Literary Element Metaphor and Simile

Figurative language is language that is used for descriptive effect, often to imply an idea indirectly. Expressions of figurative language are not literally true. They express a truth beyond the literal level. Two of the most common types of figurative language are **similes** and **metaphors**.

- A **simile** is an expression that uses *like* or *as* to compare two seemingly unlike things. The phrase “Elena runs like the wind” is a simile suggesting that Elena runs quickly.
- A **metaphor** is an expression that compares two seemingly unlike things. In contrast to similes, metaphors imply a comparison instead of stating it directly. Metaphors do not contain the words *like* or *as*. Take, for example, the sentence “Seth is a cheetah on the racetrack.” Seth is not literally a cheetah. The author uses the metaphor to suggest that Seth runs quickly.

Similes and metaphors are great writing tools because they add colorful description with a minimum of words. Similes, metaphors, and other kinds of figurative language are especially prominent in poetry. As you read this poem, look for similes and metaphors. Ask yourself, what do the two objects of the comparison have in common? What new insight do I gain by thinking about the comparison?

Reading Strategy Visualize

When you **visualize**, you create pictures in your mind. For example, while reading nonfiction, you may picture the steps in a certain process or envision a place that the writer is describing. As you read fiction and poetry, you may picture what a character or setting looks like or imagine the actions that take place.

Visualizing is important because it makes a selection more vivid—it helps you “see” people, places, and things. If you visualize while you read, you will understand and remember the poem better.

As you read, imagine what the characters look like, and try to picture the setting. Pay attention to the details that the writer includes. Make sketches of what you “see” in your mind.

Learning Objectives

For pages 202–207

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing simile and metaphor.

Reading: Visualizing.

TRY IT

Visualize With a partner, pick a single sporting event. Then, working individually, list everything that comes to your mind as you picture the scene. After a few minutes of writing, stop and compare and contrast your list with your partner’s. Which elements are similar and which are different?

Slam, Dunk, & Hook 203

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Advanced** English learners may be familiar with basketball, but not with the American slang that describes different aspects of the game. Have English language learners use context and dictionaries, if necessary, to

find the meaning of slang words and phrases such as *fast break*, *lay ups*, *off the rim*, and *drive to the inside*. Then have students use stick figures and diagrams to draw on the board what the phrases mean.

Before You Read

Focus

Summary

“Slam, Dunk, & Hook” is a free-verse poem that describes the emotions that athletes have as they perform amazing athletic feats on the basketball court. Komunyakaa’s poem illustrates how boys use basketball to impress girls, to hide their grief, and to search for joy and hope.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 56–61.

Literary Element

Metaphor and Simile Point out that at first the objects compared may seem completely different. For example, a sofa is not at all like a camel, but an author might compare the two to point out the sofa’s lumps in a memorable way. Tell students that authors want readers to compare objects in order to see them in new ways.

Reading Strategy

Visualize Ask students to close their eyes and visualize while you describe something in the room. Add details until students guess correctly the item you are describing.

TRY IT

Have students read their lists aloud and write on the board details about the different sporting events that they describe.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 81–86
- Interactive Read and Write for English Learners, pp. 81–86
- Interactive Read and Write for Approaching Level Learners, pp. 81–86

Teach

Cultural History

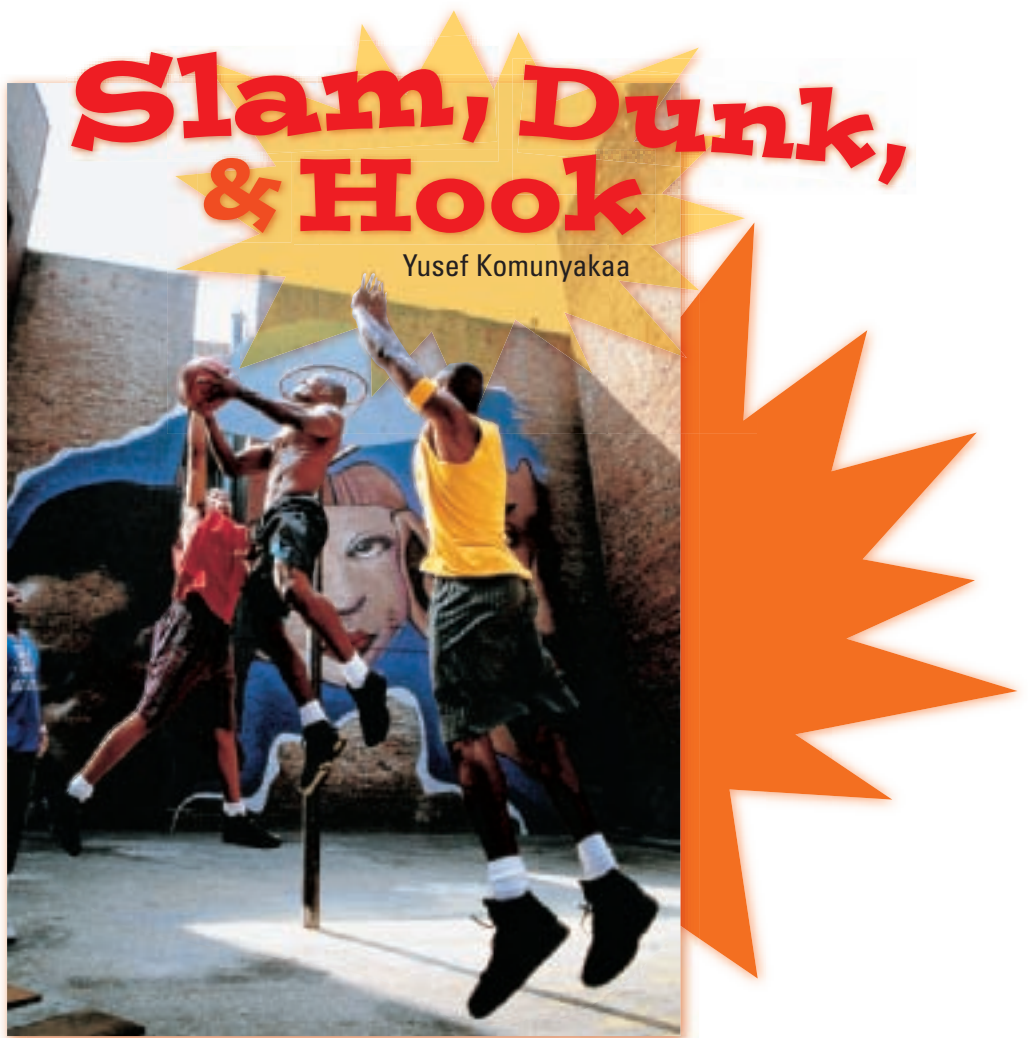
Basketball Origins Dr. James Naismith was instructed by the head of his physical education department to create a game that would be an “athletic distraction” to active men kept inside by cold New England winters. He was given fourteen days to create this “distraction.” As the deadline approached, Naismith remembered a childhood game that required agility and accuracy, and he formed his new game of basketball from that memory.

View the Photograph

Ask: What is remarkable about the photograph? (Students may say that the photograph captures three basketball players all in the air at the same time.) **Say:** Which line of the poem does this photograph best depict? (Students should say line 9: “poised in midair.”)



For an audio recording of this selection, use Listening Library Audio CD-ROM.



Fast breaks. Lay ups. With Mercury's°
Insignia on our sneakers,
We outmaneuvered° the footwork
Of bad angels. Nothing but a hot
5 Swish of strings like silk
Ten feet out. In the roundhouse°

- 1 In ancient Roman mythology, **Mercury** was the swift messenger of the gods. He was often portrayed wearing winged sandals.
- 3 If you **outmaneuvered** someone, you used clever movements to defeat that person.
- 6 **Roundhouse** is a slang term for sweeping movement—in this case, wide, swinging arm movements.

204 UNIT 2 Why Do You Read?

Reading Practice



Sensory Language Remind students that sensory language helps a writer clarify ideas. Sensory language intensifies the reader's interaction with the text, allowing him or her to experience new events and see images in new ways. For example, a reader can imagine very little with the sentence, “The

food was not very good.” Have students compare this description with “The stew solidified into an oval pool of muddy, brown fat.” Students should understand that the second example provides more sensory detail than the first. Tell students to list at least three examples of sensory details from the poem.

Teach

Literary Element

1

Figurative Language A metaphor compares muscles to a flashing motor.

APPROACHING Point out the similarities between the items being compared. For example, automobiles have motors to make them move, just as people have muscles to make their bodies move.

For additional literary element practice, see Unit 2 Teaching Resources, p. 62.

Reading Strategy

2

Visualize This image helps you picture a player moving fast and changing directions rapidly.

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 63.

BQ BIG Question

Something can be beautiful to watch yet pose a threat, such as a wild animal. Something beautiful and dangerous has a quality of wildness.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 65–66.

- Labyrinth° our bodies
Created, we could almost
Last forever, poised in midair
10 Like storybook sea monsters.
A high note hung there
A long second. Off
The rim. We'd corkscrew
Up & dunk balls that exploded
15 The skullcap of hope & good
Intention. Bug-eyed, lanky,
All hands & feet . . . sprung rhythm.
We were metaphysical° when girls
Cheered on the sidelines.
20 Tangled up in a falling,
Muscles were a bright motor
Double-flashing to the metal hoop
Nailed to our oak.
When Sonny Boy's mama died
25 He played nonstop all day, so hard
Our backboard splintered.
Glistening with sweat, we jibed°
& rolled the ball off our
Fingertips. Trouble
30 Was there slapping a blackjack°
Against an open palm.
Dribble, drive to the inside, feint°,
& glide like a sparrow hawk.
Lay ups. Fast breaks.
35 We had moves we didn't know
We had. Our bodies spun
On swivels of bone & faith,
Through a lyric slipknot
Of joy, & we knew we were
40 Beautiful & dangerous.

7 A **labyrinth** is a confusing, complicated arrangement.

18 Here, **metaphysical** means that the players seemed to go beyond the limits of the physical world.

27 To **jibe** is to be in harmony with one another.

30 A **blackjack** is a weighted, flexible, leather-covered weapon.

32 A **feint** is movement that is intended to "fake out" an opponent.

1

Figurative Language What figure of speech appears in these lines? What two things are being compared in line 21?

2

Visualize This simile compares a player to a sparrow hawk, a bird that flies at high speeds and changes directions quickly. How does this image help you visualize the player's movements?

BQ BIG Question

How might a thing be both beautiful and dangerous? What quality does this description suggest to you?

Slam, Dunk, & Hook 205

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Tell students that the poem contains many sensory images that convey the fast-paced excitement of a basketball game and what the game means to the players. Check students' comprehension of these sensory images by comparing the images with actual basketball terms with which students may be more familiar.

Arrange the class in small groups. Ask students to reread the poem in sections and

restate the sensory images from the poem in their own words. Model the process for students, using an example like this:

Poem: "the footwork of bad angels"

Restatement: opposite team

Poem: "roundhouse labyrinth"

Restatement: a complex, sweeping movement

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 55–56.

Respond and Think Critically

Possible answers:

1. People are playing basketball. They move quickly, running, jumping, and shooting the ball. A shot just misses off the rim, and someone dunks the ball. The narrator describes Sonny Boy, who played throughout an entire day when his mother died. The players keep going—sweating, making moves, and feeling joyful.
2. The words in the title are basketball terms, and they convey the dramatic, fast pace of the poem.
3. Some students will agree because the experience of being a team member and striving to perform well in front of onlookers is like being on stage. Others may disagree because sports are just games, and games are light and fun.
4. The game of basketball connects players to one another.
5. The poem illustrates how team sports give players a nonverbal form of communication that allows them to share and respond to one another without words.
6. Students may find most powerful the details about Sonny Boy, who played basketball nonstop all day when his mother died.

Academic Vocabulary

Answers will vary, but students may say that they contributed to the success of a food drive for a Scout troop by asking neighbors to donate food to a local pantry.

After You Read

Respond and Think Critically

1. Summarize the actions described in “Slam, Dunk, & Hook.” [Summarize]
2. Why is “Slam, Dunk, & Hook” a good title for this poem? Explain your answer. [Analyze]
3. According to “Slam, Dunk, & Hook,” team sports are dramatic, emotional, and exhilarating. Do you agree or disagree? Explain. [Evaluate]
4. What is Komunyakaa saying about the connection between friendship and basketball? Support your answer with details from the poem. [Interpret]
5. What overall message about team sports does “Slam, Dunk, & Hook” express? Explain. [Conclude]
6. **BQ** **BIG Question** Which sections of this poem did you find most powerful? Tell why you found the sections effective. [Evaluate]

Academic Vocabulary

Each member of a basketball team **contributes** to its success. In the preceding sentence, *contributes* means “has a part in a group’s effort.” Think about a time when you contributed to a group’s success. What did you contribute to the group? Explain.



206 UNIT 2 Why Do You Read?

Literary Element Practice

Find Symbols Remind students that symbols are things or ideas that represent other things or ideas. Ask volunteers to suggest examples of symbols. (*Flags represent countries, a tree may represent life, a dove represents peace.*)

Look for symbols in “Slam, Dunk, & Hook.” For example, playing basketball can symbolize power and confidence. Tell students to find another example of symbolism. (*Mercury’s insignia, rim*)

TIP

Summarizing

- To summarize a poem, write a sentence for every few thoughts or events described in the poem.
- Remember that the end of a line in poetry is not necessarily the end of a sentence or thought.
- In your own words, retell the main points of the poem in the order that they are presented.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

Literary Element Metaphor and Simile

Test Skills Practice

- Read these lines from the poem.
... we could almost
Last forever, poised in midair
Like storybook sea monsters.
The author expresses his idea by including
A a metaphor to compare the players to a story book.
B a statement of fact about the players.
C a simile to compare the players to sea monsters.
D an honest statement about the game.

Review: Theme

As you learned on page 135, the **theme** of a work is its overall message about life or human nature.

Test Skills Practice

- Which sentence gives the best description of the theme of the poem?
A Athletes must struggle to acquire skills to play basketball.
B When girls are watching, the athletes play harder.
C Basketball helps players develop strength and grace.
D The life of an athlete is full of distractions and difficulties.

Reading Strategy Visualize

- Which images from "Slam, Dunk, & Hook" helped you visualize the action of the poem? To answer, refer to the sketches you created as you read.
- Reread the first five lines of "Slam, Dunk, & Hook." Try to visualize the action that the poem describes. In your own words, write a few sentences explaining what is happening. Include vivid details from the poem.

Grammar Link

Past Perfect Tense The **past perfect tense** of a verb names an action that took place before another action or event in the past. The past perfect tense of a verb consists of the helping verb *had* and the past participle of the main verb. The past perfect tense is often used in sentences that contain a past tense verb in another part of the sentence.

We **had** just **arrived** when the play **began**.

The play **had been rewritten** several times before it **opened**.

Past Perfect Tense

Singular	Plural
I had started .	We had started .
You had started .	You had started .
He, she, or it had started .	They had started .

Practice Write three sentences about playing a sport, such as basketball, using verbs in the past perfect tense.

Write with Style

Apply Figurative Language You have been reading similes and metaphors; now try your hand at writing some. Write a short stanza or a few lines of a poem about a hobby or pastime that you or that some of your friends enjoy. Include at least one metaphor and one simile in your poem. Remember that a simile includes *like* or *as* and a metaphor makes a direct comparison.

After You Read

Assess

- C
- H
- Possible images include: *a hot / swish of strings like silk; poised in midair / like storybook sea monsters; corkscrew / up & dunk balls that exploded; muscles were a bright motor; glistening with sweat.*
- Some kids are playing basketball on a summer day. The players display dancing feet and quick movements. They score many baskets, and the net makes a swishing sound each time the ball goes through.

Grammar Link

Tell students that particularly when a sentence sets the stage for another event, all verbs should be in past perfect: *Dad had locked the door, and the children had gone to bed.*



For grammar practice, see Unit 2 Teaching Resources, p. 64.

Slam, Dunk, & Hook 207

Advanced Learners

DIFFERENTIATED INSTRUCTION

Music of Movement Komunyakaa's work is influenced by his love of jazz. Have students locate musical references in the poem. (*hot / swish of strings, a high note hung there / a long second, sprung rhythm, jibed, lyric*)

Then tell them that one characteristic of jazz is improvisation, or the act of composing and performing simultaneously. Then tell students to describe how improvising can be an element of playing basketball.

English Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Have student pairs take turns reading aloud the poem. Remind students to let punctuation, not line endings, tell them when to pause. Invite students to raise their voices when appropriate. Have students practice reading aloud several times, noting any difficult words that they need help in pronouncing. Then have volunteers read the poem to the class.

Grammar Workshop

Sentence Fragments

Focus

Write on the board:

Everyone in town.

Everyone in town should visit the park.

Ask students which group of words expresses a complete thought. Explain that a complete sentence has both a subject and a predicate.

Teach

Explain that a sentence fragment is a group of words that does not contain both a subject and a predicate. Point out the fragment on page 208: *Nailed the hoop to our oak*. Explain that this fragment doesn't say who nailed the hoop. The solution is to add a subject: *we*.

Ask students to volunteer sentences about something that happened yesterday. Write the sentences on the board, and have students identify the subjects and predicates.

Assess

Students should provide complete sentences. Possible answers:

1. I heard a baseball slapping against an open palm.
2. Sonny Boy played all day.
3. The fans cheered on the sidelines.

Progress Check

Can students fix sentence fragments?

If...fewer than 3 answers are correct

Then...  Grammar Practice on www.glencoe.com

Learning Objectives

For page 208

In this workshop, you will focus on the following objective:

Grammar: Understanding how to avoid sentence fragments.

Tip

Watch out! You can use fragments when talking with friends or writing personal letters. Poets and other writers use fragments to produce a special effect. Use complete sentences, however, for school or business writing.

Tip

Helpful Hint To detect whether or not a thought is complete, ask yourself: Who or what is the sentence about? What is happening or being done?

 Literature Online

Grammar For more grammar practice, go to glencoe.com and enter QuickPass code GL29763u2.

208 UNIT 2 Why Do You Read?

Grammar Practice

Subjects and Predicates In order to recognize sentence fragments, students must be able to identify subjects and predicates. Remind students that the subject tells who or what the sentence is about, and the predicate tells what the subject is doing. Some students may have

difficulty identifying subjects and predicates. Tell these students to choose one selection from the unit. Then, instruct them to identify the subjects and predicates of the first several sentences in the selection. Confirm or correct their identifications.

Grammar Workshop

Sentence Fragments

Yusef Komunyakaa uses complete sentences as well as sentence fragments in his poem "Slam, Dunk, & Hook." A complete sentence has both a subject and a predicate and expresses a complete thought. The subject tells what the sentence is about. The predicate tells what the subject does.

A high note hung there a long second.

In this complete sentence, *A high note* is the subject. The predicate is *hung there a long second*.

A sentence fragment does not express a complete thought. It may be missing a subject, a predicate, or both. In the examples below, notice how fragments can be made into complete sentences.

Problem 1 The fragment lacks a subject.

Nailed the hoop to our oak.

Solution Add a subject to form a complete sentence.

We nailed the hoop to our oak.

Problem 2 The fragment lacks a predicate.

Fast breaks.

Solution Add a predicate to form a complete sentence.

Fast breaks can catch your opponent off guard.

Problem 3 The fragment lacks a subject and a predicate.

Off the rim.

Solution Add a subject and a predicate to form a complete sentence.

The ball bounced off the rim.

TRY IT: Sentence Fragments

Rewrite these fragments into complete sentences by applying one of the solutions shown above.

1. Against an open palm.
2. Sonny Boy.
3. Cheered on the sidelines.

For Information



The Stargazers, 1995. Christian Pierre. Acrylic on canvas. Private Collection.

BQ BIG Question Why Do You Read?

How are the two people in the painting *The Stargazers* discovering information about the world? How do you find information about things that make you curious?

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Point out to students that the word *stargazer* is a compound word. Tell students that they can use their knowledge of the meanings of the individual words to determine the meaning of a compound word. Ask students to define the word *star*. Write students' ideas on the board in a column. Add a plus sign to the right of the column. Ask students what it means to *gaze*. Write

students' ideas on the board in another column to the right of the plus sign. Add an equal sign to the right of the second column. Ask students to suggest meanings for the term *stargazer*. Record students' ideas on the board to the right of the equal sign. Students may consult dictionaries as needed during any point in this process.

UNIT TWO

Part 2: For Information

Ask: What is the title of a book or an article that you have read for information? Why was this book or article informative? (Responses will vary. Students may say that the book or article was informative because it explains a process, offers instructions about how to do something, or discusses an unfamiliar subject.)

View the Art

Tell students that inspiration for Christian Pierre's artwork comes from elements of Earth, myths from the Deep South, international associations, and whimsy. Point out that the figures in the painting use a chair to bring the inside out. They also bring the outside in by leaving the door open. **Ask:** How does the artist suggest that people gather information? (Possible response: People gather information by combining what they know with what they don't know, utilizing tools, and working together.)

BQ BIG Question

Possible responses: The people in the painting are discovering information about their world by studying the night sky through a telescope. Students may suggest that they find information through observation, interview, discussion, experience, and research.

For additional support for English Learners, see Unit 2 Teaching Resources, p. 69.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher

Daily Language Practice

Transparencies 40 and 41

Or show students pictures from medieval Europe. Ask: **What do you think it was like to live in such a time?** Point out that between wars and diseases, life in medieval Europe could be risky.

Vocabulary

Write *caballarius* on the board, and tell students that this word, which means “horseman,” is the Latin root of *chivalry*. Point out to students that they may be familiar with other words that share the same root: *cavalier*, or horseman, and *cavalry*, or a group of soldiers mounted on horseback.

For additional vocabulary practice, see Unit 2 Teaching Resources, p. 78.

Before You Read

What Is a Knight?

Connect to the Article

Knights lived according to a strict set of rules. What rules do you follow each day at home and at school?

Quickwrite Write for a few minutes about knights you have seen in movies and read about in books. What do they look like? How do they behave?

Build Background

“What Is a Knight?” describes the characteristics of knights and the code of honor by which they lived in medieval Europe.

- Feudalism was a political system that created alliances, or bonds, between monarchs and nobles.
- Monarchs—kings and queens—gave nobles land in exchange for loyalty and military aid.
- Landholding nobles needed military groups to defend their lands. Nobles relied on knights and armies of peasants to defend their lands and fight for the royal army of the monarch.

Vocabulary

excess (ek’ ses) *adj.* more than the usual amount (p. 212).
Kayla wiped the excess paint off her brush so that the paint wouldn’t drip onto the floor.

chivalry (shiv’ əl rē) *n.* the customs of medieval knighthood (p. 213). *When the young man gave his bus seat to the woman who was standing, my grandmother remarked, “I guess chivalry still exists.”*

suppresses (sə pres’ es) *v.* puts down or stops (p. 214).
Mr. Sanchez suppresses the noise in his classroom without raising his voice.

Meet John Farman

Making History Fun

John Farman is the author of many entertaining history books for young people, including *The Short and Bloody History of Pirates*, *The Short and Bloody History of Spies*, and *The Shockingly Short History of Absolutely Everything*. “What Is a Knight?” comes from *The Short and Bloody History of Knights*, which was published in 2002.



Author Search For more about John Farman, go to glencoe.com and enter QuickPass code GL29763u2.



English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, place some books in a box. Then fill another box with an excess amount of books. Have students give other examples of *excess*. Explain that *chivalry* today usually refers to “courteous and considerate behavior.” Perform a number of acts of chivalry for students, tasks such as opening doors for

others, pulling out seats for students to sit on, and so on. Invite students to perform additional chivalrous tasks for partners. Tell students to talk freely among themselves. Explain that when you give a signal such as ringing a bell or blowing a whistle, students are to stop talking. Perform this activity several times. Then, explain to students that you are using the bell or whistle to suppress the talking or noise.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Read aloud the vocabulary words and their definitions. Organize students into small groups. Tell them to create a skit set during the time of knights and kings. Explain that they need to use the vocabulary words somewhere in their skits. Then have them perform their skits for the class.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what were the roles and responsibilities of knights in medieval Europe?

Literary Element Author's Purpose

The **author's purpose** is the intention of the author. An author might write to entertain, to persuade, to describe, or to inform, or for a combination of these purposes.

Authors write about topics differently because of their own interests, experiences, and values. Once you understand the author's purpose, you can focus on what he or she wants you to "get" from the text.

As you read "What Is a Knight?" look for clues that tell you whether the author wants to entertain, persuade, or inform his readers.

Reading Strategy Activate Prior Knowledge

When you **activate prior knowledge**, you use information that you already know to better understand what you read. Remembering what you have learned, seen, or experienced can help you make sense of new information. It can also help you predict what a selection is about and what might happen next.

To activate prior knowledge before you read "What Is a Knight?" consider what you already know about

- a knight's responsibilities
- a knight's character and place in society
- the time period in which knights lived

The chart below can help you activate your prior knowledge. Use the points above as a guide and fill in the first column. Complete the second column by listing any questions that you would like to have answered. When you have finished reading, complete the third column.

What I Know	What I Want to Know	What I Learned

Learning Objectives

For pages 210–218

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing author's purpose.

Reading: Activating prior knowledge.

TRY IT

Activate Prior Knowledge

What stories do you know about knights from the Middle Ages? Were their lives easy or difficult? Discuss your ideas with a partner.

Before You Read

Focus

Summary

The nonfiction piece "What Is a Knight?" provides a history of medieval knights in Europe. Author John Farman explains what it was like to be a paid soldier, fighting for a king or a lord. Farman tells how knights were trained soldiers who followed a code of chivalry and helped build up a king's army.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 70–75.

Literary Element

Author's Purpose Have students preview the selection by looking at the illustrations, captions, and headings. Help students identify that the author is presenting factual information.

Reading Strategy

Activate Prior Knowledge Have students recall what they know about the following words and phrases: *King Arthur, the Round Table, Lancelot, jousting, and armor.*

TRY IT

Students should note stories they've heard about knights from the Middle Ages. They may explain that knights had challenging but exciting lives.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 87–100
- Interactive Read and Write for English Learners, pp. 87–100
- Interactive Read and Write for Approaching Level Learners, pp. 87–100

What Is a Knight? 211

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Help English learners understand the words specific to this selection and its content area. Write these terms on the board: *knight, feudal, fiefs, armor, squire, and chivalry*. Have students find examples of words in the text, illustrations, or headings. Ask students to read aloud the sentences in which these

words are found. Then work with students to use the context of the sentences to decode the meaning of the content-area words. If students need additional instruction, direct them to dictionaries and encyclopedias.

UNIT TWO

Teach

Literary Element

1

Author's Purpose The title “What Is a Knight?” shows that the purpose of Farman’s article is to answer the question.

For additional literary element practice, see Unit 2 Teaching Resources, p. 76.

View the Art

Point out the people in the painting. Ask students to describe what is happening in the scene. **Ask:** **How could you identify the knights who are fighting?** (Possible response: You might identify them by their horses, the style of their armor, or the patterns painted on their shields.)

Cultural History

Armor The metal armor worn by knights was made of dozens of specialty pieces constructed for maximum coverage and movement. Each of the pieces was given a special name. For example, the *greave* covered the knight’s shin. The *poleyn* covered the kneecap, and the *cuisse* protected the thigh.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 7.5
DRP: 60
Lexile: 1050



Teaching Knights to Joust, from ‘Roman du Saint Graal,’ 15th century. Vellum. Bibliotheque Municipale, Dijon, France.

1 What Is a Knight?

John Farman

Everyone thinks they know about knights: rich guys in flashy armor tearing around the countryside, killing **excess** dragons, rescuing damsels¹ trapped in towers, and knocking each other off of horses with long poles at special tournaments! I wanted to find out all the stuff we don’t know. Like, where did knights buy their **armor**? How much did it cost? How easy was it to move, let alone fight, covered from head to foot in metal? What did they get paid fighting for the king? What did they eat? Where—and with whom—did they live? Were they really the brave, noble guys we are led to believe, or were some wimpy, cowardly, and dishonest? I’m going to try to tell you what knights were really like—warts and all—and what it was like to be one.

¹ **Damsels** are young unmarried women of noble birth.

Vocabulary

excess (ek’ses) *adj.* more than the usual amount

Author's Purpose After reading the title, what do you predict is Farman’s purpose for writing?

Visual Vocabulary

Armor is covering worn to protect the body against weapons and injury.



212 UNIT 2 Why Do You Read?



Writing Practice

Describe Tone Remind students that tone is a reflection of the writer’s attitude toward his or her subject. Tone is conveyed through word choice, punctuation, sentence structure, and figures of speech.

Ask students to write a paragraph in which they describe the tone of the selection.

Encourage them to provide examples from the selection that illustrate the tone. Finally, ask them what the tone suggests about the attitude of the author toward the subject.

Career Knights

The first thing to remember is that knights were the very first mercenaries (paid soldiers). They were paid, usually with large plots of land, to fight for their lord or king.

The second thing to remember is that they were supposed to conduct themselves according to a strict code of behavior. This was called **chivalry**.

Last and most important, the knights were part of a way of life, called the feudal system, that existed in Europe. Basically the feudal system helped a king obtain thousands of men for the wars he always fought. His barons and earls, in exchange for vast areas of land, pledged to provide armies on request. These barons and earls gave smaller parcels of their land to knights who, in return, promised to supply men (peasants) to do the fighting. In return for doing this, the knight assigned these peasants much smaller pieces of land to provide food for their families—and the knight's family.

How to Be a Knight

But who got to be a knight? For starters, before you get too excited, you had to be the son of a knight. Around the age of twelve, you went to another knight's house to learn how to knight—so to speak. The knight in question started you off as a page (young attendant) and then as a personal servant, called a squire. This duty involved grooming his horses, polishing his armor, and even serving him his breakfast, lunch, and dinner. In return he taught you how to ride horses and fight at the same time, as well as the code of chivalry as mentioned above.

Knight Time

Eventually, when the knight in charge of you decided you were ready, it was time for the big day. First you took a special bath in holy water and said prayers and stuff. Then you had to put on an outfit of white clothes and pray all

Vocabulary

chivalry (shiv'əl rē) *n.* the customs of medieval knighthood

2

Activate Prior Knowledge

Why wouldn't young men stay in their own homes and learn the skills of knighthood from their fathers?

BQ BIG Question

What do you think you'll learn as you read "Knight Time"?

UNIT TWO

Teach

Reading Strategy

2

Activate Prior Knowledge Students may say that young knights-to-be needed to become independent of their families and that training with another knight would create additional loyalties among the families in the community, or that it would be hard for a father to have his son do work fit for a servant in his own home.

ADVANCED Ask: **What effect could serving as a page or squire have on the pride of a nobleman's son?** (A nobleman's son would be treated with great respect in his own home. The son might learn humility as he worked as a personal servant to a knight.)



For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 77.

BQ BIG Question

Students may say that they will learn how knights-to-be prepared to be knighted and what happened during the knighthood ceremony.

What Is a Knight? 213

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Help students gather important details from each section that follows a heading. Tell students that one strategy to aid reading comprehension is to turn each heading into a question and then read the section to find the answer. For example, the heading "Career Knights" could become the question

What is a career knight? Students would then read the text under that heading to find the answer. The answer will help them gain access to important details from that section. Tell students to try this strategy with all headings in this selection.

Teach

Literary Element

1

Author's Purpose Students should recognize that a list is an effective way to present the rules of chivalry. The list allows the reader to note each rule. **APPROACHING** **Ask:** What do you think is the most important rule of chivalry? (Students may say that telling the truth is the most important rule.)

Language History

Feudal The term *feudal* is related to words associated with money and wealth, such as *fee* and *fief*. The medieval feudal system developed around the people who were granted land or protection by a lord or king. Knights could fight for a lord or pay a tax called a *scutage* to avoid fighting. *Scutage* comes from the Latin *scutum*, meaning "shield"; that is, a scutage tax would protect a knight as securely as would a shield.

night in front of your nice new armor as it sat on the altar. Just like Christmas, you weren't allowed to touch it until morning. After all of your relatives and friends had arrived at the church, you put on your armor while the priest blessed it and you. That done, another knight gave you a whack on the shoulder with the flat (hopefully) part of his sword and presto, you became a full-fledged knight.

Knights' Rules

The whole idea of how a knight should behave went under the general term of "chivalry." (Chivalry comes from *chevalerie*, the old French word for soldiers on horses.) Every knight was supposed to be bound by the rules of chivalry, which were as follows:

1. A knight never tells lies.
2. He defends the Catholic Church (headed by the pope).
3. He defends the weak, **suppresses** the wicked, and honors God with noble acts (juggling? acrobatics?).
4. He is brave and loyal in defense of the knight who knighted him and that knight's lady.
5. Women (read "wealthy women") are held in high regard² (even though they had no legal rights or power).
6. The object in battle is always to capture the enemy, not to kill him.
7. Knights never fight during the pre-Easter period of Lent and even get a couple of days off at Christmas.
8. If a nobleman is captured, he has to be treated according to his rank.

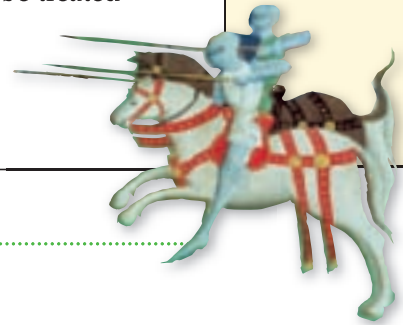
Author's Purpose Why do you think Farman uses a list to present information in this section?

1

² **Regard** is a feeling of respect.

Vocabulary

suppresses (sə pres'es) v. puts down or stops



Reading Practice

Infer Farman describes knights as paid soldiers, and he explains their loyalty and their promise to fight for kings whenever they are needed. Ask students to consider knights' wartime duties and what these details reveal about life in the Middle Ages. Ask students what they can infer about the stability of medieval society from the information in the selection.

214 UNIT 2 Why Do You Read?

For Instance

In 1356 the Black Prince (Prince Edward of England) captured the king of France, John II, at Poitiers. The prince actually served the king at his own table and kept him in the most luxurious³ prison that London, the capital of England, could offer.

How to Build a Feudal Army

First of all, knowing that he had to get an army together for a specific battle, a king first decided how many soldiers he needed (give or take a hundred). On the principle that you don't need a sledgehammer to crack a walnut, there was no point calling up 5,000 men to stop a brawl. After sizing up the battle, the king put the word out to all his earls and lords. They, in turn, supplied men in proportion to their quota⁴ (which depended on how much land they'd received in the first place). Clear so far?

The earl then called on the knights to whom he had given land (fiefs) and told them how many men he needed. If there were enough soldiers available, many of these knights opted to pay scutage (tax that allowed them to buy their way out of fighting). With this kind of income, the king could buy the better services of professional soldiers! This was the beginning of armies as we know them today. (Earls, by the way, couldn't buy their way out of their own duty to fight—unless deemed too old, too young, too feeble, or too crazy.) If the battle or siege⁵ went on for more than the free initial forty days, the king paid the knights and soldiers wages. Earls, naturally, were expected to do it for nothing.

The armies often found themselves in interesting situations. In the wars of 1294 between the English king Edward I and the Welsh rebels, the earl of Lancaster, who lorded over 263 knightly fiefs, turned up to fight for the king with only fifty men. The earl of Norfolk, who also had 263 fiefs, pitched in with only twenty-eight men, and

³ A *luxurious* prison would be very comfortable, with fine furnishings.

⁴ A *quota* is a part or a share.

⁵ *Siege* is another word for *attack*.

2

Activate Prior Knowledge

Why do you think some knights paid taxes to avoid fighting?

BQ BIG Question

Why do you think Farman includes this information?

UNIT TWO

Teach

Reading Strategy

2

Activate Prior Knowledge Students should recognize that war is dangerous and that some knights would rather pay taxes than fight, that knights may have had more money to spend than they had peasants who were willing to fight, or that knights may have realized that their armies were not needed in some cases.

APPROACHING

If students have difficulty making connections, point out that during the U.S. Civil War, men could pay taxes to avoid being drafted into the military.

BQ BIG Question

Students may say that Farman is connecting the old world of knights to the modern world or that he is trying to show how modern armies developed through the ages.

What Is a Knight? 215

Advanced Learners

DIFFERENTIATED INSTRUCTION



Have students make an annotated diagram or chart that shows the hierarchy of the feudal system from the king or lord to the lowest laborer or serf. Challenge advanced students to research the Middle Ages to find out more about the system of feudalism. Help students get started by providing them with

some categories to include in their charts, for example, *suzerain* (overlord), and *vassal*. Tell students to include in their charts information about the different classes, indicating what their lives were like and their roles in the feudal system.

UNIT TWO

Teach

Political History

The Stone of Scone England's King Edward I conquered the Welsh rebels; he also conquered Scotland. After invading Scotland in 1296, Edward took the Stone of Scone, a stone that the Scots had used for centuries as part of their coronation ceremonies. The English king brought the Stone of Scone to London, where it was placed beneath a chair in Westminster Abbey and used thereafter for the coronations of British kings and queens. In 1996, the British government returned the Stone of Scone to Scotland.

View the Art

This illustration of knights is from a manuscript whose pages are vellum, a fine type of parchment. Parchment is a writing material that was invented thousands of years ago and used widely until around the fourteenth century, when people began to use paper instead. In medieval times, parchment was made from animal skins stretched and cleaned in a way that allowed people to write and make illustrations on both sides of each leaf. **Ask:** What aspects of knighthood would the picture have conveyed to the manuscript's readers? (armor, symbols of Catholicism, horses, swords)

the greatest baron of Devon, Hugh Courtney, with 92 fiefs, only managed twelve men—and so on. This wasn't a problem. The king received a lot of scutage money from those who preferred to pay up rather than go to war. The king could then distribute all the extra cash to the knights who'd showed up with their fair share of soldiers.

In the case of these Welsh wars, the campaign⁶ continued well over the forty days, meaning that the king ran out of the old scutage money fairly quickly. This is where being able to jack up the taxation of the whole population becomes so convenient. Anyway, it all worked out just fine in the end (if you weren't Welsh). 🍷

⁶ Here, a **campaign** refers to a military operation.

Three Knights Leaving a Tournament, French School, 14th century.
Vellum. Musée Condé, Chantilly, France. Ms 137/1687 f.144r



216 UNIT 2 Why Do You Read?

Reading Practice

Irony Review with students the definition of *irony*, a contrast in which the intended meaning of words is the opposite of their usual meaning. Tell students that irony is often used for a darkly humorous effect. Then read aloud the final two sentences from the story. Point out the words “being able to jack up the taxation . . . becomes so convenient” and “all worked out just fine.”

Ask students to write the literal meaning of each sentence. Then have the students write the ironic meaning of each sentence. Discuss with the class the differences in meaning, the author's purpose in including this irony, and the difficulty involved in interpreting an ironic message.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 80–81.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 57–58.

Respond and Think Critically

- Possible answers:
1. Only sons of knights could be chosen to train for knighthood.
 2. Twelve-year-old boys were sent to live and train with a knight from another family. First, they became servants; later, they began training under the sponsoring knight.
 3. Farman gives the example of the Black Prince to demonstrate the rule of chivalry requiring that a captured nobleman be treated according to his rank.
 4. Both feudal armies and modern armies make use of professional soldiers.
 5. Students may note that their prior knowledge about knights from stories they have heard helped them understand some parts of “What Is a Knight.” For example, students may have heard the terms *page* or *squire* before.
 6. Students should identify specific sections of the article that they found interesting. Possibilities include the sections on becoming a knight, the knighting ritual, and the list of the rules of chivalry.

Daily Life and Culture

1. Serfs worked the land, grew crops, built structures, and paid rent by giving the lords a portion of what they produced.
2. Serfs received protection from their lord, which enabled them to live and farm in peace on the manor.

After You Read

Respond and Think Critically

1. How were young men chosen to train for knighthood? [Recall]
2. Use your own words to explain a knight’s training. [Summarize]
3. Why do you think Farman provides the example of the Black Prince? [Analyze]
4. What comparison does Farman make between feudal armies and armies of today? [Compare]
5. Complete the chart that you began in the Before You Read section. Explain how well your prior knowledge helped you understand “What Is a Knight?” [Evaluate]
6. **BQ** **BIG Question** Which sections of “What Is a Knight?” did you find most interesting? Explain. [Evaluate]

TIP

Summarizing
Here are some tips to help you summarize:

- Review the section titled “How to Be a Knight.”
- Make a list of the steps in a knight’s training.
- Circle the most important steps.
- Use your own words to present the most important details.

FOLDABLES **Study Organizer** Keep track of your ideas about the **BIG Question** in your unit Foldable.

Daily Life and Culture

Life in the Feudal Manor

In medieval Europe, most people lived on manors owned by lords or nobles. A manor included the lord’s home, a chapel, a village, and surrounding farmland. Serfs, or peasants, were legally bound to the land, and they could not leave the manor. They provided labor, paid rents and taxes, and were subject to the lord’s control.

A serf’s labor included working the lord’s land. The lord’s land made up one-third to one-half of the cultivated land scattered throughout the manor. Serfs used the rest of the estate’s land to grow food for themselves. Such tasks as building barns and digging ditches were part of labor.

Serfs usually worked about three days a week for their lords.

The serfs paid rent by giving the lords a share of every product they made or grew. Serfs also paid the lords for the use of the manor’s common pasturelands, streams, ponds, and surrounding woodlands. It was the lord’s duty to protect his serfs, giving them the safety they needed to grow crops.

Group Activity Discuss the following questions with a small group.

1. What contributions did serfs make to life on the feudal manor? Provide examples.
2. How did serfs benefit from living under a lord’s control? Explain.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate English learners may have trouble with some of the words and figures of speech in this selection. Point out the phrase “warts and all” on page 208. First, explain what a *wart* is, or have students look up the word in a dictionary. Then have them guess what such a phrase

might mean. After students try to define the phrase, explain that when they see a person “warts and all,” they see everything, including that person’s faults. Now repeat the process with the phrase “use a sledgehammer to crack a walnut.”

After You Read

Assess

1. B
2. The description makes knights seem real because one can imagine clanking around in a heavy suit of armor, moving very slowly, and needing help with the simplest tasks.
3. The description appeals to the senses of touch and hearing.
4. Students should give specific details about their prior knowledge of knights and chivalry.
5. Students may say that the rule about capturing rather than killing the enemy was new to them.

Vocabulary Practice

1. suppresses
2. chivalry
3. none
4. excess
5. none

Academic Vocabulary

Students may provide the following responses: definition: helped; antonym: hurt; synonym: assisted; sentence: The student benefited from attending the tutoring session.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

Literary Element Author's Purpose

Test Skills Practice

1. What is the author's main purpose for including the section "How to Build a Feudal Army"?
 - A to entertain with exciting war stories
 - B to inform about a knight's military role
 - C to tell a story about a knight and an earl
 - D to persuade readers that knights were strong and brave

Review: Description

As you learned on page 113, **description** is writing that creates an impression of a person, animal, object, event, or setting. Good descriptions help readers visualize what the author is describing.

2. Think about John Farman's question, "How easy was it to move, let alone fight, covered from head to foot in metal?" Explain how this description makes knights seem real to you.
3. To what senses does the following description appeal? "Another knight gave you a whack on the shoulder with the flat (hopefully) part of his sword and presto, you became a full-fledged knight."

Reading Strategy

Activate Prior Knowledge

4. Reread the opening paragraph of the article, in which the author relates his prior knowledge about knights. Which details are also part of your prior knowledge? What would you have added to the description?
5. Look again at the rules of chivalry. Which ones did you know before reading the selection? Which ones provided new information?

Vocabulary Practice

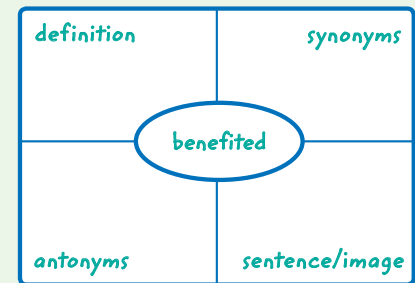
On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

excess **chivalry** **suppresses**

1. When Miko _____ her emotions, her cheeks turn red.
2. I thought _____ was an old tradition before I saw that gentleman's respectful behavior.
3. It is not necessary to _____ the students' grades.
4. Nina used the _____ fabric to make a small pillow.
5. We made several _____ decisions during the student council meeting.

Academic Vocabulary

The feudal system **benefited** barons, earls, and knights. To become more familiar with the word *benefited*, fill out the graphic organizer below.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

218 UNIT 2 Why Do You Read?

Reading Practice

Evaluate Text Tell students that it is important that they be critical readers. Critical readers evaluate, or make judgments about what they read. Explain that students should evaluate how qualified the author is to write about a topic and how reliable he or she is as an author. Have students evaluate how reliable John Farman is by answering the following questions.

- Do you understand what the author wants you to know? Explain.
- Does the author use interesting examples to explain complex information? Explain.
- Does the author present information clearly and logically? Explain.

Respond Through Writing

Summary

Report Main Ideas and Events In “What Is a Knight?” Farman describes how young men became knights, the rules by which they lived, and their role in the feudal system. Write a summary of the article, reporting on its main ideas and important details.

Understand the Task When you **summarize** a selection, you use your own words to explain the **main idea** and most **important details**.

Prewrite Farman uses subheads to organize the article. These subheads can help you get started on your summary. Draw a six-column chart. Label each column with a subhead from the article. Then use your own words to list the most important ideas and details that appear under each subhead.

Career Knights	How to Be a Knight	Knight Time	Knights' Rules	For Instance	How to Build a Feudal Army

Draft Before you begin drafting, make an organizational plan. Remember that your paragraphs should include only the most important ideas and details. Then use a word processing program to create your draft. Include transition words and phrases such as *first of all*, *for example*, and *finally* to show connections among ideas.

Revise After you have written your first draft, read it to determine whether you have included only the main ideas and most important details. Make sure that you have not changed Farman's ideas or included your own opinions. If you have quoted directly from the article, make sure that you have used quotation marks. Rearrange, combine, or delete sentences as needed.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. Review the Grammar Tip in the side column for information on commas in a series.

Learning Objectives

For page 219

In this assignment, you will focus on the following objective:

Writing: Writing a summary.

Grammar Tip

Commas in a Series

Use commas to separate items in a series.

Isaac brought the plates, cups, and silverware.

When listing three or more items, place a comma after each item except the last one. Notice that there is a comma before *and*. That comma is called a serial comma. Remember to use a serial comma whenever you are listing three or more items.

After You Read

Assess

Respond Through Writing

Report Main Ideas and Events Tell students to imagine that a friend briefly asked them to explain what the selection is about. They would explain only the most important ideas and events mentioned in the article. Students should keep these main ideas and events in mind as they prepare their summaries, avoiding unnecessary attention to detail.

Revise Tell students that one helpful revision strategy is to put the finished summary away for a day. When students reread their summaries with fresh eyes, they will find mistakes much easier to spot.

Summary

Students' summaries should

- restate the main ideas and events of the article
- include the most important details of the article, including the main idea of each subheading
- omit minor or insignificant details
- include sequence words such as *then*, *next*, *after*, *meanwhile*, and *before*
- be written clearly and logically, without errors in spelling, grammar, and punctuation
- use consistent literary present tense



For grammar practice, see Unit 2 Teaching Resources, p. 79.

What Is a Knight? 219

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Intermediate Help students prepare to write by having them work in small groups to summarize the article orally. Assign three members to each group. Each member should summarize the main ideas of the content of two subheadings.

Before summarizing, students should reread their assigned sections on their own, highlighting or jotting down important ideas.

Encourage students to use the graphic organizer on this page.

Then have students share their summaries orally with the other members of their group. Instruct group members to ask questions about the main ideas and to take notes as other members present their sections. Point out that these notes will help students as they write their summaries.

Genre Focus: Informational Text

Focus

Bellringer Options

Daily Language Practice Transparency 42

Or write the words *Informational Text* and list two or three examples of informational text. **Ask:** *What types of informational text do you use every day?* Instruct students to discuss the informational text that they encounter each day, such as newspapers and magazines, and the ways in which they use them.

Teach

Text Elements

Ask: *How do writers decide which text structure to use?* (Writers choose the text structure that highlights important ideas and details.)

APPROACHING **Ask:** *What would happen to a text that lacked a logical text structure?* (It would be confusing, if not impossible, for readers to follow.)

TRY IT

Students' diagrams should identify the elements of an informational text in this unit. For example, students might use a cause-and-effect diagram to show the relationship between events in the excerpt from *When Plague Strikes*.

Learning Objectives

For pages 220–221

On these pages, you will focus on the following objectives:

Literary Study: Analyzing informational text.

Reading: Analyzing text structure.

Genre Focus: Informational Text

Informational text is nonfiction writing that presents facts and information. It can tell you the latest news, how to make or do something, facts you need for schoolwork, or true stories about real people and places.

Newspaper and magazine articles, signs, schedules, how-to books, instruction manuals, and books on science and technology are some examples of informational text.

Text Elements

Text structure refers to the pattern writers use to organize their work. Understanding the text structure of a selection will help you locate and recall an author's ideas as well as understand the author's purpose. Some of the most common text structures involve **sequence**, the order in which thoughts are arranged.

Chronological order is a common form of sequencing. It shows the order in which events take place. History books, for example, usually present events in chronological order.

Spatial order tells you the order in which to look at objects. Spatial order is important in descriptive writing because it helps readers see an image the way an author does.

Order of importance refers to going from most to least important or the other way around.

Signal words such as *principal*, *central*, and *important* point to the article's most significant ideas and information.

Cause-and-effect text structures show the relationship between outcomes (effects) and their causes. Cause-and-effect structures are used often in articles and books about science and history.

Compare-and-contrast text structures look at how two or more things are similar and how they are different.

Problem-and-solution text structures provide a way for writers to present a problem and offer a solution to it. Science books and articles often use this structure.

Text features can also help you find information quickly and efficiently. Recognizing and thinking about the following text features will help you understand informational text.

Graphics are images that help you understand information. They include photos, charts, graphs, and illustrations.

Titles, subheads, and boldfaced terms appear in larger or dark type to introduce text or grab a reader's attention.

Footnotes appear below the text and explain or reference something in it.

TRY IT

Using a diagram like either of those on the next page, identify the text elements of a work of informational text in this unit.

220 UNIT 2 Why Do You Read?

Reading Practice

Skim and Scan Tell students that they can use text features to locate specific information in an informational text. Demonstrate by using the text on pages 220–221.

Ask students where they can find information about cause-and-effect text structure. (At the top of the right hand column on page 220 and in the first diagram on page 221.) Point out that students

can locate the information quickly because of the blue, boldfaced term on page 220 and the graphic on page 221.

Next, choose an informational text from the unit. Ask students to skim and scan the text, using text elements to locate important information. Have students explain what features were most useful.

Teach

Cause-and-Effect Diagram

As students read “The Story of an Eyewitness,” have them note the cause-and-effect relationships that organize the events in the selection. After students have read the selection, discuss the relationships between events and complete the cause-and-effect diagram as a class.

Venn Diagram

After students have read both selections, have students review the Venn diagram. Then, work as a class to complete the diagram for “One’s Name Is Mud.” Encourage students to think of additional details that could be added to the rest of the diagram.

Teaching Note

When students read informational text, they should first identify the writer’s purpose. Instruct students to ask whether the text

- describes a sequence of events
- explains what causes something or what effects something has
- tells how two things are alike or different

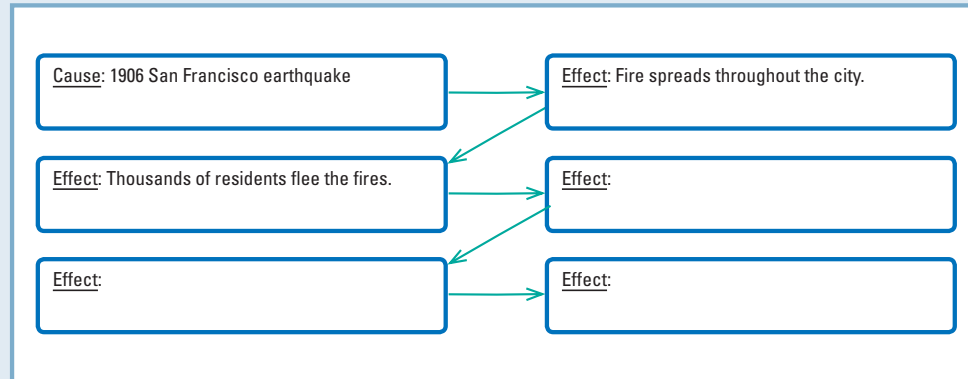
• tells how to solve a problem
Then, students can see how a writer organizes ideas to meet that purpose.

Writer’s Technique

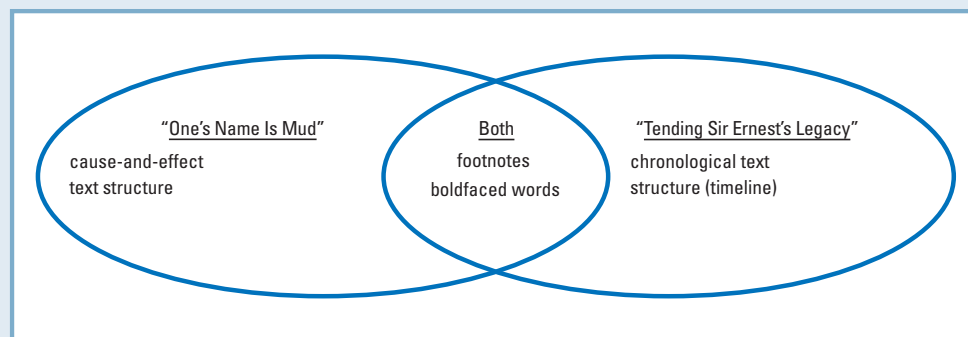
Use Text Features Explain that writers use text features such as graphics, titles, subheads, and boldfaced terms to help readers recognize and understand important information. Model with the *TIME* magazine article “Miracle Hands” on pages 240–242. **Ask:** **Why did the authors include these text features in this article?** (to help readers recognize and understand the main points)

To better understand text elements in informational text and how writers use them to achieve their purposes, look at the examples in the diagrams below.

A cause-and-effect diagram can help you understand the series of events that take place in “The Story of an Eyewitness” and in other selections with a cause-and-effect text structure.



A Venn diagram can help you compare and contrast text elements between two selections, such as “One’s Name Is Mud” and “Tending Sir Ernest’s Legacy.”



 **Literature** Online

Literature and Reading For more selections in this genre, go to glencoe.com and enter Quickpass code GL29763u2.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Explain to students that outlining is a good way to organize their own writing for specific purposes. Provide students with the following model for a compare-and-contrast essay on the board.

Cheetahs and Lions

- I. Introduction
- II. Description of Cheetahs
- III. Description of Lions
- IV. How Cheetahs and Lions are Alike

V. How Cheetahs and Lions are Different

VI. Conclusion

Discuss with students the information that might appear in each paragraph of the essay “Cheetahs and Lions.” Then model outlines for cause-and-effect and problem-solution text structures on the board.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 43

Or ask students to name the things that people do when they are sick. Write students' ideas on the board. Then cross out any options that would not have been available to people in the fourteenth century.

Vocabulary

Have pairs of students write short scenes, using as many of the vocabulary words as they can. Encourage students to share their scenes with the class.

 For additional vocabulary practice, see Unit 2 Teaching Resources, p. 92.

 For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

from *When Plague Strikes*

Connect to Nonfiction

What do you know about the living conditions of people in the Middle Ages? How did the living conditions affect people's health?

List Make a list of all the things you know about medicine from the Middle Ages. How did doctors treat ill people?

Build Background

In 1347, the bubonic plague, also known as the Black Death, spread through Europe. Its victims, whose skin blackened from internal bleeding, died within five days.

- The Black Death of the fourteenth century was not the only outbreak of the bubonic plague. Another outbreak occurred in A.D. 542, more than seven hundred years before the Black Death.
- Today, doctors know many ways to prevent the spread of germs. However, people of the fourteenth century did not understand where illnesses came from or how they spread.

Vocabulary

tolerate (tol'ə rāt') *v.* to endure; put up with (p. 227). *My parents tolerate my room being slightly messy.*

devastated (dev'əs tā'tid) *v.* caused great pain, damage, or destruction; overwhelmed (p. 229). *The flood swept away the homes and devastated the entire town.*

discredited (dis kred'it'id) *v.* refused to accept as true or accurate; caused to be doubted or disbelieved (p. 234). *The medical team discredited the scientist's work after the scientist admitted he lied on his reports.*

implies (im plīz') *v.* suggests without directly stating (p. 235). *Nora's silence implies she does not know the answer to the question.*

vulnerable (vul'nər ə bəl) *adj.* capable of being damaged or wounded; easily hurt (p. 236). *The baby bird was vulnerable to predators when it fell from the nest.*

Meet James Cross Giblin

"I try to write books that I would have enjoyed reading when I was the age of my readers."

—James Cross Giblin

Author of Nonfiction James Cross Giblin has written award-winning nonfiction books on subjects ranging from hieroglyphics to skyscrapers. He explains, "Nonfiction books . . . [give] me the opportunity to pursue my research interests, meet interesting and stimulating experts in various fields, and share my enthusiasm with a young audience." Giblin has been a writer all his life.

Literary Works Giblin is the author of more than 20 books for young people. *When Plague Strikes* was published in 1995.

James Cross Giblin was born in 1933.

 **Literature Online**

Author Search For more about James Cross Giblin, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Point out examples of classroom behavior that you do not tolerate such as keeping a messy desk. Display pictures of places devastated by natural disasters. Show students a picture of an unidentified object in the sky and tell them that people believe that the object comes from outer space. Then, show a close-up view of the same picture that reveals that the object is a bird or a plane. (You may need to

create these images yourself.) Explain that this new evidence discredits the original belief. Make a series of statements that imply information. For example, point out that the clock reads 12:00 P.M. Explain that this observation implies that students should prepare to go to lunch. Display a picture of a baby animal in the wild. Ask students to describe possible dangers for this animal. Point out that the animal is vulnerable.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Review the vocabulary words and their definitions with students. Then, organize students into small groups. Tell them that they are a television news show about to report on a natural disaster. Have them create a script for the show, including the vocabulary words in their dialogue. Then have groups perform their news programs for the class.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what information about the plague interests you the most? Where could you research to learn more?

Literary Element Text Structure

Nonfiction authors use **text structure** to organize their ideas in a variety of ways, depending on their topic and purpose for writing. For example, an author may use **chronological order** to present events in time order. An author may also use **problem/solution** structure to examine how conflicts or problems are solved. **Cause-and-effect** structure explores the reasons for something and the results of events or actions. **Comparison-and-contrast** structure analyzes similarities and differences.

Identifying text structure helps you better locate an author's main ideas and understand his or her purpose for writing. Look for signal words and phrases to identify the structure of nonfiction writing.

As you read, ask yourself, how does the author organize ideas? How does the text structure reveal the purpose of the selection?

Reading Strategy Question

When you **question**, you ask yourself questions to make sure that you understand what you are reading. Questioning can improve your comprehension and help you focus on the most important information.

Sometimes it's difficult to remember or understand all the information the first time you read a sentence or a paragraph. There may be times when you need to ask yourself questions and reread to find the answers.

As you read, stop after every paragraph or two. Monitor your comprehension by asking yourself the following questions:

- What is the importance of the information?
- How is one event related to another event?
- Do I understand what I just read?

Keep track of your questions in a graphic organizer like the one below.

Passage from Text	Questions
	1.
	2.

Learning Objectives

For pages 222–239

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing text structure.

Reading: Questioning.

TRY IT

Question Imagine that you are listening to your science teacher describe a new animal just discovered in the rain forest. Although you find the animal fascinating, you don't understand all the terms your teacher uses to describe the animal. With a partner, discuss what questions you might ask your teacher to make sure you understand the teacher's description.

from *When Plague Strikes* 223

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Ask students to write responses to the Connect to Nonfiction questions. Tell students to use descriptive language when writing their responses. Encourage students

who have used healthcare systems in different countries to compare and contrast their experiences. Remind students to keep their experiences in mind as they read the selection.

Before You Read

Focus

Summary

In 1347, the bubonic plague, or the Black Death, struck Europe. Victims' skin blackened from internal bleeding; sufferers died within five days. People in the region where the disease first appeared blamed the dreadful illness on Italian traders, but the real carriers were black rats and the fleas that lived in their fur. Ships with infected rats carried the plague to Italy and France. Poor hygiene and unhealthful sanitation habits facilitated the spread of the disease. The plague reached Avignon, where the Pope was living, in 1348. By 1349 the disease had reached Paris, where half the population died.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 84–89.

Literary Element

Text Structure Share samples of informational texts that use different structures: chronological descriptions of historical events, editorials about solving problems, articles explaining causes of events, and essays making comparisons.

Reading Strategy

Question Note that students question what they see and hear daily. If students ask their parents to explain a household rule, for example, they are questioning. Ask students for more examples of everyday questioning.

TRY IT

Students should discuss questions to ask about the animal, such as "What does it eat?" and "To what animals is it related?"

Teach

Political History

The Middle Ages The events described in this selection occurred in a period of European history known as the Middle Ages, or medieval times. The Middle Ages began in the fifth century A.D. with the fall of the Roman Empire and lasted until the beginning of the Renaissance in the fifteenth century. The plague came near the end of the Middle Ages and brought massive social change in its wake. **Ask:** *Why might a disease change an entire society? (The plague spread rapidly, and many people died as a result. If enough people die from a disease, society has to change simply because it is made up of fewer people.)*

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 7.8
DRP: 61
Lexile: 1130



This engraving was meant to remind people that it was hopeless to try to escape death.

from When PLAGUE Strikes

James Cross Giblin

OUT OF THE EAST

1 Early in 1347, a mysterious disease attacked people living near the Black Sea in what is now southern Ukraine. Its victims suffered from headaches, felt weak and tired, and staggered when they tried to walk.

224 UNIT 2 Why Do You Read?

Reading Practice

Summarize Have students summarize the selection's account of what happened in southern Ukraine in 1347. Tell them to flag the important details on pages 224 and 225 to include in their summaries. Ask volunteers to present their summaries to the class.

Research Practice

PARTNERS **Research the Middle Ages** Tell students that warfare in the fourteenth century was very different from what it is today. Have pairs of students research warfare in the Middle Ages. Suggest that partners focus on medieval

fortresses, sieges, and weapons such as catapults. Have partners present the results of their research to the class and connect their findings to the selection's account of the fighting in the land that is now southern Ukraine.

Teach

Literary Element

1

Text Structure The author uses chronological order. He describes events in the order in which they occurred.



For additional literary element practice, see Unit 2 Teaching Resources, p. 90.

Reading Strategy

2

Question The Italian traders were foreigners who had a different religion from the natives described in the selection. They were an easy target for the irrational reactions of terrified people.



For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 91.

By the third day, the lymph nodes¹ in the sufferers' groins, or occasionally their armpits, began to swell. Soon they reached the size of hens' eggs. These swellings became known as buboes, from the Greek word for groin, *boubon*. They gave the disease its official name: the bubonic² plague.

The victim's heart beat wildly as it tried to pump blood through the swollen tissues. The nervous system started to collapse, causing dreadful pain and bizarre³ movements of the arms and legs. Then, as death neared, the mouth gaped open and the skin blackened from internal bleeding. The end usually came on the fifth day.

Within weeks of the first reported cases, hundreds of people in the Black Sea region had sickened and died. Those who survived were terrified. They had no medicines with which to fight the disease. As it continued to spread, their fear changed to frustration, and then to anger. Someone—some outsider—must be responsible for bringing this calamity upon them.

The most likely candidates were the Italian traders who operated in the region. They bartered Italian goods for the silks and spices that came over the caravan routes from the Far East, then shipped the Eastern merchandise on to Italy. Although many of the traders had lived in the region for years, they were still thought of as being different. For one thing, they were Christians while most of the natives were Muslims.⁴

Deciding the Italians were to blame for the epidemic, the natives gathered an army and prepared to attack their trading post. The Italians fled to a fortress they had built

1 The **lymph nodes** are glands that filter out harmful substances.

2 **Buboes** (bū' bōz), **bubonic** (bū bon' ik)

3 **Bizarre** means "extremely strange."

4 **To barter** is to trade goods without using money. Traders traveled in groups, or **caravans**, along familiar roads for safety in deserts and dangerous regions.

Muslims are people who follow Islam, the religion based on the teachings of Muhammad.

1

Text Structure How has the author organized the ideas in the first three paragraphs?

2

Question Why did people blame the Italian traders for the epidemic?

from *When Plague Strikes* 225

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Explain that when a different ethnic group is absorbed into a culture, it **assimilates**. Point out that the Italian traders discussed in this selection had not assimilated into the native culture. Then, ask students to think about their own experiences

with assimilation. How have they assimilated into the culture of the United States? What parts of their own heritage do they want to maintain? Have students form small groups to discuss assimilation.

UNIT TWO

Teach

Reading Strategy

1

Question Students may want to learn what caused the disease and how it could be cured. They may ask, “How did the disease really spread?” and “Was there any way to stop the disease?”

Vocabulary

2

ADVANCED Write a Scene Call students’ attention to the illustration of a catapult on page 226. Then, have them write short battle scenes in which they use the word *catapult*.

on the coast of the Black Sea. There the natives besieged⁵ them until the dread disease broke out in the Muslim army.

The natives were forced to withdraw. But before they did—according to one account—they gave the Italians a taste of the agony their people had been suffering. They loaded **catapults** with the bodies of some of their dead soldiers and hurled them over the high walls into the fortress. By doing so, they hoped to infect the Italians with the plague.

As fast as the bodies landed, the Italians dumped them into the sea. However, they did not move quickly enough, for the disease had already taken hold among them. In a panic, the traders loaded three ships and set sail for their home port of Genoa in Italy. They made it only as far as Messina,⁶ on the island of Sicily, before the rapid spread of the disease forced them to stop.

1 This account of what happened in southern Ukraine may or may not be true. But it is a fact that the bubonic plague—the Black Death—arrived in Sicily in October 1347, carried by the crew of a fleet from the east. All the sailors on the ships were dead or dying. In the words of a contemporary⁷ historian, they had “sickness clinging to their very bones.”

The harbormasters at the port of Messina ordered the sick sailors to remain on board, hoping in this way to prevent the disease from spreading to the town. They had no way of knowing that the actual carriers of the disease had already left the ships. Under cover of night, when no one could see them, they had scurried down the ropes that tied the ships to the dock and vanished into Messina.

The carriers were black rats and the fleas that lived in their hair. Driven by an unending search for food, the rats’ ancestors had migrated slowly westward along the caravan routes. They had traveled in bolts of cloth and bales of hay, and the fleas had come with them.

⁵ The natives **besieged** the Italians by surrounding their fortress with armed forces.

⁶ **Genoa** (jen’ō ə), **Messina** (mə sē’nə)

⁷ **Contemporary** means “living or happening in the same period.”

Visual Vocabulary

Catapults (kat’ə pultz’) are war machines that were used like giant slingshots to hurl objects, such as large rocks.



Question What do you want to learn about the Black Death? What questions might guide you to find the answers?

226 UNIT 2 Why Do You Read?

Writing Practice

Write a Letter Ask students to imagine that they are residents of fourteenth-century Messina. Have them write letters in which they try to persuade friends or relatives in Catania to help them escape from the plague.

Vocabulary Practice

Word Origins and Spelling Explain that knowing word origins can help in avoiding spelling errors. Because the word *medieval* refers to the Middle Ages, students may think that the first three letters are spelled *mid*-. However, the word comes from the Latin term for Middle Ages, *medium aevum*. If students

know this origin, the *med*- spelling makes sense. Explain that the same information applies to other commonly misspelled words. For example, *minuscule* comes from *minus*, not from *mini*. Have students look up the origins of other frequently misspelled words in a dictionary.

Teach

Literary Element

3

Text Structure The author uses a cause-and-effect structure to describe the process of infection.

Political History

Messina The port city of Messina is located on the northeastern corner of Sicily, the island's closest point to the Italian mainland. The city was founded by the ancient Greeks and has survived invasion and occupation by the Romans, the Saracens, and the Normans, as well as the Black Death and a huge earthquake. **Ask:** **Why were port cities so vulnerable to the Black Death?** (*The disease was carried by fleas that lived on rats. The rats traveled on cargo-laden ships and climbed off in port cities.*)

Although it was only an eighth of an inch long, the rat flea was a tough, adaptable⁸ creature. It depended for nourishment on the blood of its host, which it obtained through a daggerlike snout that could pierce the rat's skin. And in its stomach the flea often carried thousands of the deadly bacteria that caused the bubonic plague.

The bacteria did no apparent harm to the flea, and a black rat could **tolerate** a moderate amount of them, too, without showing ill effects. But sometimes the flea contained so many bacteria that they invaded the rat's lungs or nervous system when the flea injected its snout. Then the rat died a swift and horrible death, and the flea had to find a new host.

Aiding the tiny flea in its search were its powerful legs, which could jump more than 150 times the creature's length. In most instances the flea landed on another black rat. Not always, though. If most of the rats in the vicinity were already dead or dying from the plague, the flea might leap to a human being instead. As soon as it had settled on the human's skin, the flea would begin to feed, and the whole process of infection would be repeated.

No doubt it was fleas, not Italian traders, that brought the bubonic plague to the Black Sea region, and other fleas that carried the disease on to Sicily. But no one at the time made the connection. To the people of the fourteenth century, the cause of the Black Death—which they called “the pestilence”⁹—was a complete and utter mystery.

When the first cases of the plague were reported in Messina, the authorities ordered the Italian fleet and all its sick crew members to leave the port at once. Their action came too late, however. Within days the disease had spread throughout the city and the surrounding countryside.

⁸ **Adaptable** (ə dap' tə bəl) means “able to change to meet the needs of a certain situation.”

⁹ **Pestilence** comes from a Latin word meaning “unhealthy” and refers to any highly infectious, widespread disease.

Vocabulary

tolerate (tol' ə rāt') *v.* to endure; put up with

3

Text Structure How does the author organize the ideas that describe the process of infection?

from When Plague Strikes 227

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students who find this selection difficult may use the following steps to preview, read, and review the selection.

Survey the Headings Tell students to read the headings before they begin reading the article. Students should ask themselves what the headings suggest about the topic.

Key Words Have students scan the text for key words. Tell them to record any key words they find.

Read the Text Tell students to read the text at their own pace, flagging the most important ideas and details.

Outline Have students write the headings on a separate sheet of paper. Beneath each heading, have students write the ideas and details they flagged in that part of the selection.

Make a Statement Have students state the main ideas of the selection.

Teach

Reading Strategy

1

Question The people of Catania were frightened when they realized how serious the plague was. They wanted to ensure their own safety more than they wanted to help others.

ENGLISH LEARNERS Reread the paragraph with students. **Ask: What does the final sentence mean?**

(People who are frightened for their own health and safety are likely to ignore the needs of others.) Explain that the people of Catania refused to help people from Messina because they were afraid. **Ask: Why did the people of Catania fear for their lives?** (They realized that the people from Messina carried a deadly disease.)

BQ BIG Question

Discussing the living conditions in medieval cities helps explain how the disease spread so quickly. It also helps the reader visualize the setting.

ADVANCED **Ask: What changes would have prevented the spread of bubonic plague in medieval cities?**

(Garbage collection would have made a big difference. The mounds of garbage attracted the rats that carried the disease-bearing fleas. Frequent bathing and laundering of clothes would have helped people eliminate more of the harmful bacteria.)

1

Some of the plague's victims fled to the nearby town of Catania, where they were treated kindly at first. But when the citizens of Catania realized how deadly the disease was, they refused to have anything more to do with anyone from Messina or even to speak to them. As was to happen wherever the plague struck, fear for one's own life usually outweighed any concern a person might have felt for the life of another.

ON TO ITALY

From Sicily, trading ships loaded with infected flea-bearing rats carried the Black Death to ports on the mainland of Italy. Peddlers and other travelers helped spread it to inland cities such as Milan¹⁰ and Florence.

Conditions in these medieval cities provided a splendid breeding ground for all types of vermin, including rats. There were no regular garbage collections, and refuse accumulated in piles in the streets. Rushes¹¹ from wet or marshy places, not rugs, covered the floors in most homes. After a meal, it was customary to throw bits of leftover food onto the rushes for the dog or cat to eat. Rats and mice often got their share, too.

Because the cities had no running water, even the wealthy seldom washed their heavy clothing, or their own bodies. As a result, both rich and poor were prime targets for lice and fleas and the diseases they carried—the most deadly being the bubonic plague.

Several Italian commentators noted an unusual number of dead rats in cities struck by the plague. It seems odd that no one linked this phenomenon¹² to the disease. Perhaps people were so used to being surrounded by vermin, dead and alive, that a few more didn't arouse that much concern. At any rate, the Italians sought other explanations for the terrible pestilence.

¹⁰ **Milan** (mi lan')

¹¹ **Medieval** (mē' dē ē' vəl) refers to the Middle Ages, roughly A.D. 500–1450. **Vermin** are any insects or animals that are troublesome or harmful. **Refuse** (ref' ūs) is another word for *garbage*. **Rushes** are reedy, grasslike plants.

¹² Anything that is extremely unusual is a **phenomenon** (fə nom' ə non').

Question What caused the people of Catania to act as they did?

BQ BIG Question

Why did the author include this information about medieval cities?

228 UNIT 2 Why Do You Read?



Writing Practice

Write a Dialogue Explain that Boccaccio's *Decameron* is a fictional work about ten people who flee to the countryside to escape the plague. Every day, one person tells a story to amuse and distract the others. The stories are filled with excitement, adventure, and

conversation. Have students write a page of dialogue for two or more people living during the plague. Students should invent their own characters. The dialogue should reveal information about the characters and the situation in which they find themselves.

Teach

View the Art

This image suggests that the plague has supernatural causes and that it is impossible to escaped Death, who claims victims from all walks of life.

Grim Reaper, 1851. Wood engraving after Alfred Rethel.

View the Art How does this image illustrate people's beliefs about the plague?



Some scholars thought the plague had been triggered by a series of earthquakes that had **devastated** large areas of Europe and Asia between 1345 and 1347. They said the quakes had released poisonous fumes from the Earth's core, and some believed the Devil was behind it all.

Others claimed that climatic changes had brought warmer, damper weather and strong southerly winds that carried the disease north. They tried to predict its course by studying the colors of the sky at twilight and the shapes of cloud formations. Meanwhile, the death toll in both city and countryside continued to mount.

At Venice, one of Italy's major ports, the city's leaders decreed¹³ that no one could leave an incoming ship for

¹³ To **decree** is to set forth an official rule, order, or decision.

Vocabulary

devastated (dev'əs tā' tid) v. caused great pain, damage, or destruction; overwhelmed

2

from *When Plague Strikes* 229

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Remind students that literary authors sometimes use figurative language, or expressions that are not literally true but express some truth beyond the literal level. One common example of figurative language is metaphor, a comparison between seemingly unlike things. Ask students what

unlike things are compared in the third quotation from Boccaccio on page 230. (*Boccaccio compares the plague to a fire with dry or oily fuel.*) Explain that Boccaccio means that the plague spread as quickly as a fire spreads through dry or oily material.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Reread the quotations from Boccaccio on page 230 with students. Ask students to restate the quotations in their own words.

UNIT TWO

Teach

Literary Element

1

Text Structure The author uses problem-and-solution.

Cultural History

Social Impacts The devastation of the plague extended far beyond its victims' suffering and death to all of society and normal life. For example, so many people were convinced that Judgment Day was at hand that they stopped planting crops, making plans for the future, striving to keep society running. Civil and economic disruption may have caused as many deaths as the plague itself. **Ask:** **How did the social impact of the plague make the disaster even worse?** *(People were so frightened that they fought and otherwise harmed one another and stopped doing essential tasks, such as planting food. Many people died violently or starved. The social order was badly shaken.)*

Literary Element Practice

Point of View Explain that most nonfiction is written objectively, from the third-person omniscient point of view. However, writers often quote first-person accounts. Ask volunteers to describe the qualities that a

quaranta giorni—forty days—the length of time Christ was said to have suffered in the wilderness. From this decree comes the word *quarantine*,¹⁴ which means any isolation or restriction on travel intended to keep a contagious disease from spreading. But the quarantine in Venice proved no more effective than the one imposed earlier at Messina. When the Black Death struck in December 1347, Venice had a population of about 130,000. Eighteen months later, only about 70,000 Venetians were still alive.

1

Other Italian cities tried harsher measures to halt the spread of the disease. As soon as the first cases were reported in Milan, the authorities sent the city militia¹⁵ to wall up the houses where the victims lived. All those inside, whether sick or well, were cut off from their friends and neighbors and left to die.

The most complete account of the Black Death in Italy was given by the writer Giovanni Boccaccio,¹⁶ who lived in the city of Florence. In the preface to his classic book *The Decameron*, Boccaccio wrote: "Some say that the plague descended upon the human race through the influence of the heavenly bodies, others that it was a punishment signifying God's righteous anger at our wicked way of life."

After describing the disease's symptoms, Boccaccio went on to say: "Against these maladies, it seemed that all the advice of physicians and all the power of medicine were profitless and futile."¹⁷ Perhaps the nature of the illness was such that it allowed no remedy; or perhaps those people who were treating the illness, being ignorant of its causes, were not prescribing the appropriate cure."

One of the most alarming things about the bubonic plague was the way it struck. "It would rush upon its victims with the speed of a fire racing through dry or oily substances that happened to be placed within its reach," Boccaccio wrote. "Not only did it infect healthy persons

¹⁴ **Quarantine** (kwôr'ən tēn')

¹⁵ A military force made up of civilians who serve as soldiers during a time of emergency is called a **militia** (mi lish'ə).

¹⁶ **Giovanni Boccaccio** (jō vā'nē bō kā'chē ō')

¹⁷ **Futile** means "useless or not effective."

Text Structure What text structure does the author use to describe the attempts to stop the spread of the disease?

230 UNIT 2 Why Do You Read?

first-person account can contribute to a nonfiction selection. *(Quotes from accounts such as that by Boccaccio give nonfiction immediacy and emotion.)*

Setting Remind students that setting can be as important in nonfiction as it is in fiction. Point out that the setting of this section of the selection is Avignon, France, in the spring of 1348. Have students identify details that bring the setting to life. *(The wall around the city, the people who crowded in to see the Pope, the bodies in the Rhône River)*

Teach

Literary Element

2

Text Structure The paragraph begins with a “how” question that states the problem. The rest of the paragraph explains the solutions used to address the problem.

ENGLISH LEARNERS Reread the first sentence of the paragraph with students. Explain that by asking *how* people reacted to a problem, the author indicates that he will talk about solutions. Offer another example of a “how” question, such as, “How do people get ready for cold weather?” Ask students for other examples.

who conversed or had any dealings with the sick . . . but it also seemed to transfer the sickness to anyone touching the clothes or the other objects which had been handled or used by the victims.”

Boccaccio reported seeing two pigs in the street, rooting through the ragged clothes of a poor man who had died of the plague. Within a short time, the pigs began to writhe and squirm as though they had been poisoned. Then they both dropped dead, falling on the same rags they had been pulling and tugging a few minutes earlier.

How did the people of Florence react to this mysterious and fatal disease? Some isolated themselves in their homes, according to Boccaccio. They ate lightly, saw no outsiders, and refused to receive reports of the dead or sick. Others adopted an attitude of “play today for we die tomorrow.” They drank heavily, stayed out late, and roamed through the streets singing and dancing as if the Black Death were an enormous joke. Still others, if they were rich enough, abandoned their homes in the city and fled to villas¹⁸ in the countryside. They hoped in this way to escape the disease—but often it followed them.

Whatever steps they took, the same percentage of people in each group seemed to fall ill. So many died that the bodies piled up in the streets. A new occupation came into being: that of loading the bodies on carts and carrying them away for burial in mass graves. “No more respect was accorded to dead people,” Boccaccio wrote, “than would be shown toward dead goats.”

The town of Siena, thirty miles south of Florence, suffered severe losses also. A man named Agnolo di Tura¹⁹ offered a vivid account of what happened there:

“The mortality²⁰ in Siena began in May. It was a horrible thing, and I do not know where to begin to tell of the cruelty. . . . Members of a household brought their dead to a ditch as best they could, without a priest, without any divine services. Nor did the death bell sound. . . . And as

¹⁸ A *villa* is a house, especially one in the country or at the seashore.

¹⁹ *Siena* (sē en’ə), *Agnolo di Tura* (ä nyō’lō di tōō’rə)

²⁰ Here, *mortality* means simply “deaths” or “the dying.”

2

Text Structure What clues in this paragraph help you recognize the problem/solution structure?

from *When Plague Strikes* 231

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Explain that in English, many adjectives are formed from nouns. For example, the adjective *courageous* is formed from the noun *courage*. If students know the meaning of a noun, they can determine the meaning of the adjective form.

Have partners list and write definitions for familiar nouns found on pages 230–231. Then, have them use a dictionary to find adjective forms of those nouns. Finally, have partners write sentences using the adjective forms.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Group Discussion Note that the survivors of the plague saw many friends and relatives die within a short time. Have students discuss what it would be like to have their loved ones disappear so quickly. Would they expect to be struck down at any moment? Would they think that the world was truly going to end?

UNIT TWO

Teach

Reading Strategy

1

People were dying in such large numbers and so quickly that it seemed that human life on Earth was coming to an end.

Literary Element

2

Text Structure This paragraph is organized spatially to show how the disease spread across France.

View the Art

The doctor thinks that this type of mask will protect him as he converses with the sick.

Political History

Avignon From 1309 to 1377, the papal court was located at Avignon. Later, the city became a center for trade and manufacturing. The palace that served as home to popes still stands today, as do the walls that surround the city. **Ask:** *Why do you think the walls surrounding Avignon would have been important to the Pope?* (The Pope and his court came here to escape unrest in Rome. They probably worried about security.)

Writing Practice

Write an Advertisement Have students write an advertisement for a fourteenth-century barber-surgeon. Remind students that barber-surgeons' training was generally limited to apprenticeships with surgeons and that they cut hair as well as treating patients. Encourage students to share their advertisements with the class.



A doctor of the 1700s wears a mask during an outbreak of plague in Venice. The beak of the mask probably contained fragrant herbs.

View the Art What kind of protection does the doctor think is provided by this type of mask?

1

soon as those ditches were filled, more were dug. I, Agnolo di Tura, buried my five children with my own hands. . . . And no bells tolled, and nobody wept no matter what his loss because almost everyone expected death. . . . And people said and believed, "This is the end of the world."

2

By the winter of 1348–49, a little more than a year after its first appearance in Sicily, the worst of the Black Death was over in Italy. No one knows exactly how many Italians died of the disease, because accurate medical records were not kept. Conservative²¹ estimates put the loss at about a third of the population, but many scholars believe the death rate reached forty or fifty percent, especially in the cities.

In any case, it was the greatest loss of human life Italy had suffered in a comparable period of time—and a loss not equaled to the present day.

Meanwhile, the Black Death had swept on to France, entering that country via Marseilles and other southern ports. Before long it traveled inland and reached the city of Avignon,²² where the Pope was then living.

²¹ These estimates are cautious, or **conservative**, meaning that the numbers are likely to be too low rather than too high.

²² **Marseilles** (mār sā'), **Avignon** (ä vē nyŏN')

232 UNIT 2 Why Do You Read?

Listening and Speaking Practice



Tell a Story During the Middle Ages, nonprofessionals in rural areas provided folk remedies for diseases. Have students research or make up a story about a visit to a medieval nonprofessional doctor. Remind students that a good story has an appealing

main character, conflict and suspense, something important at stake, and a satisfying resolution. Have students tell their stories to the class. Encourage students to practice active listening as their classmates tell their stories.

Question Why do you think people thought it was the end of the world?

Text Structure What type of organization does the author use to describe the plague's movement?

Teach

Reading Strategy

3

Question The pilgrims probably had fleas on their bodies or in their clothes or belongings.

Cultural History

Ancient Medicine Although physicians of the ancient world had limited knowledge of the body and diseases, they made many important discoveries. Hippocrates recognized that diseases came from the natural world and promoted preventive measures and medicine intended to keep people healthy. Galen used dissection to determine that blood flowed in arteries and to identify some of the brain's functions.

BETWEEN TWO RAGING FIRES

When the Black Death arrived in Avignon in the spring of 1348, this old walled city in southern France had been the home of the Pope and his College of Cardinals²³ for almost forty years. They had come there in 1309 to escape political unrest in Rome and had built a magnificent palace on the city's main square.

Pilgrims, priests, and diplomats crowded into Avignon from all over Europe to pay their respects to the Pope. Without meaning to, some of these visitors must have brought the pestilence with them. Between February and May, up to 400 people a day died of the plague in Avignon. When the graveyards were filled, the bodies of the dead had to be dumped into the Rhône River, which flowed through the heart of the city.

Many courageous priests ministered to the sick and dying even though they knew that they would probably become infected and die themselves. Meanwhile, Pope Clement VI decided it was his duty, as leader of the Roman Catholic Church on the Earth, to remain alive if at all possible. On the advice of his physician, he withdrew to his private rooms, saw nobody, and spent day and night between two fires that blazed on grates at opposite ends of his bedchamber.

What purpose were the fires supposed to serve? It was tied in with the theory of humors, which still dominated medical thought in the fourteenth century. This theory goes back to the Greek physician Hippocrates,²⁴ who lived from about 484 to 425 B.C. and is often called the "father of medicine."

Hippocrates examined sick persons carefully and honestly recorded the signs and symptoms of various diseases. But his knowledge of how the human body worked was extremely limited. He believed the body contained four basic liquids, which he called humors: blood, which came from the heart; phlegm, from the brain;

²³ **College of Cardinals** is the group of high-ranking priests who act as advisers to the Pope. Here, *college* means "people who have the same purpose," not a school of higher learning.

²⁴ **Hippocrates** (hi pok'ra tēz)

3

Question How might the visitors have brought the "pestilence" with them?

from When Plague Strikes 233

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students may have difficulty understanding the theory of humors as it is described in this selection. Explain that physicians in the Middle Ages believed this theory that we know today is incorrect. To help students understand the theory, model finding the main ideas of paragraphs. Read the last paragraph on page 233 with students.

Help them identify the main idea. (*The four humors were the liquids blood, phlegm, yellow bile, and black bile.*) Next, read the first full paragraph on page 234 with students, and ask them to identify the main idea. (*To keep people healthy, doctors had to keep the liquids in balance.*) Write student responses on the board. Next, have students read the

first paragraph under the heading "Blood and Bile" on page 234 independently. Ask them to identify the main idea. (*The humors combined heat, coldness, dryness, and moisture.*) Write their responses on the board. Finally, review responses with students.

UNIT TWO

Teach

Reading Strategy

1

Question This information helps the reader understand why the plague was so deadly. Because physicians knew so little about how the body worked, they were unable to understand, prevent, or treat the disease.

Literary Element

2

Text Structure The author uses a problem-solution structure to organize the ideas about treatments, even though it is clear that the treatments did not actually solve the problems.

APPROACHING Help students recognize that the word *if* in each of the last two sentences introduces a problem. Then help them understand that writers sometimes use problem-solution structures even when the proposed solutions do not solve the problem. Explain that although readers of today understand that methods such as bloodletting do not cure disease, ancient physicians believed that such methods worked.

Reading Practice

Cause and Effect Ask students to identify effects of Galen's theory of miasmas. (*The Pope sat alone between two raging fires. People fled certain areas; avoided bathing, exercising, and sleeping on their backs; and carried bouquets.*)

yellow bile, from the liver; and black bile, from the spleen.²⁵

1

If these humors were in balance, Hippocrates wrote, a person would enjoy good health. But if one of them became more important than the others, the person was likely to feel pain and fall victim to a disease. A physician's main job, therefore, was to try to restore and maintain a proper balance among the four humors.

BLOOD AND BILE

2

Another Greek physician, Galen (A.D. 130–200), took the ideas of Hippocrates a step further. Galen stated that the four humors in the human body reflected the four elements that people believed were the basis of all life: earth, air, fire, and water. Blood was hot and moist, like the air in summer. Phlegm was cold and moist, like water. Yellow bile was hot and dry, like fire, and black bile was cold and dry, like earth. In other words, according to Galen, the human body was a smaller, contained version of the wider natural world.

Galen recommended certain treatments to keep the humors in balance. For example, if a patient was too hot, various foods were prescribed to make him or her cooler. If this treatment failed, the physician might perform bloodletting to reduce the amount of hot blood in the patient's system.

Most of Galen's theories have been **discredited** in modern times, but for over a thousand years, until the sixteenth century, no physician thought of questioning them.

Most medieval physicians were actually scholar-priests. They spent their time analyzing the writings of Galen and Hippocrates and left the treatment of patients to surgeons and barber-surgeons.

Surgeons usually had some medical training in a university. They were regarded as skilled craftsmen,

²⁵ Today, we know that **phlegm**, or mucus, is formed in the nose or throat, not the brain. **Bile** does not come from the liver, and the body uses it to aid digestion. The **spleen** filters blood and produces white blood cells. The **heart**, of course, pumps blood but does not produce it.

Vocabulary

discredited (dis kred'it'id) *v.* refused to accept as true or accurate; caused to be doubted or disbelieved

234 UNIT 2 Why Do You Read?

Research Practice



Create a Time Line Explain that since the fourteenth century, much has been learned about disease and infections. For example, Edward Jenner developed the smallpox vaccine in 1796, and Alexander Fleming discovered penicillin. Have students form groups of three to

research major advances in medical knowledge about infectious diseases. Students should begin with the fifteenth century and end with the twentieth century. Have each group prepare a time line that lists the major events found.

Question What is the importance of this information about medical thought?

Text Structure How does the author organize the ideas in this paragraph?

Teach

Reading Strategy

3

Question According to the author, the main caregivers at the time were surgeons and barber-surgeons. Surgeons had some medical training at a university, but barber-surgeons' only training came by being apprenticed to surgeons. In fact, most barber-surgeons were illiterate.

able to close wounds, set broken bones, and perform simple operations.

Most barber-surgeons were illiterate men whose only training came from serving as apprentices²⁶ to surgeons. As their name **implies**, they cut hair as well as setting simple fractures and bandaging wounds. Some say the traditional red-and-white-striped barber's pole comes from the time when barber-surgeons hung their bloody surgical rags in front of their shops to dry.

Two other groups of people played important roles in medieval medicine. Apothecaries²⁷ filled prescriptions and also prescribed herbs and drugs on their own. Nonprofessionals, many of them older women, provided medical care in rural areas where no surgeons or barber-surgeons were available. These nonprofessionals had no formal training and relied heavily on folk remedies that had been handed down from generation to generation in the countryside.

STRANGE TREATMENTS

This, then, was the medical scene when the Black Death raged through western Europe in the mid-fourteenth century. It helps to explain why physicians and surgeons were at such a loss to know what caused the epidemic, let alone how to treat it. It also answers the question of why the Pope's physician had him sit alone in his bedchamber between two raging fires.

Galen had written that diseases were transmitted²⁸ from person to person by miasmas,²⁹ poisonous vapors that arose from swamps and corrupted the air. The Pope's physician, who believed in Galen's theories, thought that

²⁶ Someone who is **illiterate** is unable to read or write. **Apprentices** are beginners who learn their skills from experienced professionals.

²⁷ **Apothecaries** (ə poth'ə ker'ēz) are druggists or pharmacists.

²⁸ To **transmit** a thing is to send it, or cause it to pass, from one person or place to another.

²⁹ **Miasma** (mī az'mə)

Vocabulary

implies (im plīz') v. suggests without directly stating

Question Who were the main caregivers in the "medical scene" at the time?

from When Plague Strikes 235

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS **Intermediate** Have students work in pairs to reread the second paragraph on page 234. Tell partners to underline any unfamiliar words. Then, have students find the words in a dictionary and use each one in an original sentence.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Write a Comparison Have students write one or two paragraphs comparing life in Europe in 1347–1349 with life in today's world. Do people today face threats like the plague? How has people's knowledge changed? What similarities

and differences exist between the thoughts, feelings, and actions of people during the plague years and those of people today? Ask students to support their ideas with examples.

UNIT TWO

Teach

Reading Strategy

1

Physicians advised people not to sleep on their backs to prevent foul air from flowing from the nostrils to the lungs.

Vocabulary

2

APPROACHING Draw a Picture

Read the definition of *vulnerable* with students. Then, have them draw pictures that remind them of the definition.

hot air from the fires would combat any dangerous miasmas that got into the Pope's chamber and render³⁰ them harmless. (The Pope did survive, but it's doubtful whether the fires had anything to do with it except to make his chamber uncomfortable for rats and fleas.)

Other physicians and surgeons interpreted Galen's theories differently. Instead of fighting fire with fire, so to speak, they recommended fleeing from it. People were urged to leave warm, low, marshy places that were likely to produce miasmas and move to drier, cooler regions in the hills. If that was not possible, they were advised to stay indoors during the heat of the day, cover over any brightly lighted windows, and try to stay cool.

Hands and feet were to be washed regularly, but physicians warned against bathing the body because it opened the pores. This, they thought, made the body more **vulnerable** to attack by disease-bearing miasmas. Exercise was to be avoided for the same reason.

Sleep after eating and in the middle of the day was bad because the body was warmer then. And physicians cautioned their patients not to sleep on their backs at any time, because that made it easier for foul air to flow down their nostrils and get into their lungs.

To ward off³¹ miasmas when one walked outside, physicians recommended carrying bouquets of sweet-smelling herbs and flowers and holding them up to the nose. Some say this practice was one of the inspirations for the old English nursery rhyme "Ring-a-ring o' roses." In the first published version it read as follows:

Ring-a-ring o' roses,
A pocket full of posies,
A-tishoo! A-tishoo!
We all fall down.

³⁰ To **render** a thing is to make or cause it to become.

³¹ The expression **ward off** means "to turn back; keep away."

Vocabulary

vulnerable (vul'ner ə bəl) *adj.* capable of being damaged or wounded; easily hurt

Question What advice did physicians and surgeons give to people?

Study Skills Practice

Chronological Notes To help students comprehend the information in this selection, encourage them to list the ideas and events in chronological order. Remind students that the earliest idea or event described is Hippocrates's theory of humors, dating to around 440 B.C. Tell students to begin their chronological list with that theory.

Writing Practice

Research Report Does bubonic plague still exist? If so, is it as dangerous as it once was? Investigate *plague* in an encyclopedia, in magazines, and in nonfiction books. On the Web, search under the topic *plague* on the World Health Organization Web site. Prepare a report on your findings and present it to the class.

Those who link the rhyme to the plague think the ring o' roses was the rash that often signaled infection. The pocket full of posies referred to the flowers people carried to sweeten the air around them. A-tishoo! was the sound of sneezing, a common symptom of the disease, and "We all fall down" implied that all of its victims died.

Some prescribed treatments for the plague seem sensible or at least harmless: bed rest, drinking lots of liquids, and the application of salves made of herbs to the affected areas of the body. But other treatments hurt plague sufferers instead of helping them.

Surgeons who had studied Galen's theories believed that the Black Death interrupted the flow of the body's humors. Since the heart produced the most important of these liquids, blood, doctors thought one effective way to fight the plague and improve circulation was to bleed veins close to the heart.

The surgeons also thought that buboes, the swellings that characterized the disease, revealed where the body was being attacked, and they geared their treatment accordingly. If a buboe appeared in the region of the groin, for example, the surgeon drained blood from a vein leading to one of the organs in that area. By doing so, the surgeon meant to cool the body and help it fight the disease, but in fact bleeding only weakened the body's defenses.

ST. ROCH³²

In the face of treatments like these, it's no wonder that people lost faith in their physicians and came to rely more and more on prayer. Many directed their prayers to St. Roch, who had died in 1327 and was the particular saint associated with the plague.

According to the legends told about him in France and Italy, Roch inherited great wealth as a young man. Like St. Francis, he gave it away to the poor and then went on a religious pilgrimage³³ to Italy. He was in Rome when an epidemic struck, but instead of fleeing, Roch stayed on to

³² **Roch** (rök)

³³ A **pilgrimage** is a long journey, especially to a holy place for a religious purpose.

BQ BIG Question

Why does the author provide information about the origin of the nursery rhyme?

Teach

BQ BIG Question

The author includes this information because it might be interesting for today's readers: the nursery rhyme that readers think they know so well as a nonsense verse might actually be about the plague.

ENGLISH LEARNERS Explain that nursery rhymes are simple poems or songs for children that are usually handed down from one generation to the next. Ask whether students have heard versions of this nursery rhyme. Encourage them to share nursery rhymes in their own languages.

Literary History

Ring Around the Rosy Students may be more familiar with the version of the nursery rhyme that ends, "Ashes, ashes, / We all fall down." This version is also about the plague. Often, bodies were cremated to make sure the infection was destroyed.

Ask: *Why do you think an event such as the plague would be remembered in a nursery rhyme? (A nursery rhyme might have been a way for children to come to terms with such a terrible event.)*

from *When Plague Strikes* 237

English Learners

DIFFERENTIATED INSTRUCTION

Advanced If students have difficulty with unfamiliar words in this story, have them list unfamiliar words in a three-column chart. In the first column, have students write the unfamiliar word. In the second column, have students write what they think the word means. In the third column, have students list any context clues that they used to help them understand the word's meaning.

Vocabulary Practice

Use New Vocabulary Have students perform a writing task in which they include the selection vocabulary. Students may choose to write a summary of the selection, a review of the selection, a dialogue that relates to the selection, or some other type of short composition, but they should include

all of the selection vocabulary in their writing. After students have completed their assignments, have them exchange papers and then review one another's work and discuss the ways in which each vocabulary word can be used.

Teach

Reading Strategy

1

Question It took about two years for the plague to run its course.

View the Art

The doctor is trying to protect himself from infection.

Cultural History

History of the Plague Although the fourteenth century's Black Death was the most devastating outbreak of the bubonic plague, it was not the only one. One wave of bubonic plague occurred in 542 A.D., hundreds of years before the Black Death. Lesser waves of the plague occurred in the fifteenth and sixteenth centuries.

Ask: Why was the Black Death more destructive than the outbreak in 542? *(In 542, traders probably did not travel as widely, so the disease had fewer opportunities to spread easily. Also, cities may have been smaller, and fewer black rats may have been present.)*

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 95–96.



A doctor holding a vinegar-soaked sponge to his face treats a plague victim.

View the Art Why do you think the doctor holds the sponge to his face?

nurse the sick. Eventually, he caught the disease himself.

Roch left the city and went to the countryside, where he expected to die alone in the woods. But a dog carrying a loaf of bread in its mouth miraculously found him. Each day the dog reappeared with a fresh loaf, and Roch gradually recovered.

He got home to France safely, but his relatives failed to recognize him and had Roch arrested as an impostor. He died in jail, filling his cell with a mysterious white light. After Roch's story spread and he was made a saint, it was thought he would come to the aid of plague victims just as the dog had come to his aid in the Roman woods.

Even prayers to St. Roch did not halt the relentless march of the Black Death through France, however. At the peak of the plague, the death rate in Paris was reported to be 800 a day. By the time the epidemic had run its course in 1349, over 50,000 Parisians had died—half the city's population.

1

Question From the time that the plague arrived in Messina, Sicily, how long did it take to run its course?

238 UNIT 2 Why Do You Read?

Listening and Speaking Practice

Oral Presentation Have students research to learn more about medieval Europe after the bubonic plague. Encourage students to learn how Europe changed after the bubonic plague had run its course. Tell students to describe one way in which Europe had changed after the bubonic plague. Have students prepare oral presentations from their research and use visual aids to reinforce their main points.

Assess

For additional assessment, see Assessment Resources, pp. 59–60.

Respond and Think Critically

1. Black Death symptoms included headaches, weakness, staggering, buboes (swollen lymph glands), a fast heartbeat, pain, and bizarre arm and leg movements.
2. Students may say that they would have gone to the country, away from the infected crowds.
3. No one knew its cause or how to fight it. Many thought that it was a punishment from God or that it signaled the end of the world.
4. The author uses chronological order to show the sequence of events that occurred when a person contracted the plague and how it spread through Europe. The author uses problem-solution organization to explain the problems that people faced and the solutions they tried.

Vocabulary

1. tolerate	5. none
2. none	6. vulnerable
3. discredited	7. implies
4. devastated	

Writing

Student journal entries should reflect the understanding of the Black Death presented in the selection. For example, students should write as if they do not know what is causing the disease. Journal entries should include details from the selection about European life in the 1300s and the plague.

Respond and Think Critically

1. What were the symptoms of the Black Death? [Recall]
2. How would you have protected yourself from the plague, knowing only what the people of the day knew? Explain. [Connect]
3. In addition to causing death, what made the plague so frightening? Support your answer with details from the selection. [Interpret]
4. **Literary Element Text Structure** What text structures does the author use? How does the author's use of different text structures help to create a rounded picture of the plague? Explain. [Analyze]
5. **Reading Strategy Question** What questions did you ask as you read? How did asking questions affect your reading? [Analyze]
6. **BQ BIG Question** In your own words, explain what you learned about the Black Death, including how it was spread and how people tried to deal with the disease. [Summarize]

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

tolerate devastated discredited implies vulnerable

1. I _____ the pain of bee stings by thinking funny thoughts.
2. Enrique raised his hand _____ to ask the teacher a question.
3. Many long-held theories about medicine have been _____ by recent studies.
4. The hurricane _____ the coastal region in just one night.
5. Our tour guide's _____ energy kept us going when we tired.
6. Ann made herself _____ by not wearing a bicycle helmet.
7. The footprint on the rug _____ that someone has been here.

Writing

Write a Journal Entry Imagine that you live in Europe in the fourteenth century. Write a journal entry describing how the plague has affected your town or city. Before you write, reread parts of the excerpt from *When Plague Strikes*. Take notes on the details you find most interesting. Use the notes to write your journal entry and describe your experience using chronological order.

TIP

Connecting
Remember that when you connect, you relate what you read to your own life.

- Reread the description of how people in the fourteenth century responded to the plague.
- Ask yourself questions such as these: *How would I have reacted? Would I have acted any differently?*

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

He uses cause-and-effect organization to explain why people reacted as they did and the results of their actions.

5. Students may say that asking questions made them think about what they were reading and increased their understanding, helping them focus on important ideas.
6. The Black Death is the name given to the bubonic plague that spread through Europe in the fourteenth century. It was spread by rats

infested with fleas that carried the disease. People neither understand the disease nor how it was transmitted. Some tried to escape the plague by leaving crowded cities to go to the country, but they often took the disease with them. Different cities in Italy tried to keep out infected people, but their efforts failed.

Focus

Summary

As a child in South Korea, Chung lost both hands in an accident. His hands were successfully reattached. Through years of hard work, including studying tae kwon do with his grandfather, Chung regained the full use of both hands. He moved to the United States with his family when he was 14. Chung graduated from Yale University and became a tae kwon do champion. He decided to go to medical school to become a hand surgeon.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 97–102.

Teach

Preview the Article

Possible answers:

1. Chung's hands can work miracles, even though they were cut off when he was three.
2. He has made a remarkable recovery and has achieved important goals.

Reading Skill

Identify Sequence Say: You can keep track of sequence by noticing the numbers that the author uses. Sometimes he includes Chung's age and identifies events by dates.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.2
DRP: 58
Lexile: 920

Learning Objectives

For pages 240–242

In studying this text, you will focus on the following objectives:

Reading:

Identifying sequence.
Analyzing text features.

Set a Purpose for Reading

Read "Miracle Hands" to find out how Woosik Chung dealt with a childhood accident.

Preview the Article

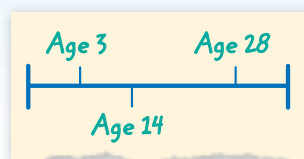
1. Read the **title** and **deck**, or subtitle. Why might Woosik Chung's hands be called "miracle hands"?
2. What do the **photos** tell you about Chung's childhood and his life now?

Reading Skill

Identify Sequence

Sequence is the order in which events take place. The article begins when Chung is 28 and then goes back to a time when he was 3 years old. Throughout the article, Chung's age helps you identify the sequence of events.

As you read, create a time line to follow Chung's story.



240 UNIT 2 Why Do You Read?

Writing Practice

Write About Reading Imagine that you are Chung. Write a few paragraphs describing how you felt during the following times:

- while recovering from your operation
- upon learning that you could not move your hands
- when you were able to use your hands again

Miracle HANDS

Woosik Chung's hands were cut off when he was 3. Now he's becoming a surgeon.

By CHRISTINA CHEAKALOS and MATT BIRKBECK

When Woosik Chung was in his first year of medical school, a surgeon handed him a scalpel¹ to make a cut during a knee operation. "It was quite a rush," says Chung, 28. "At that moment, I understood that using my hands as a surgeon was an honor and a privilege."

In Chung's case, that moment was very close to a miracle. When he was 3 years old, both his hands were cut off in an accident. Then, in a risky operation, they were successfully reattached.

Chung's against-all-odds story started in 1978 as he played hide-and-seek with friends in a town in South Korea. Ducking behind a tractor, the curious little boy reached out to touch the moving fan of the tractor's engine. In a split second, the fan blades cut off both his hands at the wrists.

¹ A **scalpel** is a small, sharp knife used in surgery.

Reading Practice

Cause and Effect Remind students that cause-and-effect relationships are central to informational texts. Tell students to ask themselves "Why?" as they read "Miracle Hands." For example, "Why did Chung's father reattach his son's hands himself?" Students should also look for signal words such as *since* and *so*, which indicate they are looking at causes.



"I hated that I had hurt myself," says Chung (near Seoul, South Korea after the accident).

Courtesy John Chung

Chung's horrified father saw the accident from his apartment window. He and his wife filled a bucket with ice and frantically ran to their screaming son. Both of his hands lay on the ground.

The boy's parents carried him to a hospital just blocks away. Since it was a national holiday, there weren't any doctors available who specialized in reattaching limbs. So Chung's father, John, an army surgeon, reattached Woosik's hands himself in a nine-hour operation. "I had never completed a surgery like that," says John. "But I was desperate.² I prayed and did my best."

His best, it turns out, was first-rate. It didn't seem that way, however, when the doctors removed Chung's casts two months later. The young boy couldn't move his hands. No one knew if Chung would ever regain the use of them.

² Chung was **desperate**, or so needy as to be willing to try anything.

But a couple of years later, Chung was able to move his hands, eventually regaining full use of them. For that, Chung thanks his grandfather, a tae kwon do grand master who used this martial art as his grandson's physical therapy.³ Chung says his grandfather taught him the discipline⁴ he needed to practice several hours a day.

1

³ Like karate and judo, **tae kwon do** is a **martial art**. All three are forms of fighting and exercise. **Physical therapy** exercises help a person recover from an illness, an injury, or surgery.

⁴ **Discipline** means "control of behavior, especially self-control."



Andrew Kist

"My strength came from my grandfather teaching me tae kwon do," says Chung.

Miracle Hands 241

TIME

Teach

Reading Skill

1

Identify Sequence **Say:** Look at the paragraph at the top of the right-hand column on this page. **Ask:** What signal words help you follow the sequence of events here? (Signal words include a couple of years later and eventually.)



For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 103.

View the Photograph

Tae kwon do is an ancient martial art that originated in Korea, where Woosik Chung grew up. Learning tae kwon do involves practicing sequences of kicks and other moves, as well as sparring with a partner. Students also learn about discipline and integrity. In 2000, tae kwon do became part of the Olympic Games.

Ask: How did tae kwon do help Chung regain the use of his hands? (He practiced several hours a day, which included using his hands.)

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Have students write in their notebooks these words from "Miracle Hands":

surgeon	hospital
scalpel	casts
operation	physical therapy
reattached	

Tell students that these words are all related to medicine. Have students share the meanings of words that are familiar, and then tell them to look up the definitions of any unfamiliar words. After they have defined the words, have students use each word in a sentence.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established To build **reading fluency**, have students list idiomatic expressions in the article, such as "against-all-odds" and "first-rate." Then, have students identify context clues that help them find the meanings of the phrases. For example, "risky operation" on page 240 indicates that "against-all-odds" means "highly unlikely."

Teach

Reading Skill

1

Identify Sequence **Ask:** Did Chung consider trying out for the Olympics before or after he finished high school? (He considered the Olympics after high school.)

View the Photograph

When Chung regained full use of both hands, he decided to go to medical school and become a hand surgeon himself as a way to thank his father. In this photograph, Chung cleans his miraculous hands as he prepares to operate. **Ask:** What do you see in Chung's expression in this photograph? Do you think he made the right decision when he chose to go to medical school?

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 104–105.

Assess

Respond and Think Critically

Possible answers:

1. When Chung was three, his hands were cut off in an accident. His father was able to reattach them surgically, but it took years for Chung to regain their use. When he was 14, his family moved to the United States. He finished high school, attended Yale University, and became a tae kwon do champion. After graduating, he chose to go to medical school.
2. He probably wanted to help others and please his father.

1

When Chung was 14, his family moved to the United States. After high school, he went to Yale University, where he earned a degree and was also a tae kwon do champ, ranking second in the U.S. He considered trying out for the 2000 Olympics but chose instead to study medicine. "When he told me," says his father, "I was very happy."

When he finishes his five-year program, Chung knows exactly what he wants to be: a hand surgeon. "The best way I can thank my dad," says Chung, "is to help others in similar situations."

Andrew Kist



View the Photograph In what way does this photo relate to the title of the article?

Respond and Think Critically

1. Summarize the main events of Chung's life. State the main events in your own words and in a logical order. [Summarize]
2. Why do you think Chung chose medical school over the Olympics? [Analyze]
3. In what way was Chung's father as courageous as Chung? Explain. [Compare]
4. **Text-to-Self** What qualities does Chung possess that helped him overcome his injury? How might Chung's story inspire you or other readers? Explain. [Connect]
5. **Reading Skill** **Identify Sequence** How many years after his accident did Chung begin to regain the use of his hands? Review your time line to answer this question.
6. **BQ** **BIG Question** What did you learn from this article? What ideas and information in the article might prove helpful to you?

3. Chung's father had to be brave and calm to perform the surgery on his son. Chung was probably in great physical pain, but his father was probably in great emotional pain.
4. Chung is a disciplined person who is willing to work hard, and these qualities helped him to overcome his injury. Chung's story shows how through hard work one can overcome even enormous obstacles.

5. Chung began to regain the use of his hands two years after his accident.
6. Readers learn that it's possible to reattach severed hands, although it takes years of therapy and work to regain their use. Readers can also learn that family support and personal determination are critical to overcoming such a severe injury. These ideas may cause them to look at difficulties differently.

Before You Read

Functional Documents

Connect to the Functional Documents

Think about a time when you and your family or friends planned an outing.

Partner Talk With a partner, talk about how you and your family or friends prepared for your outing. What kind of information did you need to reach your destination on time?

Build Background

No matter where you live, you need to know your way around your community. That's why it is important to know how to read schedules, Web sites, maps, and other functional documents.

- **Schedules** often list the arrival and departure times of trains, buses, and other forms of transportation. Information in schedules is organized in vertical (up-and-down) columns and horizontal (left-to-right) rows. To find specific information on a schedule, you must look in the correct column and row.
- **Web pages** often contain important information about your community, including schedules and maps. **Maps** are representations of land and structures. Maps often use symbols and colors to represent different locations and structures.

Set a Purpose for Reading

Reading Strategy Skim and Scan

When you **skim** a document, you quickly look over a document to see what it's generally about. To skim effectively, follow these tips:

- Look for text features, such as subheads, captions, bold print, italics, and key words, to get a general idea of the content.
- Look for the pattern of organization, called the text structure. For example, if you find that a train schedule uses chronological order, it will be easier to locate the information you need.

When you **scan** a document, you quickly look over a document to find specific information or details. To scan effectively, follow these tips:

- Have a clear idea of what information you are seeking.
- Look only for key words that will guide you to the information you need.

Learning Objectives

For pages 243–246

In studying these texts, you will focus on the following objectives:

Reading:

Analyzing informational text.
Analyzing text structure.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher

Daily Language Practice Transparency 42

Or say: *Think about a time when you used a schedule or a map. Ask: Was the schedule or map easy to use, or was it difficult?* Encourage students to discuss their experiences.
Say: *Functional documents make practical tasks easier to accomplish.*

Summary

Functional documents help people accomplish practical goals. The train schedule tells when the Oakwood-Greentown train runs on Sundays. The seating map shows where seats are located at the Greentown Arena. If one were displayed here, a schedule for the Greentown Arena would indicate on which Sunday Oakwood High plays Greentown High in basketball. Together, these documents can help you plan a trip to the basketball game.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 106–111.

Reading Strategy

Skim and Scan Ask: *How do you use the skimming strategy when you open a Web site's home page? (By finding the main items on the site)*

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 101–108
- Interactive Read and Write for English Learners, pp. 101–108
- Interactive Read and Write for Approaching Level Learners, pp. 101–108

English Learners

UNIVERSAL ACCESS

Intermediate Read Build Background with students. Point out that columns and rows are features of schedules, and symbols and colors are features of maps. **Ask:** *How do these features help you use functional documents? (These features help readers easily locate specific information.)*



Advanced Explain to students that abbreviations are shortened forms of words, and acronyms are formed by combining beginning letters or parts of words. For example, *Mr.* is an abbreviation of the word *mister*, and *NASA* is an acronym for *National Aeronautics and Space Administration*. Ask students to list other acronyms and abbreviations for their partners to decipher.

UNIT TWO

Teach

Reading Strategy

1

Skim and Scan The Greentown Line will take you to the Evansville station only two times a day. The schedule indicates that the train stops at Evansville at 9:50 A.M. and 10:50 A.M.

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 112.

Writer's Technique

Technical Writers Technical writers create functional documents. These writers convey a wide variety of information—from train schedules to the communication of expert knowledge. Because they must deliver information to readers who may have little or no technical background, technical writers must keep the audience in mind at all times. Most technical writers become “translators” because they turn technical vocabulary and detailed information into documents that most people can readily understand.

Ask: How do the writers of these documents “translate” information for readers? (They use text features, charts, and diagrams.)

Understand Schedules

Schedules help you locate information quickly. Think about when and why someone might use this schedule.

Train Schedule

#317 Oakwood - Greentown Line

Sunday

Stations	AM	AM	AM	PM	PM	PM	PM
• Oakwood LV:	7:05	9:05	10:05	2:05	5:05	7:05	10:05
• Rose Park	7:13	9:13	10:13	2:13	5:13	7:13	10:13
• Denfield	7:17	9:17	10:17	2:17	5:17	7:17	10:17
• Glenmoor	7:21	9:21	10:21	2:21	5:21	7:21	10:21
• River Grove	7:24	9:24	10:24	2:24	5:24	7:24	10:24
• University Park	7:27	9:27	10:27	2:27	5:27	7:27	10:27
• Norwood	7:31	9:31	10:31	2:31	5:31	7:31	10:31
• Branston	7:35	9:35	10:35	2:35	5:35	7:35	10:35
• Fox Ridge	7:39	9:39	10:39	2:39	5:39	7:39	10:39
• Lincoln Heights	7:42	9:42	10:42	2:42	5:42	7:42	10:42
• Lincoln	7:45	9:45	10:45	2:45	5:45	7:45	10:45
• Maple Crest		9:47	10:47				
• Evansville		9:50	10:50				
• Marion	7:50	9:54	10:54	2:50	5:50	7:50	10:50
• Kingston	7:53	9:58	10:58	2:53	5:53	7:53	10:53
• Greentown AR:	8:09	10:13	11:13	3:09	6:09	8:09	11:09

1



Skim and Scan Skim the names of the train stations. Then scan to find out how many times the train stops at the Evansville station.

Research Practice

Research Your Community Ask students to think about places in their communities where people come together, such as sports arenas and arts centers. As a class, list these places. Then, organize students in small groups and assign each group a site to research. Tell students to

conduct their research at the site itself, at the library, and on the Internet. Have students present their findings to the class. If the place has a seating chart or schedule, students should include it in their presentations.

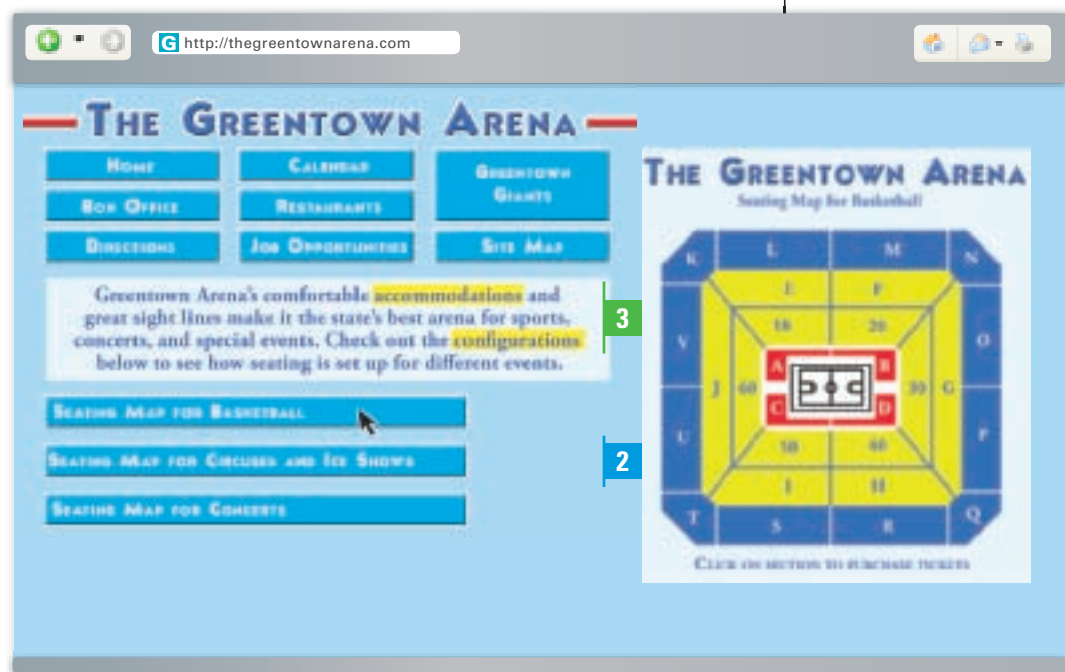
Listening and Speaking Practice

Giving Directions Have students work with partners, and have one partner ask which train will take him or her to the Greentown Arena for an event. The other partner should ask for any necessary additional information and give clear, specific directions.

Understand Maps

You can use maps such as this online seating map to help you make plans for an event. How might the information on the “Seating Map for Basketball” section help you make plans for buying tickets to a basketball game?

Skim and Scan Suppose that you want to buy tickets for the circus. Is it possible to view a seating map for the circus? Scan the text features of the Web page, such as the headings and buttons, to find out.



Vocabulary

accommodations (ə kom'ə da'shənz) *n.* places to stay or sleep, often where food is served

configurations (kən fig'yə rā'shənz) *n.* the arrangements of parts

UNIT TWO

Teach

Reading Strategy

2

Skim and Scan It is possible to view a seating map for the circus by using the “Seating Map for Circuses and Ice Shows” link on the Web page.

ENGLISH LEARNERS Explain that the document on page 245 looks like a page from a Web site. Help students skim the document and identify important features, such as links. Then read the paragraph with students, helping them with unfamiliar words.

Ask: To which pages do the links under the paragraph lead? (These links lead to seating maps for other events that take place at the arena.)

Vocabulary

3

To familiarize students with the words *accommodations* and *configurations*, have them explore what each term means in relation to the Greentown Arena. Tell students to write a list of the accommodations they might find at the arena. Then, tell them to draw maps for the other configurations mentioned on the Web site. **ADVANCED**

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 113–114.

Functional Documents 245

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Provide students with samples of other types of functional documents, such as a manual for using a computer or a form to complete to obtain a public library card. Point out that the language of functional documents is plainer than literary language.

User manuals often have numbered steps and illustrations that show where to find specific parts of an item. Forms have very little text and many boxes or lines for a person to fill in. Have students practice completing a form.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Ask students to explain how they would use this Web site to find a summer job, a seating map for a concert, and tickets for a basketball game on the east side of the court. (They would click on (1) *Job Opportunities*, (2) *Seating Map for Concerts*, and (3) sections B, D, 30, G, O, or P.)

After You Read

Assess

Respond and Think Critically

1. B 2. D 3. D
4. The seating map would show you where each section is in relation to the basketball court. For example, if you wanted to be as close to the court as possible, you would buy a ticket in section A, B, C, or D.
5. You would take the train leaving Fox Ridge at 7:39 and arriving in Greentown at 8:09. If you were concerned about the train running late, however, you might take the train leaving at 5:39 and arriving at 6:09.

Writing

Important locations such as the library and cafeteria (for a school map) or main streets and parks (for a neighborhood map) should be clearly labeled. Maps should include color coding and symbols and contain a legend that clearly explains both. Maps may also include headings and subheadings, as well as an explanatory paragraph.

After You Read

Respond and Think Critically

Review the documents on pages 244–245. Then read each question below and select the best answer.

Test Skills Practice

- What is the main purpose of the train schedule?
A to persuade people to take the train instead of driving an automobile
B to inform people of the arrival and departure times of trains on the Oakwood-Greentown Line
C to explain how to buy a train ticket at an automated ticket machine
D to entertain people who like to solve math problems in their free time
- According to the seating map for basketball, which section is closest to the center of the basketball court in the Greentown Arena?
A section S
B section K
C section G
D section B
- According to the train schedule, which trip would take the least amount of time?
A the trip from Glenmoor to Fox Ridge
B the trip from River Grove to Lincoln
C the trip from Norwood to Greentown
D the trip from Oakwood to Denfield
- Suppose you want to buy tickets to see a basketball game at the Greentown Arena. How might the seating map help you understand which section you would like to sit in? Explain.

5. Suppose you have tickets for a concert at the Greentown Arena. The concert begins at 8:30 P.M. Which train would you take from Fox Ridge in order to arrive in Greentown closest to 8:30 P.M.? Explain.

Writing

Create a Map Imagine that there is a new student at your school who has moved into your neighborhood. Create a map of your school or your neighborhood to give to the new student. Your map should

- use colors and symbols to represent land and/or structures
- inform the student about the places that might be most important to someone who is new to the school or neighborhood

Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

246 UNIT 2 Why Do You Read?

Test Preparation Practice



Multiple-Choice Test Items Explain that multiple-choice questions are the most common type of test question. **Say:** Follow these steps to answer multiple-choice test items:

- Read the question carefully.
- Think of an answer before looking at the answer choices.
- Read all of the answer choices.

- Eliminate choices that are obviously incorrect.
- Choose the best answer from the remaining choices.
- Mark your answer.

Model the steps using question 3 on page 246. Read the question with students, and ask: **What does the question ask?** (It asks which information in the train schedule

would be included on the Greentown Arena Web site.) **Ask:** How would you answer this question if you were not given answer choices? (by providing train arrival times in Greentown) Read through the answer choices with students. **Ask:** Which choices can you eliminate? (B and D) Then guide students to recognize that choice C is correct.

Media Workshop

Media Elements

The front page of the *New York Times* states that the newspaper contains “All the news that’s fit to print.” However, in the present information age, more and more newspapers are producing online editions that feature graphics, animation, sound, and video. These Web editions take advantage of digital technology to keep people informed of the most up-to-date news.

Suppose you read two news articles about a flood in another state. The first article is in a local newspaper that is printed in black and white. The article contains no graphics, but the body of the article includes quotes from several flood victims who have lost everything.

The second article about the flood is on a news Web site. In addition to reading newly updated facts about the flood, you are able to watch a slideshow of color photographs, hear sound clips of victims describing their losses, and see a full-color interactive map that shows how much of the state is affected.

What effects would digital technology have on the journalists’ ability to communicate information about the flood? How would features such as color, graphics, and sound affect your impressions and opinions? This chart will help you understand and think about how media makers use elements such as graphics and sound to affect viewers.

Element	What It Is	Example
Text and Content	Text is the words you see and hear. All the text together makes up content , or the information the story gives.	Flood victim: “Thankfully, we are able to stay with our relatives.”
Graphics	Graphics are what you see in a story, such as color photographs, maps, or other images.	- Map of affected area - Color photographs of flood damage
Motion	Motion includes video footage.	- Video clip of citizens evacuating by car - Video clip of reporter interviewing a firefighter
Sound	Sound includes all audio, such as interviews and sound recordings.	Audio clips of interviews with flood victims

Learning Objectives

For page 247

In this workshop, you will focus on the following objective:

Media Literacy: Analyzing the way production elements affect media.

TRY IT

Analyze Media Elements Read a news article published on a reliable news Web site.

1. Summarize the news article in your own words.
2. Was the text effective in providing information? Why or why not?
3. Did the article include graphics or audio? How did the graphics or audio affect your opinions and impressions? How could graphics and audio have added to your understanding?
4. How did the production elements work together to make the article effective?



Literature Online

Media Literacy For project ideas, templates, and media analysis guides, go to glencoe.com and enter QuickPass code GL29763u2.

MEDIA WORKSHOP 247

Media Workshop

Media Elements

Focus

Ask: Do you read the local newspaper? Do you read news online? Explain that newspapers and news Web sites are different media forms, but that both provide news information.

Teach

Viewing Skills

Ask: Why is the modern era often called “The Information Age”? (Television, radio, newspapers, magazines, and online sources make more information more widely available than ever before.) Provide students with a recent newspaper and direct them to a reliable news Web site. **Ask: How have Internet Web sites affected the look of current newspapers?** (Students may note that newspaper designs are colorful and include many graphics. Newspapers now provide more information in headlines, photo captions, and short news briefs than they did in the past.)

TRY IT

1. Summaries should include the article’s main point and most important facts and details.
2. Reliable news Web sites are generally well organized, well written, and effective.
3. Many online articles include graphic and audio elements that enhance text and make the information more compelling and emotionally appealing.
4. The production elements aid understanding and make a stronger impression on the news reader.

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Explain that the quality and reliability of Web sites may vary greatly. Some Web sites present accurate, unbiased information, whereas others are heavily biased or simply inaccurate. **Say: When you look for information online, evaluate each Web site carefully. Web sites of trusted newspapers, magazines, news services, universities, museums, and government offices are usually reliable.**

Personal Web sites and those created by unfamiliar or biased groups are less reliable.

Have students use a search engine to look for information online about a specific issue or event. Tell students to note what makes a particular Web site they find reliable and what makes another site they find less reliable.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 47 and 48

Or have students identify a natural disaster or other event that affected their state or region. Ask: **What do you know about the event? Were you an eyewitness? Was someone you know?** Have them describe the event, including people's reactions to it.

Vocabulary

To reinforce comprehension of the vocabulary, have students answer these questions:

- What is something that is wrought?
- Who is likely to feel hysteria?
- When is debris produced?

For additional vocabulary practice, see Unit 2 Teaching Resources, pp. 124–125.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

The Story of an Eyewitness

Connect to the Article

Think about how people come together during times of need. During emergencies, such as natural disasters, how do people help each other?

Partner Talk With a partner, discuss your family's or school's emergency plans. For what emergencies has your family or school prepared?

Build Background

In "The Story of an Eyewitness," Jack London describes the devastating effects of an earthquake on the city of San Francisco, California, in 1906. London, who lived near San Francisco, was able to travel quickly to the city to give a firsthand report of the events.

- The earthquake started along the San Andreas Fault. The fault is a significant break in Earth's crust that runs from the northern end of the Gulf of California to the San Francisco area.
- As many as 3,000 people may have died as a result of the 1906 earthquake, and 225,000 were left homeless.

Vocabulary

wrought (rôt) *v.* worked; made; created (p. 250).
A solution was wrought by the village leaders.

residential (rez'ə den'shəl) *adj.* related to homes (p. 250).
Local homeowners objected to plans for a hotel in the town's residential area.

debris (də brē') *n.* remains of something destroyed (p. 251).
The volunteers cleared the debris from the park after the windstorm.

disrupted (dis rupt'ed) *v.* interrupted (p. 251).
A knock on the door disrupted our conversation.

hysteria (his ter'ē ə) *n.* overwhelming fear or emotion (p. 253). *The fire alarm caused hysteria in the auditorium.*

Meet Jack London



Life of Adventure Jack London lived a life as exciting as his adventure novels. Forced to earn a living at an early age, London made his way as a pirate, a sailor, and a coal shoveler before venturing into Alaska to search for gold. Finding none, he returned to California and began to write stories and novels based on his adventures. In 1906 a newspaper asked the author to write an account of a deadly earthquake in San Francisco.

Famous Works London's novels include *Call of the Wild* and *The Sea Wolf*.

Jack London was born in 1876 and died in 1916.

Literature Online

Author Search For more about Jack London, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, show a series of sculptures for students. Explain that an artist *wrought* each work, and have students work with partners to describe the works. Display photographs of a neighborhood and a business district. Ask a volunteer to tell why the neighborhood is *residential* and the business district is not.

Display photographs from this selection. Have students point to examples of *debris* in each photograph. Make arrangements with an office aide to disrupt your class with knocks at the door, telephone calls, intercommunication calls, and so on. Make a show of being *disrupted* at each incident. Ask students to role-play how people might act during a fire, earthquake, or other disaster. Point out examples of *hysteria*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Partners Emerging Ask students to find in a dictionary the origins of the vocabulary words. Have students create flash cards using these words and their origins. For example, students may write the word *debris* on one side of a card. On the other side, they would write "from Old French *debrisier*, meaning 'to break.'" One partner can read the origin and the other guess the word.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how do people react to natural disasters? What can I learn from this eyewitness report of an earthquake?

Literary Element Diction

Diction refers to an author's choice and arrangement of words. Authors choose words carefully depending on their purpose for writing. In "The Story of an Eyewitness," London uses language that helps readers see, feel, and hear the settings and events that he observes. He wants readers to understand exactly what he is witnessing.

As you read, think about the words London chooses. Ask yourself, are the words appropriate and effective? Does the diction create vivid images in my mind? How might the diction be different if the events were described in a reference book?

Reading Strategy Monitor Comprehension

When you **monitor comprehension**, you check to see how well you understand what you are reading. Understanding what you read is your most important task as a reader.

As you read, ask yourself questions about main ideas and events. When you can't answer a question, use one or more of these techniques: reread a section you did not understand, look up unfamiliar words, review photographs or illustrations, or reread footnotes to clarify information.

Use a chart like the one below to help monitor your comprehension. Begin by writing down what you already know about the San Francisco earthquake. Then write down what you would like to know. When you are finished reading, write down what you have learned. Reread, review, and clarify any information you don't understand.

What I Know	What I Want to Know	What I Learned

Learning Objectives

For pages 248–261

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing diction.

Reading: Monitoring comprehension.

TRY IT

Monitor Comprehension When you read a difficult book or complicated instructions or study a foreign language, you should monitor your comprehension by slowing down when you read, going back to reread certain parts, and using a dictionary to look up unfamiliar words.

Before You Read

Focus

Summary

This selection is a descriptive essay about the 1906 San Francisco earthquake by professional writer and eyewitness Jack London. London's vivid personal reactions to the scene allow readers to "see" the stunning effects of the natural disaster. London shows readers that nature can reduce worldly goods and human achievements to rubble but cannot destroy a community's spirit.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 116–121.

Literary Element

Diction Identify sensory language—words that help readers see, feel, and hear people, events, and settings—as one characteristic of London's diction. Tell students to pay close attention during reading to London's distinctive arrangement of words.

Reading Strategy

Monitor Comprehension Demonstrate how to use the K-W-L chart. Help students fill in the first column with what they already know about the 1906 earthquake or earthquakes in general. Then have them preview the selection to identify questions to list in the second column. Tell students to fill in the third column during and after reading.

TRY IT

Tell students that they can also read ahead to answer questions that arise as they read.

The Story of an Eyewitness 249

English Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Explain that London sometimes places a verb before the subject in a sentence. On the board, write the following: "Remains only the fringe of dwelling houses on the outskirts of what was once San Francisco." Ask students to identify the subject and verb. Underline each and rewrite the

sentence with students' help as follows: "Only the fringe of dwelling houses on the outskirts of what was once San Francisco remains." Have students work in pairs to find and rewrite other examples of sentences that use the inverted word order.

Teach

Literary Element

1

Diction London repeats the phrase “wiped out” three times to emphasize the extent and totality of the destruction.

ENGLISH LEARNERS **Ask:** What is left of San Francisco, according to London? (only the houses on the outskirts of town) **Say:** Fringe is a decorative edging on curtains, clothing, and such things. What does the word mean here? (the edge, the area around the city)

For additional literary element practice, see Unit 2 Teaching Resources, p. 122.

Literary History

Primary Sources An eyewitness account such as this newspaper article is an example of a primary source. Other examples of primary sources include speeches, letters, diaries, and interviews. Primary sources provide firsthand information about events and the ways in which people acted, thought, or felt about them.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 7.3
DRP: 56
Lexile: 950

THE STORY OF
an Eyewitness

Jack London

The earthquake shook down in San Francisco hundreds of thousands of dollars' worth of walls and chimneys. But the conflagration¹ that followed burned up hundreds of millions of dollars' worth of property. There is no estimating within hundreds of millions the actual damage wrought. Not in history has a modern imperial city been so completely destroyed. San Francisco is gone. Nothing remains of it but memories and a fringe of dwelling houses on its outskirts. Its industrial section is wiped out. Its business section is wiped out. Its social and residential section is wiped out. The factories and warehouses, the great stores and newspaper strolling, the hotels and the palaces of the nabobs,² are all gone. Remains only the fringe of dwelling houses on the outskirts of what was once San Francisco.

Within an hour after the earthquake shock the smoke of San Francisco's burning was a lurid tower visible a hundred miles away. And for three days and nights this lurid tower swayed in the sky, reddening the sun, darkening the day, and filling the land with smoke.

On Wednesday morning at a quarter past five came the earthquake. A minute later the flames were leaping

¹ A **conflagration** is a very large, destructive fire.

² **Nabobs** are well-known persons of great wealth.

Vocabulary

wrought (rôt) v. worked; made; created

residential (rez'ə den'shəl) adj. related to homes

Diction How does London's use of the words *wiped out* help you imagine the scene?

250 UNIT 2 Why Do You Read?

Reading Practice

Use Text Features Point out that newspaper articles and other types of printed mass media use a variety of text features. Identify and explain these text features in London's article:

- Title or headline: a brief phrase that sparks interest and hints at content
- Lead: opening sentences that draw readers into the text

- Subheads: phrases that organize the content and break it into readable chunks
- Graphics: visuals such as charts, graphs, and photographs that provide information

Have students preview these text features in London's article and discuss what they reveal about the content.

Teach

View the Photograph

During the disaster, the Valencia Street Hotel collapsed and sank due to a process known as “earthquake liquefaction.” When certain soil materials are saturated with liquid during an earthquake, the ground behaves as a liquid rather than as a solid. Earthquake liquefaction can result in burst pipes, buckled streets, and broken building foundations. Many people who were trapped inside the collapsed hotel drowned in flooding caused by broken water pipes. For two days, rescue workers attempted to find survivors amid the rubble. The rescue operation was halted when fire consumed the site.

Ask: What details in the photograph suggest the effects of an earthquake? (the leaning and toppled buildings, the cracks in the ground)

The Valencia Hotel where 75 people were killed in the San Francisco earthquake of 1906.

upward. In a dozen different quarters south of Market Street, in the working-class ghetto, and in the factories, fires started. There was no opposing the flames. There was no organization, no communication. All the cunning adjustments of a twentieth century city had been smashed by the earthquake. The streets were humped into ridges and depressions, and piled with the **debris** of fallen walls. The steel rails were twisted into perpendicular and horizontal angles. The telephone and telegraph systems were **disrupted**. And the great water-mains had burst. All the shrewd contrivances and safeguards of man had been thrown out of gear by thirty seconds’ twitching of the earth-crust.

Vocabulary

debris (də brē’) *n.* remains of something destroyed

disrupted (dis rupt’ed) *v.* interrupted

The Story of an Eyewitness 251

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Draw students’ attention to the word *imperial* in the first paragraph of the selection. Explain that *imperial* often means “relating to an empire or emperor.” Point out that *imperial* must mean something else in this context because the word is used to describe an American city and there is no

American empire or emperor. Have students speculate about the word’s meaning here and then use a dictionary to determine its meaning. Ask students to work in pairs to identify other multiple-meaning words as they read and use a dictionary to find their appropriate meanings in context.

UNIT TWO

Teach

Reading Strategy

1

Monitor Comprehension Possible response: Students may recognize that dynamite was used to destroy buildings before the fire could spread to them. Destroyed buildings would stop the spread of the fire throughout the city.

ADVANCED Ask: **What was the ultimate goal in using dynamite?** (*The goal was the survival of the city as a whole rather than that of individual structures.*) Ask: **What is the irony in dynamiting buildings to save the city?** (*Dynamiting destroys as it saves in this case.*)

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 123.

THE FIRE MADE ITS OWN DRAFT

By Wednesday afternoon, inside of twelve hours, half the heart of the city was gone. At that time I watched the vast conflagration from out on the bay. It was dead calm. Not a flicker of wind stirred. Yet from every side wind was pouring in upon the city. East, west, north, and south, strong winds were blowing upon the doomed city. The heated air rising made an enormous vacuum. Thus did the fire of itself build its own colossal³ chimney through the atmosphere. Day and night this dead calm continued, and yet, near to the flames, the wind was often half a gale, so mighty was the vacuum.

1 Wednesday night saw the destruction of the very heart of the city. Dynamite was lavishly used, and many of San Francisco's proudest structures were crumbled by man himself into ruins, but there was no withstanding the onrush of the flames. Time and again successful stands were made by the fire-fighters, and every time the flames flanked around on either side or came up from the rear, and turned to defeat the hard-won victory. An enumeration⁴ of the buildings destroyed would be a directory of San Francisco. An enumeration of the buildings undestroyed would be a line and several addresses. An enumeration of the deeds of heroism would stock a library and bankrupt the Carnegie medal fund.⁵ An enumeration of the dead will never be made. All vestiges of them were destroyed by the flames. The number of the victims of the earthquake will never be known. South of Market Street, where the loss of life was particularly heavy, was the first to catch fire.

Remarkable as it may seem, Wednesday night while the whole city crashed and roared into ruin, was a quiet night. There were no crowds. There was no shouting

Monitor Comprehension

Why do you think dynamite was used to try to save the city?

³ Something **colossal** is immense or gigantic.

⁴ **Enumeration** is the act of naming, or listing, of items one by one.

⁵ The **Carnegie medal fund** was created in 1904 by American Andrew Carnegie (1835–1919) to honor persons who have performed heroic deeds.

252 UNIT 2 Why Do You Read?

Reading Practice



Ask Questions Remind students to ask questions during reading to check their understanding of the text. Tell them that asking questions will help them keep track of important details and determine which ideas are important. Have students form small groups to read aloud subsections of the selection. Tell the groups to list questions that

arise as they read. Then have each group share its questions about each subsection of the text. Discuss each group's questions and identify strategies for answering them. Direct students to reread, read ahead, consult footnotes, or use a dictionary to find answers to their questions.

Teach

Literary Element

2

Diction The word *harnessed* suggests that people were reduced to the level of animals or property. Their human dignity was taken by the disaster.

Vocabulary

3

Word Analysis Have students create a four-square graphic organizer in which they define the term *trunk* as it is used in the selection, describe the essential characteristics of a trunk, draw a picture of a trunk, and list examples of items that are similar to but not the same as a trunk.

View the Photograph

Say: Suggest an alternate caption that describes what is happening in this photograph. (Possible response: *Bystanders watch the destruction.*)

Language History

Gender-Specific Pronouns The use of feminine or masculine pronouns to refer to inanimate objects (as in London's phrase "her [San Francisco's people]") represents archaic usage and is not recommended.



Easy Street, San Francisco, 15 minutes after the fire began, during the 1906 earthquake.

and yelling. There was no **hysteria**, no disorder. I passed Wednesday night in the path of the advancing flames, and in all those terrible hours I saw not one woman who wept, not one man who was excited, not one person who was in the slightest degree panic stricken.

Before the flames, throughout the night, fled tens of thousands of homeless ones. Some were wrapped in blankets. Others carried bundles of bedding and dear household treasures. Sometimes a whole family was **harnessed** to a carriage or delivery wagon that was weighted down with their possessions. Baby buggies, toy wagons, and go-carts were used as trucks, while every other person was dragging a **trunk**. Yet everybody was gracious. The most perfect courtesy obtained. Never in all San Francisco's history, were her people so kind and courteous as on this night of terror.

A CARAVAN OF TRUNKS

All night these tens of thousands fled before the flames. Many of them, the poor people from the labor ghetto, had fled all day as well. They had left their homes burdened

Vocabulary

hysteria (his ter' ē ə) *n.* overwhelming fear or emotion

2

Diction What does London's use of the word *harnessed* suggest about the people fleeing the fire?

3

Visual Vocabulary

A **trunk** is a large solid piece of luggage with a hinged lid that is used for transporting clothing and personal items.



The Story of an Eyewitness 253

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students work in small groups to create a timetable of the sequence of events in San Francisco from "Wednesday morning at quarter past five," when the earthquake happened, to Friday night, when the fires were brought under

control. Tell students to look for day and time markers throughout the article and to list them and the associated developments in the city in chronological order. Then call on groups to give "hour-by-hour" oral reports on developments in the city.

Teach

Reading Strategy

1

Monitor Comprehension London means that many people worked hard to save their belongings from the flames, but in the end, even the strongest among them was no match for the power of the earthquake and the fire. Losing all of their property would have been heartbreaking for people who had worked hard not only to save their possessions from the fire but also to obtain those possessions in the first place.

APPROACHING Ask: **Which sentence on the page makes it clear that people eventually gave up their possessions?** (*"In the end, completely played out, after toiling for a dozen hours like giants, thousands of them were compelled to abandon their trunks."*)

Literary Element

2

Diction The short sentences help the reader imagine the scene by being suggestive of the writer, noticing several sights at the same time.

Writer's Technique

Oxymoron The phrase "rain of ashes" is an oxymoron. An oxymoron is a figure of speech that combines two contradictory or incongruous words for emphasis or a rhetorical effect. Rain and ashes are opposites: one is wet, the other dry. The contradiction creates a vivid image.

with possessions. Now and again they lightened up, flinging out upon the street clothing and treasures they had dragged for miles.

1 They held on longest to their trunks, and over these trunks many a strong man broke his heart that night. The hills of San Francisco are steep, and up these hills, mile after mile, were the trunks dragged. Everywhere were trunks with across them lying their exhausted owners, men and women. Before the march of the flames were flung picket lines of soldiers. And a block at a time, as the flames advanced, these pickets retreated. One of their tasks was to keep the trunk-pullers moving. The exhausted creatures, stirred on by the menace of bayonets, would arise and struggle up the steep pavements, pausing from weakness every five or ten feet.

Often, after surmounting a heart-breaking hill, they would find another wall of flame advancing upon them at right angles and be compelled to change anew the line of their retreat. In the end, completely played out, after toiling for a dozen hours like giants, thousands of them were compelled to abandon their trunks. Here the shopkeepers and soft members of the middle class were at a disadvantage. But the working-men dug holes in vacant lots and backyards and buried their trunks.

THE DOOMED CITY

At nine o'clock Wednesday evening I walked down through the very heart of the city. I walked through miles and miles of magnificent buildings and towering skyscrapers. Here was no fire. All was in perfect order. The police patrolled the streets. Every building had its watchman at the door. And yet it was doomed, all of it. There was no water. The dynamite was giving out. And at right angles two different conflagrations were sweeping down upon it.

2 At one o'clock in the morning I walked down through the same section. Everything still stood intact. There was no fire. And yet there was a change. A rain of ashes was falling. The watchmen at the doors were gone. The police had been withdrawn. There were no firemen, no fire-engines, no men fighting with dynamite. The district had

Monitor Comprehension

What does London mean when he writes, "many a strong man broke his heart that night"?

Diction What effect do these short sentences create?

254 UNIT 2 Why Do You Read?



Writing Practice

Research and Report Have students use technology to create fact sheets about the San Francisco earthquake. Tell them that the Internet is a rich source of information about this natural disaster. Their fact sheets should include the following information:

- date and time of the disaster
- epicenter and intensity of the quake
- length of time the ground shook
- extent of destruction to San Francisco
- number of fatalities

Encourage students to illustrate their fact sheets with charts, graphs, and images, and to document their sources.

Teach

been absolutely abandoned. I stood at the corner of Kearney and Market, in the very innermost heart of San Francisco. Kearney Street was deserted. Half a dozen blocks away it was burning on both sides. The street was a wall of flame. And against this wall of flame, silhouetted sharply, were two United States cavalymen sitting on their horses, calmly watching. That was all. Not another person was in sight. In the intact heart of the city, two troopers sat their horses and watched.

SPREAD OF THE CONFLAGRATION

Surrender was complete. There was no water. The sewers had long since been pumped dry. There was no dynamite. Another fire had broken out further uptown, and now from three sides conflagrations were sweeping down. The fourth side had been burned earlier in the day. In that direction stood the tottering walls of the Examiner Building, the burned-out Call Building,⁶ the smoldering ruins of the Grand Hotel, and the gutted, devastated, dynamited Palace Hotel.

The following will illustrate the sweep of the flames and the inability of men to calculate their spread. At eight o'clock Wednesday evening I passed through Union Square.⁷ It was packed with refugees. Thousands of them had gone to bed on the grass. Government tents had been set up, supper was being cooked, and the refugees were lining up for free meals.

At half past one in the morning three sides of Union Square were in flames. The fourth side, where stood the



A fire engine responds to the crisis following the San Francisco earthquake.

View the Photograph In what way is firefighting equipment different today?

View the Photograph

Students may note that firefighting equipment today is more sophisticated in some ways: fire engines are larger and carry the firefighters themselves as well as hoses and other equipment.

Ask: What does the scene in the photograph of the pump wagon in the street suggest about the fires and efforts to fight them? (It suggests the huge, uncontrollable scale of the fires and the smaller, limited scale of efforts to fight them.)

⁶ The *Examiner* and the *Call* were San Francisco daily newspapers.

⁷ *Union Square* is a block in downtown San Francisco, which at the time of the fire was the location of the city's central hotel and shopping district.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students close their eyes as you read aloud the following excerpt from the selection: "It was packed with refugees. Thousands of them had gone to bed on the grass. Government tents had been set up, supper was being cooked, and the refugees were lining up for free meals." Ask them

whether London's words help them "see" what he is describing. Then have students locate a sentence that contains sensory language that helps them "see" a scene in their mind's eye. Ask students to draw the scene as they imagine it from London's description.

UNIT TWO

Teach

Reading Strategy

1

Monitor Comprehension London's description of the man willing to pay a thousand dollars for a team of horses shows how desperate the people of San Francisco had become.

View the Photograph

Have students imagine that they are eyewitnesses viewing the destruction shown in the photograph. Ask them to write a simile or a metaphor to describe the scene. Invite volunteers to share their descriptions with the class.

Cultural History

A Cosmopolitan City People flooded into San Francisco in the late nineteenth century. Many native-born Americans moved to San Francisco from the East. Europeans arrived in large numbers, especially Germans, British, Irish, and groups from southern Europe. Italians predominated among the Mediterranean groups. The Chinese and Japanese communities grew, as did the African American population. San Francisco soon claimed to be the Athens, Paris, and New York of the West.



The road outside the main post office in San Francisco, which has been ripped up by the force of an earthquake.

great St. Francis Hotel, was still holding out. An hour later, ignited from top and sides the St. Francis was flaming heavenward. Union Square, heaped high with mountains of trunks, was deserted. Troops, refugees, and all had retreated.

A FORTUNE FOR A HORSE!

1 It was at Union Square that I saw a man offering a thousand dollars for a team of horses. He was in charge of a truck piled high with trunks from some hotel. It had been hauled here into what was considered safety, and the horses had been taken out. The flames were on three sides of the Square and there were no horses.

Also, at this time, standing beside the truck, I urged a man to seek safety in flight. He was all but hemmed in by several conflagrations. He was an old man and he was on crutches. Said he: "Today is my birthday. Last night I was worth thirty thousand dollars. I bought some delicate fish and other things for my birthday dinner. I have had no dinner, and all I own are these crutches."



Monitor Comprehension What does this description say about how San Francisco's citizens felt at the time?

256 UNIT 2 Why Do You Read?

Research Practice



Make a Map In his account of the 1906 earthquake, Jack London mentions many streets, neighborhoods, and landmarks of San Francisco. Have students work with partners to make a list of the places mentioned and locate them on a relatively detailed street map of San Francisco today. Then have student pairs pool their findings to draw a map on which

the places are located. Suggest that students make the map the centerpiece of a bulletin-board display. Tell them to post brief descriptions of the places and drawings or photos of them around the map, attaching them to their locations with some type of leader. Encourage students to use the map as a reference while reading.

Teach

Literary Element

2

Diction London's description of the city creates a monstrous image.

ADVANCED Note that London uses the word *creeping* to describe both the light of day breaking through the smoke and his own and other people's movement in the city.

Ask: **What is the effect of London's use of the verb *creep* for both the dawn's light and people's movement through the streets?** (London's use of the verb *creep* creates an image of life emerging—although weakly and hesitantly—from the smoke and destruction.)

I convinced him of his danger and started him limping on his way. An hour later, from a distance, I saw the truck-load of trunks burning merrily in the middle of the street.

On Thursday morning at a quarter past five, just twenty-four hours after the earthquake, I sat on the steps of a small residence on Nob Hill. With me sat Japanese, Italians, Chinese, and negroes—a bit of the cosmopolitan flotsam⁸ of the wreck of the city. All about were the palaces of the nabob pioneers of Forty-nine.⁹ To the east and south at right angles, were advancing two mighty walls of flame.

I went inside with the owner of the house on the steps of which I sat. He was cool and cheerful and hospitable. "Yesterday morning," he said, "I was worth six hundred thousand dollars. This morning this house is all I have left. It will go in fifteen minutes." He pointed to a large cabinet. "That is my wife's collection of china. This rug upon which we stand is a present. It cost fifteen hundred dollars. Try that piano. Listen to its tone. There are few like it. There are no horses. The flames will be here in fifteen minutes."

Outside the old Mark Hopkins residence a palace was just catching fire. The troops were falling back and driving the refugees before them. From every side came the roaring of flames, the crashing of walls, and the detonations of dynamite.

THE DAWN OF THE SECOND DAY

I passed out of the house. Day was trying to dawn through the smoke-pall. A sickly light was creeping over the face of things. Once only the sun broke through the smoke-pall, blood-red, and showing a quarter its usual size. The smoke-pall itself, viewed from beneath, was a rose color that pulsed and fluttered with lavender shades.

⁸ **Nob Hill** is a residential area of San Francisco with many mansions. Something that is **cosmopolitan** is composed of people, qualities, or elements from many different countries. Here, **flotsam** refers to homeless people who wander about from place to place.

⁹ The **pioneers of Forty-nine** are people who became wealthy during the California gold rush of 1849.

2 Diction London chooses the words *sickly*, *creeping*, *face*, *smoke-pall*, and *blood-red* to describe the city. What image do his words create?

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Ask students to write a paragraph about how London's choice of words creates vivid images. Have students follow these steps:

- Prewrite: Choose a sentence from the article that contains a vivid image. List other words that London might have chosen to create the same image.
- Draft: Identify the image in the sentence. Explain how London's choice of words makes the image come alive. Then tell how other words would change the image.
- Revise: Review the draft for effective word choice and organization. Then check for grammar, spelling, and punctuation errors.

Teach

Reading Strategy

1

Monitor Comprehension Possible response: Students may recognize the word *steer* as another word for “cattle.” The description of the steer killed by the earthquake and roasted in the fire helps students make sense of the unfamiliar word *beeves*.

View the Photograph

Possible response: This photograph helps illustrate the billowing smoke London describes.

Ask: What sentence or passage in the article might be used as a caption for the image in the photograph?

(Possible response: “And for three days and nights this lurid tower swayed in the sky, reddening the sun, darkening the day, and filling the land with smoke.”)



City buildings burning during the San Francisco fire in April 1906. Smoke billows out of several buildings, filling the sky.

View the Photograph In what ways does this photograph help illustrate London’s descriptions?

Then it turned to mauve and yellow and dun.¹⁰ There was no sun. And so dawned the second day on stricken San Francisco.

An hour later I was creeping past the shattered dome of the City Hall. Than it there was no better exhibit of the destructive force of the earthquake. Most of the stone had been shaken from the great dome, leaving standing the naked framework of steel. Market Street was piled high with the wreckage, and across the wreckage lay the overthrown pillars of the City Hall shattered into short crosswise sections.

This section of the city with the exception of the Mint¹¹ and the Post-Office, was already a waste of smoking ruins. Here and there through the smoke, creeping warily under the shadows of tottering walls, emerged occasional men and women. It was like the meeting of the handful of survivors after the day of the end of the world.

BEEVES SLAUGHTERED AND ROASTED

1

On Mission Street lay a dozen steers, in a neat row stretching across the street just as they had been struck down by the flying ruins of the earthquake. The fire had passed through afterward and roasted them. The human dead had been carried away before the fire came. At another place on Mission Street I saw a milk wagon. A

¹⁰ *Mauve* is a purplish-blue or rose color. *Dun* is a dull grayish-brown color.

¹¹ The *Mint* is a building at which money is coined by the government.

**Monitor Comprehension**

In what way does this description help you make sense of the word *beeves* in the subhead?



Writing Practice

Eyewitness Account Explain to students that an eyewitness account is a narrative infused with a sense of immediacy. The best eyewitness accounts read as though the writers were dictating them right from the scene. Note that vivid language is especially critical. Offer these examples from London’s account:

... the whole city crashed and roared into ruin.

... the smoke of San Francisco’s burning was a lurid tower ...

There was no opposing the flames.

Ask students to write an eyewitness account of a particularly memorable event they witnessed, either in person or on television. Remind them to use vivid language that will create a clear picture for readers, appeal to their senses, and stir their emotions.

steel telegraph pole had smashed down sheer through the driver's seat and crushed the front wheels. The milk cans lay scattered around.

All day Thursday and all Thursday night, all day Friday and Friday night, the flames still raged on.

Friday night saw the flames finally conquered, though not until Russian Hill and Telegraph Hill¹² had been swept and three-quarters of a mile of wharves and docks had been licked up.

THE LAST STAND

The great stand of the fire-fighters was made Thursday night on Van Ness Avenue. Had they failed here, the comparatively few remaining houses of the city would have been swept. Here were the magnificent residences of the second generation of San Francisco nabobs, and these, in a solid zone, were dynamited down across the path of the fire. Here and there the flames leaped the zone, but these fires were beaten out, principally by the use of wet blankets and rugs.

San Francisco, at the present time, is like the crater of a volcano, around which are camped tens of thousands of refugees. At the Presidio¹³ alone are at least twenty thousand. All the surrounding cities and towns are jammed with the homeless ones, where they are being cared for by the relief committees. The refugees were carried free by the railroads to any point they wished to go, and it is estimated that over one hundred thousand people have left the peninsula on which San Francisco stood. The government has the situation in hand, and, thanks to the immediate relief given by the whole United States, there is not the slightest possibility of a famine. The bankers and business men have already set about making preparations to rebuild San Francisco. 🏠

¹² **Russian Hill** is an area in San Francisco where, at the time of the fire, many large houses were located. **Telegraph Hill** is an area in San Francisco that, at the time of the fire, was a popular residential neighborhood.

¹³ The **Presidio** is a San Francisco district at the northernmost tip of the city. It is the site of many military buildings.

Teach

BQ BIG Question

It was important for the citizens and political and business leaders of the city to rebuild the city after the earthquake because it had been an important cultural and commercial center in the United States.

Political History

Presidio The Spanish term *presidio* means “fortified settlement.” In 1776, a group of Spanish colonists led by Captain Juan Bautista de Anza set up a military post (*presidio*) and mission where the Presidio is today. The settlement marked the northern limit of the Spanish empire in North America. The post came under Mexican control in the early 1800s. In 1846, it was taken over by the U.S. Army. Today the Presidio is part of the Golden Gate National Recreation Area.

BQ BIG Question

Why was it important for people to rebuild the city?

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 127–128.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Have students conduct research by using encyclopedias or reliable online sources to locate three facts about San Francisco today: its current population and two other facts that students find interesting. Then ask students to share their findings in

brief oral presentations. Direct students to begin their presentations with the sentence starter “San Francisco, today, is . . . ,” which mimics the first sentence of the final paragraph in London's article.

After You Read

Assess

Respond and Think Critically

Possible answers:

1. An earthquake and fires occur within minutes of each other.
2. The residents' behavior was unusual because they were not panicked or frantic as one would expect. "There was no hysteria, no disorder. . . . Everybody was gracious. . . . Perfect courtesy obtained."
3. The groups are different in their economic standing; they are similar in that they both lose property to the fires.
4. London's style of writing and word choice create a clear picture of the fire's progression and the ultimate destruction of the city. His imagery creates a sense that the fire is alive and that the city is a living being locked in a losing battle.
5. Possible response: Students may use evidence from the text of plans for rebuilding combined with their prior knowledge of the city of San Francisco to conclude that the city was successfully rebuilt after the 1906 earthquake.
6. Students should recognize the behaviors and responses that would be helpful to those experiencing a disaster. They may also point out that buildings need to be fireproofed and major utilities should be redesigned to protect them during an earthquake.

After You Read

Respond and Think Critically

1. What two events occur Wednesday morning within minutes of each other? Explain. **[Identify]**
2. What is unusual about the behavior of the city's residents on Wednesday night? Explain. **[Recall]**
3. In what ways are "the cosmopolitan flotsam" and "the nabob pioneers" on Nob Hill different? What do they have in common? Support your answer with details from the article. **[Compare]**
4. In what way do London's word choice and writing style contribute to your understanding of the article? Explain. **[Analyze]**
5. Based on the ending of the selection, do you think San Francisco was successfully rebuilt? Support your conclusion. **[Conclude]**
6. **BQ** **BIG Question** How could the information in this article help people prepare for disasters? **[Connect]**

Vocabulary

Respond to these questions.

1. Who would be more likely to have **wrought** a ceramic vase—a potter or a cashier?
2. What would you expect to see in a **residential** area—mostly houses or businesses?
3. Where would you be more likely to find **debris**—in a library or at a construction site?
4. Which person would be more likely to have **disrupted** a movie—someone talking loudly or someone eating popcorn?
5. How would people experiencing **hysteria** behave—calmly or emotionally?

Academic Vocabulary

The 1906 earthquake in San Francisco **dramatically** changed the landscape of the city. In the preceding sentence, *dramatically* means "noticeably." *Dramatically* also has another meaning. For example: When the actress arrived on the scene, she was dressed **dramatically** in a long, rustling black gown with a velvet cape trailing from her shoulders. What do you think *dramatically* means in the preceding sentence? What is the difference between the two meanings?

TIP

Analyzing

To answer question 4, look for words and phrases in the article that caught your attention or made you react in a certain way.

- List words and phrases that London uses to describe the earthquake, fire, and overall crisis. What do his descriptions remind you of?
- How do London's descriptions of individuals during the crisis affect your understanding of the whole population of San Francisco during the crisis? Use specific examples.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

260 UNIT 2 Why Do You Read?

Vocabulary Practice

1. a potter
2. mostly houses
3. a construction site
4. someone talking loudly
5. emotionally

Academic Vocabulary

The definition of *dramatically* in this context is "theatrically."

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

Literary Element Diction

1. Look at the words *swept* and *licked up* in the third paragraph from the end of the article. How does the description change if you substitute the words *burned* and *destroyed*? Explain.
2. Choose a sentence in London's article and tell why a specific word in the sentence is an effective word choice. Support your answer.

Review: Setting

As you learned on page 39, **setting** is the time and place in which the events of a literary work occur. The setting often helps create an atmosphere, or mood. The setting of "The Story of an Eyewitness" is the city of San Francisco after the earthquake of 1906.

3. Why does London mention some buildings by name, such as the Examiner Building, the Call Building, and the St. Francis Hotel?
4. London says San Francisco after the fires is "like the crater of a volcano, around which are camped tens of thousands of refugees." What mood does this description create? Explain.

Reading Strategy Monitor Comprehension

Refer to the graphic organizer you made to answer the following questions.

5. How did the technological advancements of the early twentieth century hold up during the San Francisco earthquake and the fires of 1906? Give examples.
6. In the days immediately following the fires, what did San Francisco's bankers and business leaders do?

Grammar Link

Future tense shows actions that are going to happen. In the future tense, the word *will* is used with verbs.

Singular	Plural
I will go.	We will go.
You will go.	You will go.
He, she, or it will go.	They will go.

Consider this sentence:

The city council will vote on new safety measures at the next meeting.

The city council will vote in the future, so the writer uses the future tense *will vote*.

Practice Suppose you are the mayor of San Francisco at the time of the 1906 earthquake. Write three sentences that tell what you will do to rebuild the city. Use the future tense.

Write with Style

Apply Diction Write a paragraph describing an important event that you witnessed. Analyze London's word choice in the article and choose words that will create vivid pictures in your reader's mind. Use a word web to brainstorm descriptive words and phrases that will convey a strong image of the event.



The Story of an Eyewitness 261

After You Read

Assess

1. The effect is less poetic and vivid and more impersonal.
2. Students should explain clearly why a word is effective, and they should describe the image it creates.
3. London mentions some buildings by name to show the exact progress of the fire. Naming the buildings also makes the setting more concrete.
4. The description of San Francisco as the crater of a volcano with refugees camped around it creates an atmosphere of war and hardship as well as complete destruction and hopelessness.
5. The technological advancements were no match for the earthquake and the fires. They were some of the first things destroyed. Steel rails, for instance, were twisted, and the water mains burst.
6. The bankers and business leaders prepared to rebuild the city.

Grammar Link

Possible response: As mayor, I will rebuild the city and ensure your safety. I will promise to give aid and shelter to those who need it. I will work with city council to honor the firefighters who worked so bravely during this earthquake.

Write with Style

Students' paragraphs should

- describe the event clearly
- use carefully chosen, vivid words.

For grammar practice, see Unit 2 Teaching Resources, p. 126.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Allow students to consult a dictionary or thesaurus to identify vivid words to describe the event they have selected for the writing task. Also, have students write a topic sentence that identifies the event. Then have

students draft simple sentences about the event that incorporate the words and phrases they brainstormed in the word web. Tell students to organize their sentences in chronological, or time, order.

Vocabulary Workshop

Word Parts

Focus

On the board, write the word *digest*.

Ask: **What does this word mean?**

(to process food in the body) Next, write the prefix *in-* and the suffix *-ion*.

Say: **These are affixes, which, when added to a root, change its meaning. Tell students that *in-* means “not” or “without” and *-ion* means “an act” or “a process.”** Then, write *indigestion* on the board. Ask: **What does this word mean?** (difficulty in the process of digesting food)

Teach

Say: **Latin, Greek, and Anglo-Saxon word parts form the basis of many English words. Knowing the meanings of Latin and Greek roots and affixes can help you understand the vocabulary of certain professions, such as medicine and law.** Have students look up the word *psychology* in a dictionary. Explain that the etymology notes indicate what language the word comes from, what its parts mean, and how together those parts mean “the study of the mind and behavior.”

Assess

TRY IT

1. *Invisible* means “unable to be seen.”
2. *Telescope* means “an instrument for viewing distant objects.”
3. *Construction* means “the act of putting together or building.”

For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

Learning Objectives

For page 262

In this workshop, you will focus on the following objective:

Vocabulary: Understanding word parts.

Tip

Vocabulary Terms The **root** is the main part of a word. If it's a complete word, it may be called the **base word**. You change the meaning of a root or base word when you add a prefix or a suffix.

Test-taking Tip When you come across a new word, check whether or not you recognize its root and note any affixes. Prefixes sometimes change a root word to its opposite. Suffixes can signal parts of speech.

Literature Online

Vocabulary For more vocabulary practice, go to glencoe.com and enter the QuickPass code GL29763u2.

Vocabulary Workshop

Word Parts

Connection to Literature

“An enumeration of the deeds of heroism would stock a library and bankrupt the Carnegie medal fund.”

—Jack London, “The Story of an Eyewitness”

You can sometimes find clues to a word's meaning by looking at its parts. A **root** is a word part that is the base of many words. An **affix** is a part added at the beginning (**prefix**) or at the end (**suffix**) of a root that changes its meaning. For example, the root of *heroism* is *hero*, meaning “a brave person.” The suffix *-ism* can mean “a characteristic behavior.” Thus *heroism* means “the actions of a brave person.”

Here are some other word parts from “The Story of an Eyewitness.”

Word	Word Parts	Meanings
visible	<i>vis</i> : to see <i>-ible</i> : can be done	can be seen
telegraph	<i>tele-</i> : distant, far away <i>graph</i> : to write, written	a system for sending written messages across a distance
destruction	<i>de-</i> : opposite of, down <i>struct</i> : to build <i>-ion</i> : act, process	the act of tearing down or destroying

TRY IT: Use the chart above to help you answer each question.

1. If the prefix *in-* can mean “not” or “without,” what does the word *invisible* mean?
2. If *scope* means “to see” or “an instrument for viewing or examining,” what does the word *telescope* mean?
3. If the prefix *con-* means “together,” what does the word *construction* mean?

262 UNIT 2 Why Do You Read?

Vocabulary Practice



Word Assembly Line On the board, draw a three-column chart for students to copy on paper. In the first column, list common prefixes supplied by students, such as *un-*, *dis-*, *re-*, *im-*, and *pre-*. In the second column, list root or base words supplied by students that can be

combined with the prefixes, such as *happy*, *respect*, *think*, *prove*, and *view*. In the third column, list common suffixes suggested by students, such as *-ly*, *-ily*, *-ment*, *-ful*, and *-ness*.

Say: **Form as many words as you can by choosing from at least two of the columns.**

For Understanding



The Meal (The Bananas), 1891. Paul Gauguin. Oil on canvas, Musée d'Orsay, Paris.

BQ BIG Question Why Do You Read?

How might the people in the painting *The Meal (The Bananas)* learn to understand one another by sharing a dinner together? How does sharing your ideas about the books you read build understanding?

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students use photographs or images cut from magazines to create representations of family meals. Students may choose to focus on a holiday meal or a daily meal. Have students annotate their images with explanations about how family members build understanding of one another by sharing

a meal. For instance, a student might write, "When I tell my mom about my day at school, she understands my interests. For example, she knows that I enjoy solving problems." Another student might write, "When my stepdad tells me about a problem at work, I understand that he doesn't have answers for everything."

Part 3: For Understanding

Ask: What is the title of a book or an article that you have read for the purpose of understanding something? How did this book or article help you understand a new idea or concept?

(Responses will vary. Students may suggest that the book or article offered a unique perspective or provided persuasive information about a current event.)

View the Art

Tell students that Paul Gauguin called civilization a "disease." He spent time living in Panama, Martinique, Tahiti, and the Marquesas. Gauguin used flat planes and bright colors to depict subjects. **Ask:** How did Gauguin reject tradition in an effort to understand his world? *(Possible response: Gauguin lived in different locations to familiarize himself with other places and cultures, and he used nontraditional painting techniques to paint traditional subjects.)*

BQ BIG Question

Possible responses: Sharing a meal or "breaking bread" is a traditional way to build human relationships and connections. During meals, people tend to tell stories, laugh, and enjoy one another's company. Students may recognize that speaking, writing, and hearing about books helps them expand their understanding of both themselves and the world.

For additional support for English Learners, see Unit 2 Teaching Resources, p. 130.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 49 and 50

Or ask: **How do you feel when you meet people for the first time?**

(Some students may respond that they feel awkward; others may say that they feel interested or curious.)

Then explore ways of connecting with people, such as asking questions or sharing something about yourself. Tell students to read to learn how a young boy and his grandfather—two people who seem very different from each other—connect.

Vocabulary

Have students list possible situations in which a person might use each vocabulary word. Ask students to share their lists and provide a sample sentence to illustrate the use of the word in one situation.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

An Hour with Abuelo

Connect to the Short Story

Arturo, the narrator in this story, visits his grandfather in a nursing home. Think about a time you visited an elderly relative or friend.

Write a Journal Entry Write about the time you spent with your relative or friend. What did you talk about? How did you feel about the situation?

Build Background

This story is set in Brooklyn, New York, where Arturo's grandfather lives in a nursing home. The grandfather is from a small village in Puerto Rico, where he spent most of his life.

- Puerto Rico is an island about 1,000 miles southeast of Florida.
- Puerto Rico has its own government but is a commonwealth of the United States. Its people are United States citizens.
- Spanish is the main language in Puerto Rico.

Vocabulary

diploma (di plō'mə) *n.* a certificate indicating that a person has graduated from a school or a program (p. 270).
You need a college diploma for many careers today.

ignorant (ig'nər ənt) *adj.* without an education or knowledge (p. 270).
Reading the newspaper daily prevents a person from being ignorant about world affairs.

Meet Judith Ortiz Cofer



Mastering a New Language

English was not Judith Ortiz Cofer's first language. Born in Puerto Rico, she learned English only after her family moved to the United States. "It was a challenge," she said, "not only to learn English, but to master it enough to teach it and—the ultimate goal—to write poetry in it." Although she writes in English, Cofer's Puerto Rican heritage inspires most of her work.

Literary Works Cofer writes stories, poetry, and essays. "An Hour with Abuelo" comes from the book *An Island Like You: Stories of the Barrio*.

Judith Ortiz Cofer was born in 1952.



Author Search For more about Judith Ortiz Cofer, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, ask a student to help you role-play a graduation ceremony. Hand the student a rolled sheet of paper. As you hand the student the rolled sheet of paper, say, "here is your diploma." Explain that when a student finishes an educational program, he or she receives a diploma, which certifies completion of

the program. Attempt to put together an assembly-required item, such as a paper light fixture or a small storage unit, without reading the directions. Use statements, body language, and facial expressions to show that you are ignorant of the information necessary to complete the task successfully. Then read the directions aloud and have students help you assemble the item.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Tell students to think of a skill, game, or subject that they have recently mastered. Have them create a diploma for themselves. For example, a student may create a diploma for graduating from basketball camp. Ask students to share their diplomas with the class, explaining why they are no longer ignorant in the skill, game, or subject.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how might a grandfather from Puerto Rico and a grandson from the United States connect to each other?

Literary Element Style

Style is an author's personal way of using language through word choice, sentence length, sentence patterns, and much more.

Style includes the narration of a story and the dialogue spoken by characters. The author of this story uses one style for Arturo's thoughts and another style for the grandfather's story.

Understanding an author's style is important because style helps reveal an author's purpose for writing. Style can also show how the author feels about his or her subject and audience.

As you read, ask yourself, what words does the author use to help me understand Arturo? What words does the author use to describe the grandfather? Notice how Cofer's choice of words, narration, and dialogue affects your understanding and appreciation of the story.

Reading Skill Recognize Author's Purpose

An **author's purpose** is his or her reason for writing. An author may write to tell a story, to explain, to persuade, to entertain, or to inform. In fact, an author may write one text for more than one purpose.

An author's purpose affects how he or she writes. Authors who write to explain or inform usually include facts and details. Authors who write to persuade include reasons that influence readers to agree with their arguments. Authors who write to entertain may describe funny or exciting situations. Authors who write to convey a message often explore a theme within a story. As you read, ask yourself why the author wrote this story. What was her purpose?

Use a graphic organizer like the one below to help you figure out the author's purpose. Note the differences between what Arturo and his grandfather say and think.

	Says	Thinks
Arturo		
Abuelo		

The author's reason for including these details was _____.

Learning Objectives

For pages 264–273

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing style.

Reading: Recognizing author's purpose.

TRY IT

Recognize Author's Purpose

You recognize people's reasons for writing or speaking every day, even if you don't realize it. For example, your science teacher might describe how a caterpillar turns into a butterfly. What is your teacher's purpose for speaking? Suppose that your friend invites you to go to an amusement park. Why does your friend emphasize how much fun the trip will be?

Before You Read

Focus

Summary

At the urging of his mother, a teenager named Arturo visits his *abuelo*, or grandfather, at a nursing home. Certain that he will be bored, Arturo learns otherwise. He discovers that his grandfather loves books and had to give up a dream of becoming a teacher. Arturo also realizes that dreams and goals are sometimes achieved in unexpected ways.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 131–136.

Literary Element

Style Ask students to take notes as they read about the author's choice of words, sentence length, and sentences patterns.

Reading Skill

Recognize Author's Purpose

Encourage students to use the graphic organizer as they read. Call on volunteers to read their completion of the sentence at the bottom of the organizer.

TRY IT

The teacher's purpose is to explain or inform. The friend's purpose is to persuade.

An Hour with Abuelo 265

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Review narrator and point of view with students. Remind them that the narrator is the person who tells the story. Define point of view as the relationship of the narrator, or storyteller, to the story. Differentiate between first-person and third-person point of view as follows:

- In a story with first-person point of view, a character in the story, identified as *I*, is the narrator.

- In a story with third-person point of view, someone outside the story is the narrator and refers to characters as *he*, *she*, or *they*. Read aloud the first two paragraphs of the selection and have students read along silently. Then ask them to identify the narrator and point of view of the selection. (*The narrator is a character in the story; the story is told from a first-person point of view.*) With

students, skim the next several paragraphs to identify the narrator by name: Arturo. Challenge students to identify the narrator and point of view in other selections they have read.

UNIT TWO

Teach

Literary Element

1

Style Phrases such as “going stupid” and “passed some reading tests” create a style that approximates a teenager’s way of speaking.

For additional literary element practice, see Unit 2 Teaching Resources, p. 137.

View the Art

Say: Look at the picture of the old man. What can you tell about him from his posture? (Possible response: He is thoughtful and perhaps sad.)

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.2
DRP: 51
Lexile: 860

Research Practice



Puerto Rican Culture Have students conduct research to learn more about the culture of Puerto Rico. Have small groups of students research different aspects of Puerto Rican culture: food, literature, music,



an hour with Abuelo

Judith Ortiz Cofer

Just one hour, *una hora*, is all I’m asking of you, son.” My grandfather is in a nursing home in Brooklyn, and my mother wants me to spend some time with him, since the doctors say that he doesn’t have too long to go now. I don’t have much time left of my summer vacation, and there’s a stack of books next to my bed I’ve got to read if I’m going to get into the AP English class I want. I’m going stupid in some of my classes, and Mr. Williams, the principal at Central, said that if I passed some reading tests, he’d let me move up.

Besides, I hate the place, the old people’s home, especially the way it smells like industrial-strength¹ ammonia and other stuff I won’t mention, since it turns my stomach. And really the abuelo² always has a lot of relatives visiting him, so I’ve gotten out of going out

¹ Something **industrial-strength** is much stronger than normal.

² The Spanish word for *grandfather* is **abuelo** (ă bwe’lō).

Style How does the author’s choice of words let you know that a teenager is telling this story?

266 UNIT 2 Why Do You Read?

education, and so on. Direct students to list questions about their topic before they begin their research. Then have them use online and library resources to look for answers to their questions. Suggest that students use their

findings to create a poster, and then present it to the class. Display the posters together to provide a composite picture of life in Puerto Rico.

Teach

Reading Skill 2

Recognize Author's Purpose Arturo's wisecrack to his mother suggests that the author's purpose is, at least in part, to entertain. **Ask: Why does Arturo's mother want him to visit his grandfather?** (*She thinks that it is important for him to get to know his grandfather.*)

APPROACHING Ask: How would you feel if you were Arturo, visiting a family member whom you didn't really know? (*Possible responses: I would feel nervous; I wouldn't know how to act or what to talk about.*)

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 138.

Reading Skill 3

Recognize Author's Purpose When Abuelo responds seriously to Arturo's joke, it shows that the author's purpose is not only to entertain, but also to send a message.

there except at Christmas, when a whole vanload of grandchildren are herded over there to give him gifts and a hug. We all make it quick and spend the rest of the time in the recreation area, where they play checkers and stuff with some of the old people's games, and I catch up on back issues of *Modern Maturity*. I'm not picky, I'll read almost anything.

Anyway, after my mother nags me for about a week, I let her drive me to Golden Years. She drops me off in front. She wants me to go in alone and have a "good time" talking to Abuelo. I tell her to be back in one hour or I'll take the bus back to Paterson. She squeezes my hand and says, "*Gracias, hijo*,"³ in a choked-up voice like I'm doing her a big favor.

I get depressed the minute I walk into the place. They line up the old people in wheelchairs in the hallway as if they were about to be raced to the finish line by orderlies who don't even look at them when they push them here and there. I walk fast to room 10, Abuelo's "suite." He is sitting up in his bed writing with a pencil in one of those old-fashioned black hardback notebooks. It has the outline of the island of Puerto Rico on it. I slide into the hard vinyl chair by his bed. He sort of smiles and the lines on his face get deeper, but he doesn't say anything. Since I'm supposed to talk to him, I say, "What are you doing, Abuelo, writing the story of your life?"

It's supposed to be a joke, but he answers, "*Sí*, how did you know, Arturo?"

His name is Arturo too. I was named after him. I don't really know my grandfather. His children, including my mother, came to New York and New Jersey (where I was born) and he stayed on the Island until my grandmother died. Then he got sick, and since nobody could leave their jobs to go take care of him, they brought him to this nursing home in Brooklyn. I see him a couple of times a year, but he's always surrounded by his sons and daughters. My mother tells me that Don Arturo had once

2 Recognize Author's Purpose Arturo's comment to his mother is sharp and funny. What does it tell you about the author's purpose?

3 Recognize Author's Purpose What does Abuelo's response tell you about the author's purpose?

³ *Gracias, hijo* (grä' sēās ē'hō) is Spanish for "Thank you, son."

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Intermediate Point out that the narrator of this story uses many English idioms, or expressions that mean something different from their word-for-word meaning. Tell students that they can use context to guess the meaning of idioms. Use the idiomatic expression "I'm going stupid," which Arturo uses in the first paragraph of the story, as an

example. Explain that students can use context to learn that Arturo is not challenged in his classes. This suggests that the idiom means "getting bored." Have students work in pairs to use context to guess the meanings of the following idiomatic expressions from the story:

- It turns my stomach (p. 266)
- She drops me off (p. 267)
- It cracks me up (p. 272)

Teach

View the Art

Ask: Why do you think this painting was chosen to illustrate the story?

(Possible responses: to suggest the view from Abuelo's room at the retirement home; to contrast the city setting of Brooklyn with the more rural setting of Puerto Rico, where Abuelo lived most of his life)

“His name is **Arturo** too.
I was named after him. I don't really
know my grandfather.”



From *Brooklyn Heights*, 1925. George Copeland Ault. Oil on canvas, 30 x 20 in. The Newark Museum, Newark, NJ.

268 UNIT 2 Why Do You Read?



Writing Practice

Create a Brochure Tell students that many older people who live in retirement homes have few visitors. Have students work individually or with a partner to create a brochure encouraging young people to volunteer at senior living centers. Tell students to start by thinking of the benefits to young people of spending time with older people.

Urge them to think of what young people might learn from the experience and what older people would receive in return. Tell students to include catchy headings, lively writing, and colorful pictures in their brochures to persuade their peers to volunteer. Distribute copies of students' finished work to other classes.

Teach

Literary Element 1

Style The grandfather's manner of speaking shows that he is wise and understands Arturo's feelings. It also shows that English is not his native language. The grandfather's words are formal and serious, whereas Arturo's are informal and colloquial.

Ask: What does Arturo mean when he says, "I have time"? (He means he can stay to hear Abuelo's story.)

ADVANCED Say: What does Abuelo mean when he says, "You have much time"? (He means that Arturo is young and has plenty of time left to live his life.)

Teaching Note

Arturo does not understand why the adults in his family say "Así es la vida." He does not really know his grandfather. He does not understand how his grandfather lost his teaching job or why he became a farmer. Arturo merely assumes that his grandfather did not go after what he wanted.

been a teacher back in Puerto Rico, but had lost his job after the war. Then he became a farmer. She's always saying in a sad voice, "Ay, bendito! What a waste of a fine mind." Then she usually shrugs her shoulders and says, "Así es la vida." That's the way life is. It sometimes makes me mad that the adults I know just accept whatever is thrown at them because "that's the way things are." Not for me. I go after what I want.

Anyway, Abuelo is looking at me like he was trying to see into my head, but he doesn't say anything. Since I like stories, I decide I may as well ask him if he'll read me what he wrote.

I look at my watch: I've already used up twenty minutes of the hour I promised my mother.

Abuelo starts talking in his slow way. He speaks what my mother calls book English. He taught himself from a dictionary, and his words sound stiff, like he's sounding them out in his head before he says them. With his children he speaks Spanish, and that funny book English with us grandchildren. I'm surprised that he's still so sharp, because his body is shrinking like a crumpled-up brown paper sack with some bones in it. But I can see from looking into his eyes that the light is still on in there.

"It is a short story, Arturo. The story of my life. It will not take very much time to read it."

"I have time, Abuelo." I'm a little embarrassed that he saw me looking at my watch.

"Yes, hijo. You have spoken the truth. *La verdad*. You have much time."

Abuelo reads: "'I loved words from the beginning of my life. In the *campo*⁴ where I was born one of seven sons, there were few books. My mother read them to us over and over: the Bible, the stories of Spanish conquistadors⁵ and of pirates that she had read as a child and brought with her from the city of Mayagüez,⁶ that was before she

1

Style What do these statements tell you about Abuelo? How are his words different from Arturo's?

⁴ In Spanish, *campo* (cām'pō) means "country."
⁵ Any of the Spanish conquerors of Mexico, Peru, or other parts of the Americas in the sixteenth century are called *conquistadors* (cōn kēs'tā dōrz).
⁶ *Mayagüez* (mä yä gwes') is a port city in western Puerto Rico.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Remind students that if they read a familiar word that doesn't seem to make sense in a story, it may be a multiple-meaning word. Point out the word *boarded* in this sentence: "For four years, I boarded with a couple." Help students use context to

determine its meaning. Then have students use a dictionary to explore the multiple meanings of such selection words as *sharp*, *deep*, and *nag*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Review the key elements of a short story:

- setting (where and when the story takes place)
- characters (the people in the story)
- plot (what happens in the story)

Then have students identify these elements in the selection and use a simple story map to illustrate them.

Teach

Reading Skill

1

Recognize Author's Purpose The author intends Abuelo's story to send the message that learning is a goal worth pursuing. The author also intends this story to show that Arturo has more in common with Abuelo than he realizes.

Political History

Puerto Rico and the United States

Puerto Rico became part of the United States in 1898, following the Spanish-American War. Puerto Ricans gained U.S. citizenship in 1917, with the passage of the Jones Act. As U.S. citizens, male residents of the island of Puerto Rico were subject to the military draft in World War II.

married my father, a coffee bean farmer; and she taught us words from the newspaper that a boy on a horse brought every week to her. She taught each of us how to write on a slate with chalks that she ordered by mail every year. We used those chalks until they were so small that you lost them between your fingers.

"I always wanted to be a writer and a teacher. With my heart and my soul I knew that I wanted to be around books all of my life. And so against the wishes of my father, who wanted all his sons to help him on the land, she sent me to high school in Mayagüez. For four years I boarded with a couple she knew. I paid my rent in labor, and I ate vegetables I grew myself. I wore my clothes until they were thin as parchment. But I graduated at the top of my class! My whole family came to see me that day. My mother brought me a beautiful *guayabera*, a white shirt made of the finest cotton and embroidered by her own hands. I was a happy young man.

"In those days you could teach in a country school with a high school **diploma**. So I went back to my mountain village and got a job teaching all grades in a little classroom built by the parents of my students.

"I had books sent to me by the government. I felt like a rich man although the pay was very small. I had books. All the books I wanted! I taught my students how to read poetry and plays, and how to write them. We made up songs and put on shows for the parents. It was a beautiful time for me.

"Then the war came, and the American President said that all Puerto Rican men would be drafted. I wrote to our governor and explained that I was the only teacher in the mountain village. I told him that the children would go back to the fields and grow up **ignorant** if I could not teach them their letters. I said that I thought I was a better

Recognize Author's

Purpose What message does Abuelo's story send to readers?

Vocabulary

diploma (di plō' mə) *n.* a certificate indicating that someone has graduated from a school or a program

ignorant (ig' nər ənt) *adj.* without an education or knowledge

270 UNIT 2 Why Do You Read?

Writing Practice

Poem Note that Arturo never gets to hear his grandfather's poetry. Ask students to imagine what Abuelo might write about. Encourage them to think about his life, specifically the following:

- What hardships did he suffer?
- What were the good things in his life?
- What lessons might he have learned?

Have students write a narrative poem about Abuelo's life. Their poems can be written from Abuelo's point of view or from Arturo's. They can have a specific meter or be free verse. Have students share their completed poems as part of an oral presentation.

teacher than a soldier. The governor did not answer my letter. I went into the U.S. Army.

"I told my sergeant that I could be a teacher in the army. I could teach all the farm boys their letters so that they could read the instructions on the ammunition boxes and not blow themselves up. The sergeant said I was too smart for my own good, and gave me a job cleaning latrines.⁷ He said to me there is reading material for you there, scholar. Read the writing on the walls. I spent the war mopping floors and cleaning toilets.

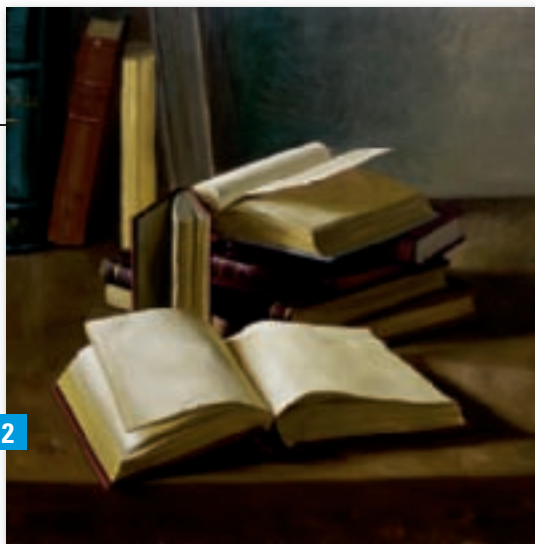
"When I came back to the Island, things had changed. You had to have a college degree to teach school, even the lower grades. My parents were sick, two of my brothers had been killed in the war, the others had stayed in Nueva York. I was the only one left to help the old people. I became a farmer. I married a good woman who gave me many good children. I taught them all how to read and write before they started school."

Abuelo then puts the notebook down on his lap and closes his eyes.

"*Así es la vida* is the title of my book," he says in a whisper, almost to himself. Maybe he's forgotten that I'm there.

For a long time he doesn't say anything else. I think that he's sleeping, but then I see that he's watching me through half-closed lids, maybe waiting for my opinion of his writing. I'm trying to think of something nice to say. I liked it and all, but not the title. And I think that he could've been a teacher if he had wanted to bad enough. Nobody is going to stop me from doing what I want with my life. I'm not going to let la vida get in my way. I want to discuss this with him, but the words are not coming

⁷ Another word for *toilets* is **latrines** (lə trēn'z).



2

Recognize Author's Purpose Why did the author include this detail in the story?

3

Style What can you tell about Arturo from the way he narrates?

An Hour with Abuelo 271

UNIT TWO

Teach

Reading Skill

2

Recognize Author's Purpose The author includes this detail to show readers how hard it was for Abuelo to hold on to his dream of teaching. It helps send the message that life is often more complicated and challenging than we might understand.

Literary Element

3

Style The style of the narration shows that Arturo is questioning his assumptions about his grandfather. He still thinks that Abuelo gave up on his dreams, but his voice is less certain than it was before hearing his grandfather's story.

View the Art

The Argentine artist Juan Lascano (born 1947) began painting as a child and then studied in Spain. His realistic paintings often focus on everyday objects that people look at but do not really see. **Ask: What do the objects in this painting represent in the story of Abuelo's life?** (Possible response: The books represent Abuelo's lifelong passion; the books represent the "riches" of Abuelo's life.)

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Explain to students that some short story writers tell their stories in chronological, or time, order, whereas others go back and forth in time to tell about events. In this story, the writer provides details about events in Abuelo's life that happened before the story takes place. List these events on the board.

1. Abuelo becomes a teacher.
2. Arturo's mother nags him to visit Abuelo.
3. Abuelo is forced to join the army.

4. Abuelo reads his story to Arturo.
Have students place the events in the correct time order. Allow students to refer to the story text as needed to determine the sequence of events. (Correct order: 1, 3, 2, 4) Then discuss which events in the list help move the plot of the story forward and which do not.

Teach

Literary Element

1

Style Abuelo's "strong deep voice" tells you that he is feeling confident and content. The author suggests that, in a way, Abuelo's dreams of writing are fulfilled.

BQ BIG Question

Arturo learns that his grandfather struggled to get an education and become a teacher, but lost his teaching job despite his best efforts. He also learns that his grandfather has a life of his own as a writer. Arturo understands his grandfather better than he did at first, but still thinks his grandfather was wrong to give up on his dreams.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 141–142.

Literary Element Practice

The Short Story Tell students that short stories contain the following elements. Have students point out these elements in "An Hour with Abuelo":

- Setting (time and place)
- Characters (people in the story)
- Plot (what happens in the story)

“I’m about to ask him why he didn’t keep fighting to make his dream come true,”

into my head in Spanish just yet. I’m about to ask him why he didn’t keep fighting to make his dream come true, when an old lady in hot-pink running shoes sort of appears at the door.

She is wearing a pink jogging outfit too. The world’s oldest marathoner,⁸ I say to myself. She calls out to my grandfather in a flirty voice, “Yoo-hoo, Arturo, remember what day this is? It’s poetry-reading day in the rec room! You promised us you’d read your new one today.”

I see my abuelo perking up almost immediately. He points to his wheelchair, which is hanging like a huge metal bat in the open closet. He makes it obvious that he wants me to get it. I put it together, and with Mrs. Pink Running Shoes’s help, we get him in it. Then he says in a strong deep voice I hardly recognize, “Arturo, get that notebook from the table, please.”

I hand him another map-of-the-Island notebook—this one is red. On it in big letters it says, *POEMAS DE ARTURO*.

I start to push him toward the rec room, but he shakes his finger at me.

“Arturo, look at your watch now. I believe your time is over.” He gives me a wicked smile.

Then with her pushing the wheelchair—maybe a little too fast—they roll down the hall. He is already reading from his notebook, and she’s making bird noises. I look at my watch and the hour is up, to the minute. I can’t help but think that my abuelo has been timing me. It cracks me up. I walk slowly down the hall toward the exit sign. I want my mother to have to wait a little. I don’t want her to think that I’m in a hurry or anything. 🐦

⁸ A **marathoner** is a person who runs a long-distance race.

Style What does Abuelo’s “strong deep voice” tell you about how he’s feeling?

BQ BIG Question

In what new way does Arturo understand Abuelo at the end of the story?

Respond and Think Critically

- 1. What reasons does Arturo give for not wanting to visit his grandfather, Abuelo, in the nursing home? [Recall]
- 2. What happens during Arturo's visit with Abuelo? Give details from the story to support your answer. [Summarize]
- 3. At the beginning of the story, why does Arturo believe that he doesn't have much in common with his grandfather? Explain. [Infer]
- 4. Why do you think Abuelo tells Arturo to look at his watch at the end of the story? What does this reveal about Abuelo? Explain. [Interpret]
- 5. In what way has Arturo's attitude changed by the end of the story? Explain. [Conclude]
- 6. **BQ** **BIG Question** Which part of his life story most helped you understand Abuelo? Explain. [Evaluate]

TIP

Making Inferences To answer question 3, you must closely read parts of Arturo's narration.

- Look for what Arturo says when he first starts to talk about his grandfather.
- Think about how the details make Abuelo seem different from Arturo.
- Based on the details, make an inference about why Arturo feels he has little in common with Abuelo.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Assess

For additional assessment, see Assessment Resources, pp. 61–62.

Respond and Think Critically

- 1. Arturo says that he is running out of vacation time and has a stack of books to read. In addition, he finds the nursing home depressing.
- 2. Abuelo reads the story of his life. Arturo learns that his grandfather loves books but had to give up teaching.
- 3. Arturo was born in the mainland United States, whereas Abuelo spent most of his life in Puerto Rico. Also, Arturo believes that Abuelo gave up on his dreams, something that Arturo vows not to do.
- 4. Arturo did not want to spend an hour with his grandfather. Abuelo lets him know that he too has things to do with his time.
- 5. At first, Arturo is angry because he believes his family gives up on dreams too easily. By the end of the story, he understands that the challenges of life can thwart dreams.
- 6. Abuelo's experience after the war helps readers understand him. When he returned home, his parents were not well, and he "was the only one left to help the old people." He had to abandon his dream of teaching and become a farmer instead.

View the Art

Village Life in Puerto Rico

This painting depicts a Puerto Rican village much like the one in which Arturo's grandfather grew up. What do you think life was like growing up in a village like this one?

Group Activity Discuss the following questions with classmates. Use evidence from "An Hour with Abuelo" to support your answers.

- 1. What does Abuelo's story tell readers about village life in Puerto Rico before World War II? Recall details about Abuelo's parents, childhood, and education.

- 2. What details in this painting reflect details in the story? Explain.
- 3. What does Abuelo call his book? Based on what you know about life in Puerto Rico, why do you think Abuelo chose that particular title? Explain.



El Sol Asombra, 1989.
Rafael Ferrer. Oil on canvas, 60 x 72 in. Butler Institute of American Art, Youngstown, OH.

It was also difficult to escape from farming. To go to high school, Abuelo had to go against his father's plan for him to stay on the farm.

- 2. The small, humble cottage reflects Arturo's grandfather's humble beginnings. The vibrant colors and the distant palm trees suggest a tropical environment like that of Puerto Rico.

- 3. Abuelo calls his book *Así es la vida*. Abuelo dreamed of becoming a teacher only to be forced to return to farming after the war in order to care for his parents. The difficulties of village life made it impossible for him to live out his dreams.

View the Art

Village Life in Puerto Rico

- 1. Life in Puerto Rico before World War II was not easy. As children, Abuelo and his siblings had no formal education. Their mother taught them how to read and write.

After You Read

Assess

Literary Element

1. Details about Arturo's narration include his telling his mother "to be back in one hour" and his thinking that a woman at the nursing home is "The world's oldest marathoner." Arturo's narration suggests that he is funny, confident, and determined not to give up on life.
2. Details about the writing style that the author uses when Abuelo tells his story include his recalling that "I paid my rent in labor, and I ate vegetables I grew myself" to go to high school, as well as his explanation that he gave up being a teacher because "I was the only one left to help the old people." Arturo's narration and Abuelo's story differ in tone and content. Abuelo's story conveys an important message: namely, that it is never too late to be who you want to be.

Reading Skill

3. C

Vocabulary

- | | |
|-------------|---------|
| 1. ignorant | 3. none |
| 2. diploma | 4. none |

Academic Vocabulary

Students may have promised to do household chores, to help care for pets, or to be responsible for younger siblings. Reasons for making such commitments include pleasing parents, demonstrating personal responsibility, and earning privileges such as a higher allowance.

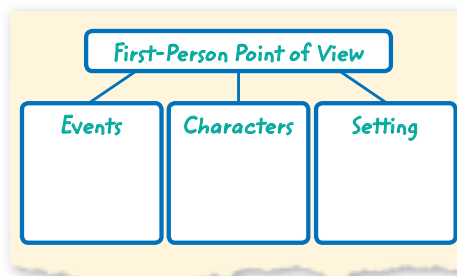
Literary Element Style

1. Describe Arturo's narration. What does it show you about his character?
2. Describe the writing style that the author uses when Abuelo tells his story. How is it different from Arturo's narration?

Review: Point of View

As you learned on page 9, **point of view** is the relationship of the narrator to the story. In **first-person point of view**, the narrator refers to himself or herself as "I." In this story, everything you learn is filtered through the eyes, ears, and thoughts of Arturo.

Using a graphic organizer like the one below, list examples of how the first-person point of view affects your knowledge of events, characters, and setting.



Reading Skill Recognize Author's Purpose

Test Skills Practice

3. Why did the author write this story?
A to inform readers about family
B to explain how to write a story
C to entertain and to send a message
D to persuade readers to visit Puerto Rico

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

diploma

ignorant

1. He may appear to be knowledgeable about cars, but Thomas is actually quite _____ about mechanics.
2. When the principal handed me my _____, I knew that all my hard work had finally paid off.
3. Now that my father is retired, he wants to try writing a _____.
4. The more you read, the more _____ you will become.

Academic Vocabulary

When Abuelo came back to Puerto Rico after the war, he made a **commitment** to take care of his parents.

In the preceding sentence, *commitment* means "a promise" or "a pledge." Think about a time when you promised to do something important for someone. What did you promise to do? Why did you make this commitment?

Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Respond Through Writing

Expository Essay

Interpret Theme In a short essay, interpret the theme of “An Hour with Abuelo” and explain how the story expresses this message.

Understand the Task The **theme** of a story is its message about life. In most stories, the author reveals the theme through plot, characters, setting, and point of view. When you **interpret** theme, you explain how these elements help express the story’s message.

Prewrite Decide what you think is the story’s theme. Then find details in the story that help reveal the theme. Think about how each story element helps you understand the theme.

Draft Before you begin drafting, make a plan. For example, you may decide to state the theme in your introduction. Then you may want to write about how certain story elements or details reveal the theme. After you determine your plan, write the story’s theme in your own words. Use this sentence frame:

“An Hour with Abuelo” shows readers that _____.

Theme	Details	How Details Express the Theme
Sometimes people achieve their goals in unexpected ways.	- Abuelo gave up being a teacher. - He still taught his children how to read and write.	When life was hard, Abuelo found other ways to live out his dreams.

Revise After you have written your draft, read it to make sure that each paragraph focuses on one topic. Add, remove, or rearrange sentences as necessary so that readers can identify the topic of each paragraph. Review the Word Bank in the side column for words you might want to use in your essay.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation.

Learning Objectives

For page 275

In this assignment, you will focus on the following objective:

Writing: Writing an expository essay.

Word Bank

The following are some useful words that you might want to include in your essay. First check their meanings in a dictionary.

elder
generation
culture
goals
respect

After You Read

Assess

Respond Through Writing

Expository Essay

Use the following criteria to evaluate students’ essays:

- Does the essay include a clear statement of the story’s theme?
- Does the essay explain how story elements and details contribute to the theme?
- Does each paragraph in the essay focus on a single topic? Do the sentences in each paragraph support the topic?
- Is the end punctuation in the essay correct?



For grammar practice, see Unit 2 Teaching Resources, p. 140.

An Hour with Abuelo 275

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Remind students that each paragraph in their essay should focus on a single topic. Explain that each paragraph should contain a topic sentence and several other supporting sentences. Suggest that in the draft stage students outline their essay, paragraph by paragraph, listing a topic sentence for each paragraph with a Roman numeral and supporting sentences in the paragraph with letters. Then direct students

to review the outline. If a sentence does not provide details or examples that support the topic sentence for a paragraph, have students delete it. Tell students to use the outline also to rearrange and add supporting sentences. Then have them follow their outlines to draft the paragraphs in their essays.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 51

Or ask students to share an experience when they or someone they know worried needlessly because of a misunderstanding or lack of communication about something. Encourage students to discuss what they learned from the experience.

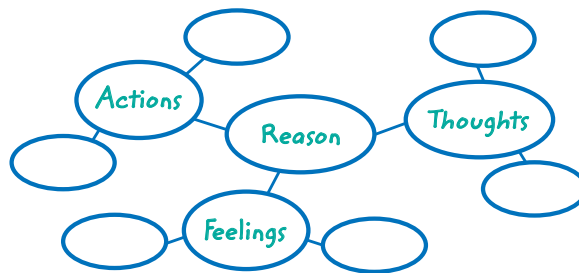
Before You Read

A Day's Wait

Connect to the Short Story

Think about a time when you were worried about something. Did you keep your worries to yourself, or did you share them with someone? If you decided to share your feelings, with whom did you share them? Do you think that you made the right decision? Explain your answer.

Graphic Organizer Create a word web like the one below about a time when you felt worried. In the center circle, list your reason for worrying. In the connecting circles, list your thoughts, feelings, and actions.



Build Background

In this story, a young boy has influenza, or the flu. For most people, the flu is not a serious illness. However, it can be quite serious for very young children and for older adults.

- The flu is contagious, which means it spreads from person to person usually through coughing and sneezing.
- Flu symptoms include headache, sore throat, and high fever.
- In the United States the Fahrenheit scale measures temperature. On this scale, water freezes at 32 degrees and boils at 212 degrees. The average human body temperature is 98.6 degrees.
- Many countries, including European countries, use the Celsius scale to measure temperature. On this scale, water freezes at 0 degrees and boils at 100 degrees. The average human body temperature is 37 degrees on the Celsius scale.

Meet Ernest Hemingway



"The writer's job is to tell the truth. . . . All you have to do is write one true sentence. Write the truest sentence that you know."

—Ernest Hemingway

A Direct Style A novelist and short-story writer, Ernest Hemingway became famous for his short, direct sentences. He credited his time as a news reporter, a career choice that trained him to say much in few words, for influencing his style as a storyteller. He was also known for his love of fishing, hunting, and bullfighting—interests that provided him with many story ideas. Hemingway wrote many classic works of fiction, including *The Old Man and the Sea* and *For Whom the Bell Tolls*. He was born in 1899 and died in 1961.



Author Search For more about Ernest Hemingway, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate unfamiliar health words with known words and concepts. For example, show students a thermometer and use it to take your temperature. Explain that thermometers measure the temperature or degree of heat in the body and in the air. Display photographs of medicinal capsules (make sure that some of the capsules

are open) and tablets. Have student pairs discuss the differences between the two forms. Provide students with lemon slices to taste. Explain that the sour taste comes from an acid, a chemical in the fruit. Using a blanket and a thermometer, role play flu symptoms, including cough, fever, and achiness. Explain that you have influenza.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Provide students with simple definitions for the following words from the text: *temperature*, *capsules*, *acid*, *influenza*. Tell students to use the words in a paragraph about a character's visit to a doctor's office. Then have students share their paragraphs with a partner. Suggest that they create an illustration to accompany their paragraphs.

Set Purposes for Reading

BQ BIG Question

As you read “A Day’s Wait,” ask yourself, why is communication important?

Literary Element Dialogue

Dialogue is conversation between characters in a literary work. It shows the exact words spoken by characters. In the short story “A Day’s Wait,” an example of dialogue is when the father asks his son, “What’s the matter?” and the boy replies, “I’ve got a headache.”

Dialogue is important because it helps bring characters to life. It helps readers understand what characters are thinking and feeling. It also moves the plot forward. To recognize dialogue in a short story, remember these tips:

- Dialogue may appear at the beginning, middle, or end of a sentence.
- The spoken words will be inside quotation marks. The part of the sentence that is not in quotation marks identifies the speaker.
- When the speaker changes, the new character’s dialogue is shown on the next indented line.

As you read dialogue, ask yourself, who is speaking and what does the dialogue reveal about the speaker?

Reading Strategy Evaluate Characterization

Characterization refers to the methods an author uses to develop characters’ personalities. **Direct characterization** is when an author tells you exactly what a character is like. **Indirect characterization** is when a character’s personality is revealed through the character’s words and actions and through what other characters think and say about the character.

When you evaluate characterization, you think critically about the details the author uses to reveal character. Evaluating characterization will help you deepen your appreciation of characters and of the author’s technique. To evaluate characterization, ask yourself,

- How does the writer use direct and indirect characterization?
- What do I like and dislike about the characters?
- How believable are the characters’ actions, thoughts, and feelings?

You may find it helpful to use a graphic organizer like the one below.

Character	Actions	Thoughts	Feelings	My Evaluation

Learning Objectives

For pages 276–283

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing dialogue.

Reading: Evaluating characterization.

TRY IT

Evaluate You evaluate books, music, and movies when you form an opinion about them. Think about your favorite book, song, or movie. What makes it your favorite? What do you look for in a good book, song, or movie?

Before You Read

Focus

Summary

A young boy spends the day sick in bed with a fever and wracked with anxiety that he may be dying. The boy puts on a brave front and does not share his secret torment with his father. The father does not see any cause for concern and leaves the boy to rest while he goes out for a walk. When the father returns, the boy reveals his fear, which, it turns out, is based on a misunderstanding.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 143–148.

Literary Element

Dialogue Explain that dialogue is the words that the characters say aloud. By paying attention to the dialogue, students can better understand the characters in the story. Have students preview the selection to locate examples of each of the bulleted items that describe dialogue. After students have read the story, **ask:** **Who is speaking at the beginning of the story?** (*the narrator and his son*)

Reading Strategy

Evaluate Characterization To help students complete their graphic organizers, **ask:** **What do the boy’s actions tell you about his feelings? What do the father’s actions tell you about his feelings?** (*The boy’s request for solitude and his lack of focus show that he is worried. The father’s going out to hunt shows that he is not worried about his son’s illness.*)

TRY IT

Point out that to evaluate a work, students must weigh its strengths as well as its weaknesses.

A Day’s Wait 277

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Beginning** Have students form small groups to discuss the boy’s actions, thoughts, and feelings in the story. Tell students to use the notes they made in their Reading

Strategy chart to participate in the discussion. Circulate among the groups to assess students’ communication skills. Urge students to express their ideas in simple but complete sentences.

UNIT TWO

Teach

Reading Strategy

1

Evaluate Characterization Using direct characterization, the narrator says that the boy is sick and is nine years old.

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 150.

Literary Element

2

Dialogue The story will probably be about the boy's illness and his reaction to it.

For additional literary element practice, see Unit 2 Teaching Resources, p. 149.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.7

DRP: 60

Lexile: 870

A Day's Wait

Ernest Hemingway

He came into the room to shut the windows while we were still in bed and I saw he looked ill. He was shivering, his face was white, and he walked slowly as though it ached to move.

"What's the matter, Schatz?"¹

"I've got a headache."

"You better go back to bed."

"No. I'm all right."

"You go to bed. I'll see you when I'm dressed."

But when I came downstairs he was dressed, sitting by the fire, looking a very sick and miserable boy of nine years. When I put my hand on his forehead I knew he had a fever.

"You go up to bed," I said, "you're sick."

"I'm all right," he said.

When the doctor came he took the boy's temperature.

"What is it?" I asked him.

"One hundred and two."

Downstairs, the doctor left three different medicines in different colored capsules with instructions for giving them. One was to bring down the fever, another a purgative, the third to overcome an acid condition. The germs of influenza can only exist in an acid condition, he

¹ **Schatz** (shäts) is a German term of affection meaning *dear* or *darling*.

Evaluate Characterization

What does the narrator's description say about the boy?

Dialogue Hemingway uses dialogue to set the plot in motion. Based on this dialogue, what do you think the story will be about?

278 UNIT 2 Why Do You Read?

Reading Practice

Identify Narrator and Point of View Have students preview the story and identify the narrator and point of view. (*The narrator is the father; the point of view is first person.*)

Ask: How do you think this choice of narrator and point of view will affect your understanding of the characters in the story? (*Because the father is the narrator, readers will know only his thoughts and feelings,*

and not the boy's. In addition, the boy will be portrayed largely through the father's eyes.)

Then have students read the first two pages of the story, and challenge them to work in pairs to rewrite one or two pages from a limited third-person point of view, revealing only the boy's thoughts and feelings. Invite students to share their rewrites with the rest of the class.

Teach

Literary Element

3

Dialogue The boy is talking about his death. The boy asks if *it*—his dying—is going to bother his father.

ENGLISH LEARNERS Point out that the father blames his son's light-headedness for his son's melodrama. Explain that *light-headed* means *dizzy*.

Literary History

Hemingway's Style Hemingway is celebrated for his straightforward, simple style and natural dialogue. His sentences tend to be short noun-verb constructions generally unencumbered by description in the form of adjectives and adverbs. The result is objective, unemotional prose that was widely admired and imitated in the mid-twentieth century.

explained. He seemed to know all about influenza and said there was nothing to worry about if the fever did not go above one hundred and four degrees. This was a light epidemic of flu and there was no danger if you avoided pneumonia.

Back in the room I wrote the boy's temperature down and made a note of the time to give the various capsules.

"Do you want me to read to you?"

"All right. If you want to," said the boy. His face was very white and there were dark areas under his eyes. He lay still in the bed and seemed very detached from what was going on.

I read aloud from Howard Pyle's *Book of Pirates*; but I could see he was not following what I was reading.

"How do you feel, Schatz?" I asked him.

"Just the same, so far," he said.

I sat at the foot of the bed and read to myself while I waited for it to be time to give another capsule. It would have been natural for him to go to sleep, but when I looked up he was looking at the foot of the bed, looking very strangely.

"Why don't you try to go to sleep? I'll wake you up for the medicine."

"I'd rather stay awake."

After a while he said to me, "You don't have to stay in here with me, Papa, if it bothers you."

"It doesn't bother me."

"No. I mean you don't have to stay if it's going to bother you."

I thought perhaps he was a little light-headed and after giving him the prescribed capsules at eleven o'clock I went out for a while. It was a bright, cold day, the ground covered with a sleet that had frozen so that it seemed as if all the bare trees, the bushes, the cut brush and all the grass and the bare ground had been varnished with ice. I took the young Irish setter for a little walk up the road and along a frozen creek, but it was difficult to stand or walk on the glassy surface and the red dog slipped and slithered and I fell twice, hard, once dropping my gun and having it slide away over the ice.

3

Dialogue What is the "it" the boy is talking about?

A Day's Wait 279

Advanced Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Role-Play Have students choose partners to role-play the sick boy and his father in a scene from the story. Tell students to take parts and reread their chosen scene aloud together one or more times. Then ask them to role-play the scene without a "script" in front of the class. Challenge

interested students to role-play a different scene extemporaneously. If students hesitate or have difficulty at any point in their dramatization, take the part of the boy or his father briefly and prompt them to continue by using the dialogue in the story as necessary.

UNIT TWO

Teach

Reading Strategy

1

Evaluate Characterization The boy says that he is “taking it easy,” but the narrator’s description shows that he is concerned about something.

ENGLISH LEARNERS Explain that when the father says that the boy is “holding tight on to himself about something,” he means that the boy is concealing something.

APPROACHING Ask: **What details suggests that something is on the boy’s mind?** (He says that he can’t keep from thinking.)

Language History

Collective Nouns The expression “a covey of quail” contains a collective noun used to refer to a group of birds or other animals. Other expressions containing a collective noun include “a pride of lions,” “a school of fish,” and “a skulk of foxes.” A collective noun names a group and usually takes a singular verb unless the individual members of the group are being emphasized.

We flushed a **covey** of quail under a high clay bank with overhanging brush and I killed two as they went out of sight over the top of the bank. Some of the covey lit in trees but most of them scattered into brush piles and it was necessary to jump on the ice-coated mounds of brush several times before they would flush. Coming out while you were poised unsteadily on the icy, springy brush they made difficult shooting, and I killed two, missed five, and started back pleased to have found a covey close to the house and happy there were so many left to find on another day.

At the house they said the boy had refused to let anyone come into the room.

“You can’t come in,” he said. “You mustn’t get what I have.”

I went up to him and found him in exactly the position I had left him, white-faced, but with the tops of his cheeks flushed by the fever, staring still, as he had stared at the foot of the bed.

I took his temperature.

“What is it?”

“Something like a hundred,” I said. It was one hundred and two and four tenths.

“It was a hundred and two,” he said.

“Who said so?”

“The doctor.”

“Your temperature is all right,” I said. “It’s nothing to worry about.”

“I don’t worry,” he said, “but I can’t keep from thinking.”

“Don’t think,” I said. “Just take it easy.”

“I’m taking it easy,” he said and looked straight ahead. He was evidently holding tight on to himself about something.

“Take this with water.”

“Do you think it will do any good?”

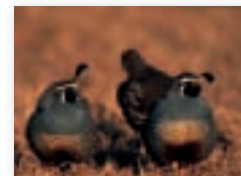
“Of course it will.”

I sat down and opened the *Pirate* book and commenced to read, but I could see he was not following, so I stopped.

“About what time do you think I’m going to die?” he asked.

Visual Vocabulary

A **covey** of quail is a small flock, or group, of birds.



Evaluate Characterization

Compare the words the boy says with the narrator’s description of his actions. What do you think the boy is feeling?

Literary Element Practice

Analyze Plot Have students summarize the action in the story up to the point at which the father returns from his walk and takes the boy’s temperature again. Remind students that the plot of a story centers on a conflict and that the action builds to a point of tension—the climax. The climax usually marks a turning point in which the resolution of the conflict becomes clear. Ask: **What is the climax of the story?** (When the boy asks,

“About what time do you think I’m going to die?”) **How would you describe the conflict in this story?** (The conflict exists in the mind of the boy, who is filled with anxiety about his approaching death.) Before students read on, ask them to predict the conflict’s resolution.



Writing Practice

Dialogue Writing dialogue will help students when they encounter dialogue as they read. Instruct students to recall a conversation that they recently had or heard and then to write the conversation as dialogue. Review rules for the use of punctuation and capitalization in dialogue, and remind them to begin a new paragraph each time the speaker changes.

Teach

Literary Element

2

Dialogue The boy says this. He mentions the boys at his school and notes that he has the fever.

BQ BIG Question

The boy was afraid because he thought that he was going to die. If he had admitted his fear earlier, he would not have been upset all day. The lesson is that it is better to communicate your fears to someone who cares about you than to keep them hidden.

View the Art

The boy's pose—lying stretched out straight with the covers tightly pulled up around him—suggests the fear he feels and his quiet effort to be brave.

Robert Sargent Austin worked in chalk to render *Hot Night*. Born in 1875 in Leicester, England, he taught at London's Royal College of Art and served as an official war artist during WWII. He died in 1973.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 152–153.



Hot Night, 1932. Robert Sargent Austin. Chalk on paper. Private Collection, ©DACS.

View the Art In what ways is the boy in the drawing similar to the boy in the story?

"What?"

"About how long will it be before I die?"

"You aren't going to die. What's the matter with you?"

"Oh, yes, I am. I heard him say a hundred and two."

"People don't die with a fever of one hundred and two. That's a silly way to talk."

"I know they do. At school in France the boys told me you can't live with forty-four degrees. I've got a hundred and two."

He had been waiting to die all day, ever since nine o'clock in the morning.

"You poor Schatz," I said. "Poor old Schatz. It's like miles and kilometers.² You aren't going to die. That's a different thermometer. On that thermometer thirty-seven is normal. On this kind it's ninety-eight."

"Are you sure?"

"Absolutely," I said. "It's like miles and kilometers. You know, like how many kilometers we make when we do seventy miles in the car?"

"Oh," he said.

But his gaze at the foot of the bed relaxed slowly. The hold over himself relaxed too, finally, and the next day it was very slack and he cried very easily at little things that were of no importance. 🧸

² A **kilometer** is a length of measurement in the metric system. One kilometer is equivalent to approximately .62 of a mile.

2

Dialogue Which character says this? How do you know?

BQ BIG Question

Why was the boy afraid? What can you learn from the story?

A Day's Wait 281

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Tell students to prepare to retell "A Day's Wait" orally at the conclusion of the lesson. Suggest that as they read, students list notes about the story's basic elements—setting, characters, and plot—in a story map. Direct students to review their

story maps after reading and then reread the selection to find and add details that may be missing. Then ask students to use their story maps to retell Hemingway's short story in as much detail as possible in the context of a small group.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 63–64.

Respond and Think Critically

1. Influenza; 102°F
2. He attributes his son's behavior to fever and medication. He does not believe that anything is seriously wrong with his son.
3. He does not know that temperature is measured on a different scale in France. He learned from boys in school that a temperature of forty-four degrees is fatal, and he knows that his temperature is 102 degrees.
4. He probably feels hurt and alone because his father continues to do his regular activities.
5. He refuses to let anyone in the room, lies in the same position, asks when he'll die, and relaxes slowly after his father explains the difference between thermometers.
6. **BQ** **BIG Question** Consideration for his father keeps the boy from revealing his fear. Also, the boy believes that his father knows how serious the illness is. Some students may say that the boy is courageous to face death so quietly. Others may point out that he is foolish because if he had admitted his fear, he could have been helped earlier.

Academic Vocabulary

The boy's choice not to tell his father about his worries made his feelings of isolation increase throughout the day.

After You Read

Respond and Think Critically

1. What is the boy's illness? What is his temperature? **[Recall]**
2. The father notices his son's strange behavior. Why doesn't he try to find out what's bothering his son? Explain. **[Infer]**
3. Use your own words to retell why the boy is confused about the seriousness of his illness. **[Summarize]**
4. How do you think the boy feels when his father goes hunting? Explain. **[Connect]**
5. How can you tell that the boy has been under a great deal of pressure all day? Support your answer with details from the story. **[Interpret]**
6. **BQ** **BIG Question** Why does the boy hide his fear all day? Do you consider his behavior courageous or foolish? Explain. **[Conclude]**

Academic Vocabulary

The boy spent much of the day in **isolation** in his bedroom. In the preceding sentence, *isolation* means the condition of being alone. Think about how being alone made the boy feel. How did the boy's choice not to tell his father about his worries affect his feelings of isolation?

TIP

Making Inferences

To answer question 2, you must make an inference. When you make an inference, you use clues and details in the story and your own knowledge and understanding to learn something that the writer does not tell you directly.

- Review the father's conversation with the doctor. What does the father know about the boy's illness? How would this knowledge affect the father's actions?
- Look back at the father's interaction with his son. What clues in the story explain the father's reactions to his son's behavior?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

282 UNIT 2 Why Do You Read?

Reading Practice



Draw Conclusions About Characters

On the board, draw the graphic organizer shown. Have students complete the chart to help them draw conclusions about the boy's character. Instruct them to write a statement about whether the boy's behavior is courageous or foolish.

Story Detail

--	--	--	--



Conclusion

--

Literary Element Dialogue

1. Do you think the dialogue in this story is realistic and believable? Explain.
2. How would the story be different without dialogue? Would you have responded to the characters in the same way if they did not speak? Explain.

Review: Style

As you learned on page 265, style is an author's personal way of using language through word choice and sentence arrangement. Hemingway is known, and often praised, for his distinctive style, which frequently includes short, simple sentences and few details. In "A Day's Wait," Hemingway uses a variety of sentence types to make his writing interesting. In writing dialogue, Hemingway uses short, direct sentences that imitate natural speech, or the way that people really talk. Hemingway also uses longer, more complex sentence structures. Look back at the story to help you answer these questions.

3. Find an example of short, direct dialogue in the story. Does it imitate natural speech? Explain.
4. Find an example of a longer, more complex sentence in the story. Does it contain details? If so, what are they?

Reading Strategy Evaluate Characterization

Test Skills Practice

5. Based on the story, how does the boy feel about being sick?
A He is afraid and worried.
B He is looking forward to getting better.
C He is angry with his father.
D He is happy being left alone.

Grammar Link

Irregular Verbs An **irregular verb** is a verb that varies in its past and past participle forms. *To become* is an irregular verb. You cannot add *-d* to form the past tense. You say "After the test, I became tired." The most irregular verb in the English language is *to be*.

The following are some examples of commonly used irregular verbs:

Present Tense	Past Tense	Past Participle
become	became	become
give	gave	given
ride	rode	ridden
take	took	taken

Practice Find a sentence in the story with an irregular verb. Write down the irregular verb and then write five sentences using the subjects *I, you, he/she/it, we, and they* and the past participle of the verb.

Write with Style

Apply Sentence Structure Write a paragraph about a character who is afraid of something he or she doesn't understand. Imitate Hemingway's writing style by varying your sentence structure. Use simple and compound sentences. Simple sentences have one main clause and no subordinate clauses. (The boy was afraid.) Compound sentences have two or more main clauses, usually joined by a comma and a coordinating conjunction. (The boy was afraid, and he cried.)

After You Read

Assess

1. Possible response: Yes, because the father and son talk the way a real parent and child would.
2. Possible response: The story would seem less realistic without dialogue. It would be harder to connect to characters who did not speak.
3. Students' responses should include an example taken from the story of short, direct dialogue and explain whether and how that dialogue imitates natural speech.
4. Students' responses should include an example taken from the story of a long, complex sentence. Students should point out details that make the sentence more complex.
5. A

Grammar Link

Students should find a sentence in the story that uses an irregular verb. They should write five sentences using the subjects *I, you, he/she/it, we, and they* and the past participle of the verb.

Possible response:

Sentence from story: "Back in the room I *wrote* the boy's temperature down and made a note of the time to give the various capsules."

Irregular verb: wrote

I have written my paper.
You have written your paper.
He has written his paper.
We have written our papers.
They have written their papers.

Write with Style

Students' paragraphs should

- include varied sentence structure
- exhibit the use of simple, compound, and complex sentences
- describe a character who is afraid of something that he or she doesn't understand

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Review the list of common irregular verbs with students. On the board, write sample sentences, such as the following, that use past tense and past participle verb forms from the list.

- I gave you a test on the vocabulary words.
- You took a test yesterday.
- Each student has taken the test.
- I was given a grade on the test.

Then ask students to work in pairs to write three simple sentences about the boy in the story. Remind students to use past tense or past participle forms of verbs from the list. Have student pairs read their sentences aloud. Correct verb usage as necessary.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 52

Or write two or more familiar sayings on the board, for example, “Slow and steady wins the race.” Tell students that folktales often include animal characters that convey lessons for humans. Ask students for additional examples of sayings that could be lessons learned through folktales.

Summary

A woman drops the sugar cane syrup she is bringing to market, and Monkey hears her complain to Papa God about the Misery he has given her. Thinking the woman must be speaking about the delicious spilled syrup, Monkey finds Papa God and asks him for much more Misery. Papa God gives Monkey a sack to open at a place where there are no trees. When Monkey opens the sack, huge dogs leap out and chase him. Papa God sends a tree for Monkey so that Monkey can escape the dogs and think about the lesson he has learned.

For additional support for English Learners, see Unit 2 Teaching Resources, p. 154–159.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate unfamiliar words with known words and concepts. For example, pour syrup on a plate of waffles or pancakes. Stage a series of unfortunate events. For instance, spill water, tear an assignment on which you’re working, break your pencil, drop a book on your foot, and so on. Explain to students that these unfortunate events

Before You Read

The Monkey Who Asked for Misery

Connect to the Folktale

In this folktale, the main character mistakes something bad for something good. Think about how someone might make that mistake. An example is wanting to do something that seems like fun but turns out to be dangerous or harmful.

Partner Talk With a partner, talk about how someone could mistake something bad for something good. What could happen as a result of this mistake?

Build Background

This folktale takes place in Haiti, a nation on the island of Hispaniola in the Caribbean Sea.

- A **folktale** is a traditional story that is passed down by word of mouth long before it is written. A folktale may change as each teller adds or varies details, but the basic story stays the same.
- Often folktales reinforce the traditions and values of the culture that preserves them. Folktales entertain and teach lessons.
- The characters in folktales may be animals, people with extraordinary powers, or ordinary people who have unusual experiences.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself what mistake Monkey makes and what lesson he learns. How might Monkey’s story help readers?

Literary Element Conflict

Conflict is the central struggle between opposing forces in a story. Conflict is important in storytelling because it advances the plot. Characters have **external conflicts** when they struggle against some outside force, such as society. Characters have **internal conflicts** when they struggle against something inside themselves, such as their own emotions. As you read the folktale, ask yourself what conflicts Monkey faces and how the conflicts are resolved.

Learning Objectives

For pages 284–288

In studying this text, you will focus on the following objective:

Reading: Analyzing conflict.

Meet Diane Wolkstein



International Storyteller

Diane Wolkstein has collected stories from Haiti, Israel, Egypt, Greece, and Turkey. She performs them at festivals, theaters, schools, and museums all over the world. She was born in 1942.

Literature Online

Author Search For more about Diane Wolkstein, go to glencoe.com and enter QuickPass code GL29763u2.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging On the board, write the following words from the folktale: *syrup*, *misery*, *awful*, *condition*, *direction*. Have students create fill-in-the-blank sentences for these words, using a dictionary if necessary. Then have students exchange their sentences with a partner and fill in the blanks of their partners’ sentences, using the correct vocabulary words.

The Monkey Who Asked for Misery

retold by Diane Wolkstein



Eight Huts in Haiti.
D. Roosevelt. Private
Collection.

Monkey was sitting in a tree when a woman walked by on her way to market. Just as she passed, she tripped and the calabash¹ on her head fell off and broke. The sweet sugar-cane syrup in the calabash ran all over the ground.

“Good Lord, what Misery you have given me,” she cried. “For three days I have been walking to market to sell this syrup and now I’ve lost it. Good Lord, Papa God, why did you give me such Misery?” But there was nothing to be done, so the woman continued on her way.

Monkey came down from the tree. What was this Misery Papa God had given the woman? He sniffed it. *Hmmm*. It

¹ A **calabash** is a type of gourd, or large fruit. When hollowed out, they are often used as containers.

The Monkey Who Asked for Misery 285

UNIT TWO

Teach

Teaching Note

African American Vernacular

English Point out that questions can be formed by inverting subject and verb. For example, the woman who drops the calabash asks, “Good Lord, Papa God, why **did you** give me such Misery?” Because the subject *you* follows the verb *did*, it is clear that the sentence asks a question instead of making a statement. Remind students that inverted syntax is an important part of questions in both speech and writing. Instead of writing “Why you did give me such Misery?” or “Why you give me such Misery?” they should write “Why did you give me such Misery?”



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 4.1

DRP: 46

Lexile: 480

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP **Intermediate** Monkey’s misunderstanding of the word *misery* may cause comprehension difficulties for English learners. Have students read the first three paragraphs aloud. Then, ask students to explain what the woman means when she uses the word *misery* in the second

paragraph. Finally, ask what Monkey means by *misery* in the third paragraph. Guide students to recognize that the Monkey uses *misery* to describe the syrup the woman was carrying.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Remind students that folktales were passed down orally before being written. Point out that the simple language and repetition in this folktale create a powerful rhythm. Have students identify repeated words and phrases and discuss the effect of the repetition. Have each student create a two-column chart. Have students note examples of repetition from the story in the first column and their effects in the second.

UNIT TWO

Teach

Literary Element

1

Conflict Monkey's conflict is external because he runs out of syrup. His conflict is internal because he desires more. **ADVANCED** Ask: **Which is likely to be more important in this folktale, the internal or the external conflict?** (*The internal conflict is more important because it will drive Monkey to do something foolish.*)

For additional literary element practice, see Unit 2 Teaching Resources, p. 160.

Literary Element

2

Conflict He has an external conflict with the dogs.

BQ BIG Question

Students may say that the story teaches an effective lesson about being careful about what you wish for.

Cultural History

Haiti The folktale "The Monkey Who Asked for Misery" originated in Haiti, one of the world's poorest nations. Haiti was colonized by Europeans, and in the 1800s, the island was a wealthy agricultural colony. Native forests were cut down, farmland was overworked, and many animals were hunted until they became extinct. It is not surprising that Papa God says that Monkey is in an "awful condition."

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 163–163.

smelled good. He put one finger in and licked it. *Hmm.* He put in another finger. He put in his hand. And then one foot. And soon he was licking it up from the ground. *Th Th Th Th Th . . . Thh.* Then it was gone. But Monkey wanted more. He had not known Misery was so sweet. He decided to visit Papa God. He raced at top speed and found Papa God.

"Good morning, Papa God," said Monkey.

"Hello, Brother Monkey," said Papa God.

"I've come to see you, Papa God."

"Yes, Brother Monkey."

"Papa God—I want Misery."

"In the awful condition you're in, *you* want Misery?"

"Oh yes, Papa God, I need lots and lots and lots of Misery."

"Brother Monkey—"

"Papa God, I've already tasted Misery. I know how sweet it is."

"Well then, go over there. Do you see the three sacks? Take that one. No, not that one—*that* one. Yes. Put it on your back and walk until you come to a place where there are no trees. Then open it up. But remember, if you truly want lots of Misery, there must not be any trees in the place where you open it."

Monkey took the sack. He put it on his back. He thanked Papa God and left. He walked and walked and walked and walked and walked. He walked and walked and at last, he came to a place where there was not one tree to be seen. Monkey set the sack down. He looked in every direction. There was not one tree. He rubbed his stomach. He couldn't wait. He loosened the string of the sack and opened it up.

Rrrrrr. Rrrrr. Rrrrrrrr. Five huge dogs jumped out of the sack and began to chase Monkey. Monkey ran. The dogs followed close behind him. When Monkey had no breath left, a tree appeared. *One* tree. Monkey climbed that tree and the dogs barked and scratched, but they could not reach Monkey.

Papa God had sent the tree. Papa God sent the tree especially to Monkey.

Too much Misery at one time is not a good thing—even for Monkey. 🐵

Conflict What is Monkey's conflict? How is it both internal and external?

Conflict What type of conflict does Monkey now face?

BQ BIG Question

Why would someone retell this story?

286 UNIT 2 Why Do You Read?

Reading Practice

Activate Prior Knowledge Tell students that as they read the story, they can activate prior knowledge. By doing so, they can aid comprehension by making a connection to the story. Students may recognize that Monkey is involved in a misunderstanding. Have students think of a misunderstanding that they have

had and then use that experience to compare their situation with Monkey's. Have students ask themselves questions like these: *Did I fail to listen closely? Did I act too impulsively? Did I mistake one word for another?* Students can use a compare/contrast chart to show how their mistakes compare with Monkey's.

Assess

For additional assessment, see Assessment Resources, pp. 65–66.

Respond and Think Critically

Possible answers:

1. The woman trips on her way to the market and breaks her calabash filled with syrup.
2. Monkey can speak and understand human speech. He visits easily with Papa God, who calls him “Brother Monkey.”
3. He mistakes syrup for “misery.”
4. Monkey is foolish because he believes whatever he hears without questioning. He is greedy and acts impulsively.
5. Papa God gives Monkey the bag with dogs inside in order to teach Monkey what misery truly is. Papa God knows that the dogs will chase Monkey and that there will be no tree to save Monkey.
6. Students may say that they will be careful to question things that they do not understand and to avoid indulging themselves.

Academic Vocabulary

A possible answer might be this: Consequently, Papa God decides to *show Monkey what misery is really like*.

After You Read

Respond and Think Critically

1. In your own words, tell what happens to the woman at the beginning of the story. [Summarize]
2. What clues in the story show that Monkey is an extraordinary animal? [Identify]
3. What mistake does Monkey make about “misery” at the beginning of the story? [Interpret]
4. What do this mistake and Monkey’s other actions show about his character? [Analyze]
5. Why does Papa God decide to give Monkey the bag with dogs inside? [Infer]
6. **BQ** **BIG Question** How can you apply what you have learned from this folktale to your own life? Explain what you would do or not do. [Connect]

Academic Vocabulary

Monkey confused the sweet syrup with misery. **Consequently**, he wanted more of it.

In the preceding sentence, *consequently* means “as a result.” Think about how Papa God’s attitude toward Monkey changes when Monkey ignores his warnings about misery. What actions does Papa God take? Why does he do these things? Then fill in the blank in the following statement.

Papa God can’t convince Monkey that misery is a bad thing. Consequently, Papa God decides to _____.

TIP

Summarizing

To answer question 1, remember that when you summarize, you retell events in your own words.

- Skim the beginning of the story to remind yourself of what happens to the woman.
- Using transitional words such as *first*, *next*, *then*, and *last*, retell what happens to the woman in your own words.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

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Approaching Level

UNIVERSAL ACCESS



Emerging For such a short story, a considerable amount of action occurs in “The Monkey Who Asked for Misery.” Understanding these actions and the story’s setting is crucial to understanding the story. Some students may need extra help in visualizing what is happening. Draw a series of five storyboards

on the board. Tell students to create the same storyboards on a sheet of paper. With students, write or sketch details about the setting and the characters’ actions. Make sure that you review each story event in the order in which it happens. Add extra event boxes, if necessary.

After You Read

Assess

Possible answers:

1. The woman faces an external conflict when she spills her syrup. Monkey faces external conflicts when he desires more syrup but has none and when the dogs chase him. Papa God faces an external conflict with Monkey when Monkey argues to be given misery.
2. Some students may say that Papa God's action is fair because Monkey asked for misery and because Papa God sends a tree to help Monkey. Other students may say that Papa God should have explained to Monkey what misery really is instead of letting him be chased by dogs.

Graphic Organizer: Possible clues from Monkey's words and actions: *Monkey mistakes syrup for misery. Monkey asks Papa God for lots of Misery, thinking he will receive lots of sweet syrup. Monkey doesn't listen when Papa God tries to tell him of his mistake. Monkey finds out that misery is actually unhappiness.*

Possible clues from Papa God's words and actions: *Papa God decides to teach Monkey a lesson by giving him plenty of misery all at once. When Papa God thinks Monkey has learned his lesson, he sends a tree for him to climb to escape the dogs.*

3. Possible answers: "Too much sweetness at one time is not a good thing." "Be careful about what you wish for."

Grammar Link

Possible answers might include these: *to sell* (adverb), *to visit* (noun), *to see* (adverb), *to chase* (noun). In this story, Monkey learns that it is best not to seek misery.

Literary Element Conflict

1. List three external conflicts characters have in this folktale.
2. Papa God wants to teach Monkey a lesson through conflict. Do you think it is fair of Papa God to give Monkey the bag of dogs when Monkey thinks he will be getting syrup? Explain.

Review: Theme

As you learned on page 135, the **theme** is the main idea or message of a story. Sometimes, the theme is stated in the story, but more often it is not. The theme may be shown through the actions of characters or in other ways. Folktales from different times and places often have similar themes or lessons. These themes are called **recurring**, or repeated, themes.

Because the theme of "The Monkey Who Asked for Misery" is not stated directly, the reader must determine what it is. Use the graphic organizer below to find clues in the folktale that help you identify the theme.

The theme of the story is _____.

Clues from
Monkey's words
and actions

Clues from
Papa God's words
and actions

Test Skills Practice

3. The theme of the folktale is
 - A run fast when being chased by dogs.
 - B don't eat too many sweets.
 - C be careful when walking to the market.
 - D be careful what you desire.

Grammar Link

Infinitives An **infinitive** is a verb form that may function as a noun, an adjective, or an adverb. An infinitive is formed from the word *to* together with the base form of a verb.

To dance well requires practice.
(noun: subject of the sentence)

My sister wants **to dance**.
(noun: object of *wants*)

Rafael had permission **to attend**.
(adjective: describes what kind of permission)

Angela left early **to meet** her sister at the airport. (adverb: answers the question *why?*)

How can you tell whether the word *to* is a preposition or part of an infinitive? If the word *to* comes immediately before a verb, it is part of the infinitive.

Those young players want **to win**.
(infinitive)

The coach is pointing **to the pitcher**.
(prepositional phrase)

Practice Write down three infinitives from the folktale. Tell whether they function as nouns, adjectives, or adverbs. Then, use an infinitive to write your own sentence about Monkey's experience.

Research and Report

Visual/Media Presentation Use the Internet or a library to research a culture's folktales. Select a folktale to read aloud to the class. Make a poster or an electronic presentation to display the folktale. Find art or photos in a book or on the Internet to illustrate the folktale. Include the name of the person who created the artwork and the name of the book or the Web site where the art appears.

For grammar practice, see Unit 2 Teaching Resources, p. 137.

Research and Report

Student presentations should include art or photos and some text relevant to the selected folktale. Students should be able to explain the connection between the folktale and the media. Encourage students to emphasize oral rhythms as they read aloud.

Writing Practice

Write a Response Students have read about Monkey's mistakes and the events that led to his trouble. Now give students an opportunity to respond to the story in writing. Tell students to explain what Monkey *should* have done. Have students write a short response in which they detail an alternate plan for Monkey.

Focus

Bellringer Options

Daily Language Practice Transparency 53

Or discuss how animals have developed survival strategies.

Ask: **What do animals do to stay alive?** Have students list what they know about the behavior of wild animals as well as that of pets.

Vocabulary

Ask students to say whether each statement is true or false.

- Environmental laws promote the survival of different animals. (*true*)
- A predator eats only plants. (*false*)
- Courtship enables animals to avoid having more offspring. (*false*)
- Fleas and ticks can be considered parasites. (*true*)

 For additional vocabulary practice, see Unit 2 Teaching Resources, p. 172.

 For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Do Animals Lie?

Connect to the Magazine Article

Animals may deceive each other in order to survive, but do you think that they lie in the same way that people do?

Quickwrite Freewrite for a few minutes about why humans lie. Use your own knowledge to compare the way animals lie with the way that humans do.

Build Background

The magazine article “Do Animals Lie?” is about how animals survive by fooling other animals.

- Animals compete with one another for food and water. It may be necessary for animals to trick each other to get these necessities.
- Animals of the same kind compete with each other to produce offspring. Males may trick each other to be able to mate with females.

Vocabulary

survival (sər vīˈvəl) *n.* the continuation of life (p. 291).

The group worked for the survival of endangered species.

predator (predˈə tər) *n.* an animal that kills and eats other animals (p. 292). *A spider is a predator that traps and eats flies and other insects.*

courtship (kôrtˈship) *n.* the act, process, and time period that leads up to mating between animals (p. 292).

During courtship, a male bird may display his colorful feathers to impress the female bird.

parasites (parˈə sīts) *n.* plants or animals that live in or on other plants or animals and that get all they need from their hosts and provide nothing in return (p. 293).

Worms living inside the stomach of a dog are dangerous parasites that can make the dog sick.

Meet Mary Batten



“I feel very lucky to be a science writer because I can follow my curiosity wherever my questions take me.”

—Mary Batten

Nature Lover Mary Batten learned to love nature as a child playing in the woods and streams of rural Virginia. Today she writes books, television documentaries, and magazine articles about “anything and everything in the natural world,” she says. Her topics include human behavior, ecology, animals, plants, health, disease, stars, and galaxies. She was born in 1937.



Literature Online

Author Search For more about Mary Batten, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, use props to create a tableau of yourself stranded on a desert island. Ask students to suggest the items you will need for survival. Have students list their ideas on the board. Display a food chain graphic to demonstrate

what it means to be a predator. Play videos or display photographs that show animals engaging in courtship rituals. Discuss the purposes behind the animals’ behaviors; for example, certain reptiles produce loud noises to frighten competitors. To illustrate parasites, display images of fleas, ticks, worms, and other parasites.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students read through the vocabulary words and their definitions. Tell students to draw a setting or settings in which the vocabulary words may come into play. Then have them explain how each vocabulary word could fit into their setting. For example, the word *parasites* fits into a forest setting.

Before You Read

Focus

Summary

“Do Animals Lie?” describes animal survival strategies, both instinctive and deliberate. Anglerfish have snouts that help them catch prey, and comet fish mimic their predators to avoid capture. Some insects, such as the scorpionfly and certain species of fireflies, use imitation to improve their chances of mating. Birds known as brood parasites leave their offspring in other birds’ nests for care and feeding by other birds. Scrub jays store food, which they must then protect from other birds. Scientists have studied chimps who seem to use calculated behaviors; for example, some chimps appear to avoid fights by limping.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 164–169.

Literary Element

Text Structure Tell students that recognizing and using text structure will help them make the most of what they read. Point out the subheads, which can help students summarize the article’s content.

Reading Strategy

Analyze Evidence Ask students to explain how they decide whether a source is reliable. Discuss the importance of analyzing evidence, particularly when conducting research. Encourage students to be “information detectives.”

TRY IT

Students may focus on personal experiences and emotional appeals. Help them recognize that effective arguments also include facts and logical appeals.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, can we ever completely understand animal behavior?

Literary Element Text Structure

Text structure is the way a piece of writing is organized. Text structures in informational writing include **problem and solution**, **compare and contrast**, and **cause and effect**. The text structure of this article is **classification**. In classification, the writer creates groups on the basis of shared characteristics. In this article, each of the first four subheads groups together similar types of animals and describes behaviors of animals within each group. As you read, think about how the information in each subhead helps explain whether animals lie.

Reading Strategy Analyze Evidence

When you **analyze evidence**, you look at the writer’s reasons, facts, examples, and details to see if they support the main idea of the writer’s argument. Writers have to provide evidence from reliable sources to support their claims. A reliable source may be an expert on the subject, a reference book, or a reputable Web site. To analyze evidence, look at the writer’s claims and ask yourself if she supports her claims with examples, facts, and reasons from reliable sources. Then decide if the writer’s evidence is strong enough to persuade you to accept her claims.

Question: Do animals purposely lie as people do?

Writer’s claim:

Evidence that animals do lie:

Do these examples show that animals purposely lie?

Are there enough examples?

Is the information from reliable sources?

My conclusion about the evidence:

Learning Objectives

For pages 289–296

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing text structure.

Reading: Analyzing evidence.

TRY IT

Analyze Think of something you would like to change at your school. Now think of reasons, facts, and examples that support your idea to change something. Imagine that you are going to present your argument to the principal. Would your evidence be enough to persuade the principal to make the change?

290 UNIT 2 Why Do You Read?

Reading Practice



SPIRAL REVIEW



SMALL GROUP

Identify Main Idea and Details

Explain that a writer can use the first paragraph to establish the main idea and the organizational structure of an article. Organize students in small groups. Ask each group to read the first paragraph of the article and identify the main idea. Then challenge each group to examine the same paragraph for clues

about the way in which the writer will organize the article to present details that support the main idea. Have the groups share their predictions about organizational structure. Encourage students to look for supporting details as they read the rest of the article. Also invite them to confirm whether the article’s organizational structure fits their predictions.

Teach

Reading Strategy

1

Analyze Evidence The writer supports her claim by describing the anglerfish's ability to lure other fish with a dangling spine that hangs from its snout.

APPROACHING **Ask:** How does the anglerfish use its snout to catch fish? (Possible response: A dangling spine on the anglerfish's snout looks like food to other fish, which swim close enough for the anglerfish to catch them.)



For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 171.

Teaching Note

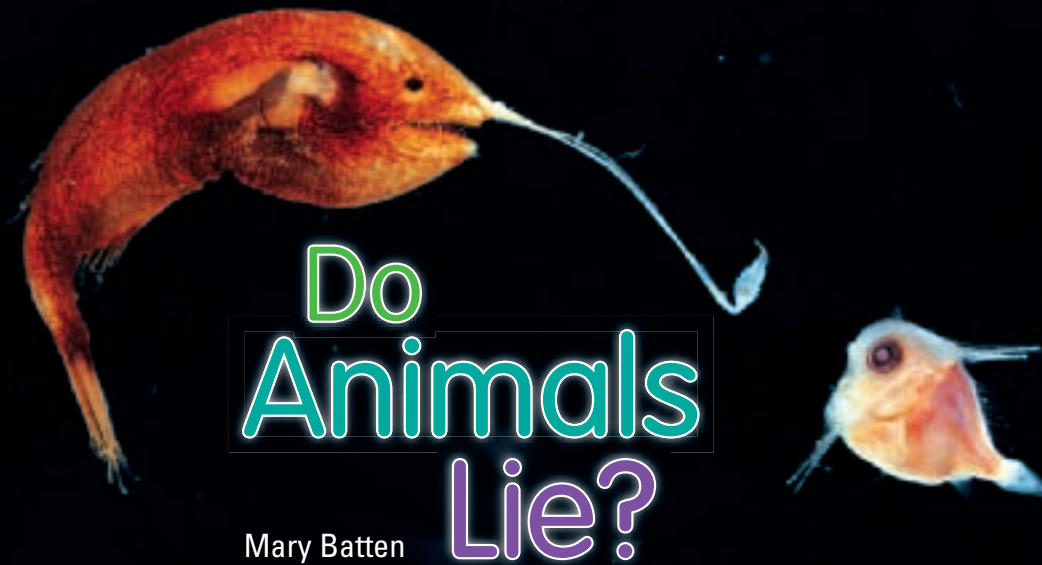
Remind students that footnotes are helpful text features that provide readers with important background information. If you are reading the selection as a class, encourage students to read the footnotes silently as the selection is read aloud. As you read the selection, occasionally ask questions that require students to consult the footnotes.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 8.7
DRP: 59
Lexile: 1120



Do Animals Lie?

Mary Batten

It's no secret. Insects, birds, apes—all kinds of animals—cheat, bluff, and trick each other. Why? Because being deceptive¹ can give animals the edge on survival. It can help them escape their enemies, catch their prey, and even attract a mate.

PHONY FISH

An anglerfish is like a living lie. Dangling from a spine on the tip of its snout is a built-in fishing lure. Depending on the type of anglerfish, the fake bait may look like a worm, bunches of algae, or tiny shrimp—all tasty tidbits to a passing fish. When an angler is hungry, it simply casts its “rod” straight ahead and jiggles the false bait in front of its mouth. Pity the fish that is fooled and swims near. Snap! Rather than finding a meal, it ends up in the angler's stomach.

¹ **Deceptive** behaviors are misleading actions, such as tricking or fooling someone or lying to someone.

Vocabulary

survival (səv vī'vəl) *n.* the continuation of life

An anglerfish (left) tempts its prey with the tasty-looking fake bait on the tip of its snout.

1

Analyze Evidence What evidence does the writer provide to support her claim that the anglerfish is a “living lie”?

Do Animals Lie? 291

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Scan the article with students. Have them point out the title, subheads, and photographs. Ask students to predict the topic of each section.

Intermediate Have students compare the article with a Web site. **Ask:** How is the article similar to a Web site? How is it different? Have students use complete sentences as they discuss the similarities and differences.

UNIT TWO

Teach

Literary Element

1

Text Structure Both fish transform themselves in ways that make them appear to be something that they are not.

ENGLISH LEARNERS English learners may not understand the word *transform*. Encourage them to use a dictionary to find its synonyms. **Ask:** What words have the same meaning as *transform*? (*change, alter*)



For additional literary element practice, see Unit 2 Teaching Resources, p. 170.

View the Photograph

Have students study the photograph of the two fish. **Ask:** What do you learn from viewing the photograph that is not clear from reading the text? (*The comet fish is spotted like the eel; the comet fish has a marking that resembles the eel's eye.*)

Although it's rather small, a comet fish doesn't need to flee when it is threatened by its enemies in the coral reef.

- 1 Instead, it fools them by transforming its six-inch-long body into a copy of the six-inch-long head of a moray eel—a large, sharp-toothed **predator** that causes other reef animals to swim for their lives.

INSECT IMPOSTERS

Animals can usually tell males from females, but sometimes an individual isn't what he or she seems.² During **courtship**, a male scorpionfly must hunt and catch a tasty insect to present as a gift to a female. The insect gift must be just the right size, or a female will reject the male and fly away. When a courting male has caught an insect, he hangs from a leaf or twig and releases a special chemical perfume that signals females to come over and have a look. If a female likes the gift, she hangs in front of the male and lowers her wings to accept it. Then the male gives her the gift and mates with her while she eats it.

But sometimes a male scorpionfly is fooled. What looks like a female is really a male trickster that steals the gift and uses it to attract a female of his own. It might not seem fair, but it's a strategy that works. Deceitful male scorpionflies succeed in mating—and fathering babies—

- 2 An **imposter** is a person who acts like something he or she is not.

Vocabulary

predator (pred'ə tər) *n.* an animal that kills and eats other animals

courtship (kōrt'ship') *n.* the act, process, and time period that leads up to mating between animals



The harmless comet fish (below) copies the dangerous looks of a moray eel (top).

Text Structure Why does the author group the anglerfish and comet fish together in this section of the article?

Reading Practice



Classify Facts Tell students that a chart can help them keep track of facts as they read informational text. Have students work in small groups. Ask them to reread the text one paragraph at a time and work together to complete a chart like the one below. Tell students that the completed chart will help them as they write a summary of the article.

Type of animal	What it does	How it does this
Anglerfish	catches food	by using a spine on its snout as a fishing lure

Teach

Vocabulary 2

Word Origin Point out the vocabulary word *parasite*. Explain that this word comes from a Greek word that means “someone who eats at another’s table.” **Ask:** How does the original meaning of *parasite* relate to its current usage? (*Parasites survive by living off other living things.*)

Language History

Italics Point out the author’s use of italics for the scientific names of fireflies. Tell students that scientific names are italicized. Explain that these names come from Latin words. Point out the root word for the scientific names of fireflies: *photo*. **Ask:** What does the root *photo* mean? How does this root apply to fireflies? (*Photo means “light.” Fireflies light up.*)

more often than those that do their own hunting. The more babies an animal has, the more successful it is in passing its genes³ on to future generations—the only kind of success that counts in evolution.

You’ve probably seen fireflies, or lightning bugs, flashing on a warm summer evening. Each species⁴ of firefly has its own special flashing signal that males and females of that species use to tell each other when they are ready to mate. But the flashes of some female *Photuris* fireflies are deadly. These females can mimic, or imitate, the flashing signal that females of another group, named *Photinus*,⁵ use to attract mates. When a *Photinus* male responds to the *Photuris*’s false signal, he finds out too late that there is no mate waiting for him. The tricky *Photuris* female eats him instead.

But two can play the false flashing game, and sometimes the *Photuris* female is tricked. When she flashes her false signal, a sneaky *Photuris* male might approach her, mimicking the answering flashes of a *Photinus* male. The hungry *Photuris* female, expecting a *Photinus* male she can devour, instead finds herself greeting a male of her own species who is seeking a mate.

BLUFFING BIRDS

Brood **parasites**, a group of birds that includes cowbirds, cuckoos, and widow birds, have found a way to avoid much of the work of parenthood. They don’t bother building nests. Instead, they sneak their eggs into other birds’ nests and let them hatch the eggs. Some parasites are able to pull off this trick because their eggs mimic the size and color of the host birds’ eggs. What happens when the sneaky parasite’s egg hatches? The host birds usually

2

- 3 **Genes** are parts of the cells of all living things. They carry traits from parents to offspring.
- 4 A **species** is a group of living things that shares certain traits. Members of the same species are able to mate and have offspring.
- 5 **Photuris** and **Photinus** fireflies are two different species. They cannot mate and produce offspring.

Vocabulary

parasites (par’ə sīts’) *n.* plants or animals that live in or on other plants or animals and that get all they need from their hosts and provide nothing in return

Advanced Learners

DIFFERENTIATED INSTRUCTION

Alliteration Remind students that alliteration is the repetition of consonant sounds at the beginning of consecutive words. Explain that this technique is used in poetry as well as other types of writing. Ask students to consider what purpose alliteration serves. (*Alliteration adds emphasis.*) **Ask:** What examples of

alliteration can you find in the selection? (*The section subheads use alliteration.*) Explain why the author used alliteration in the section heads. Then challenge students to use each vocabulary word in an alliterative title or heading, such as “Surprising Survival.”

UNIT TWO

Teach

Reading Strategy

1

Analyze Evidence Students may say that reburying food is not a lie but a way to keep food safe from other birds.

ENGLISH LEARNERS

Ask: How does the prefix *re-* help you determine the meaning of the word *rebury*? (Possible response: The prefix *re-* means “again,” so *rebury* means “to bury again.”)

View the Photograph

The larger brownish-grey egg belongs to the cuckoo.

Several species of cuckoos lay their eggs in the nests of one particular species of host bird. **Ask:** Why would a cuckoo lay its eggs in the nests of only one type of host bird? (The host bird may care for any hatchling. The cuckoo’s hatchlings most closely resemble the host bird’s young.)

feed the chick, mistaking it for one of their own.

Among birds called scrub jays, some are thieves. Scrub jays typically cache some of their food; that is, they bury bits of it to eat later. When food is scarce, they can always find a meal by returning to eat a stored snack. But sometimes when a scrub jay caches its food, it is watched by a thief. The thieving scrub jay waits until the coast is clear, then digs up the food and steals it!



1

That’s pretty tricky. But scrub jays who do the work of caching have a trick of their own. Scientists have observed that they seem to know about the thieves and to be aware of when they’re being watched by a bird that might be one. To outsmart the thieves, cautious scrub jays will come back in secret and rebury their food in a different spot.

CHEATING CHIMPS

Scientists who study monkeys and apes have reported a wide range of deceptive behaviors, particularly among chimpanzees. Chimps bluff, give warning calls when there is no predator in sight, do all sorts of sneaky things behind the troop leader’s back, and try to outsmart each other.

In one example, a chimp named Yeroen, who had been the alpha, or top, male of a group of chimps at the Arnhem Zoo in the Netherlands, began limping badly after he was hurt in a fight with Nikkie, the new alpha male. But Yeroen only bothered to limp when he was within sight of Nikkie. As soon as he turned a corner or circled behind Nikkie, the limp mysteriously disappeared.

Puist, another chimp, had a different way of fooling rivals. After a fight, one chimpanzee will extend a hand, as if offering to shake and make up. When Puist was getting nowhere in a fight, she would sometimes stop, approach slowly, and extend her hand. When her opponent accepted her friendly gesture and did the same, Puist would grab the hand and launch another attack.

Can you spot the cuckoo’s egg in this nest belonging to another bird species?

Analyze Evidence Is reburying food to fool another bird an example of lying? Why or not?

294 UNIT 2 Why Do You Read?

Reading Practice



Distinguish Fact and Opinion Discuss the difference between fact and opinion. Explain that a fact is something that can be proved to be true or false. An opinion is a person’s judgment or point of view.

Tell students that when they understand the difference between fact and opinion, they can

analyze evidence and evaluate an author’s argument. Organize students in small groups. Ask half of the groups to reread the article and identify facts; ask the other groups to reread and look for opinions. Invite the groups to share and debate their findings.

TRUE LIES?

Animals are deceptive, sure. But can any of them be said to purposely lie, like people do? Are their deceptions the result of deliberate choice—or just unthinking instinct?⁶ In some cases, scientists aren't certain.

Fake fish bait and egg mimicry are deceptions that evolved over many thousands of years through natural selection.⁷ Traits such as these, which improve an animal's ability to survive and reproduce successfully, are passed on from parents to offspring, from one generation to another. Such deceptions are mere instinct. A baby cowbird doesn't decide to fool its host parents into feeding it. It just hatches from its egg and expects to be fed.

On the other hand, scientist Frans de Waal, the expert on primate⁸ behavior who observed Yeroen and Puist, considers both their bluffs to be examples of calculated deception. Yeroen and Puist seemed able to imagine what another animal would do in a given situation, and acted accordingly. They behaved as if they were purposely fooling their foes—rather like human liars.

One thing seems clear—nature often favors the trickster. Perhaps even human tricksters. While we don't think of lying as a good thing, it's possible, say some scientists, that the efforts of early humans to trick and outsmart each other may have spurred the evolution of larger brains and greater intelligence, including the distinctly human ability to use language. Inventing clever tricks and lies requires brainpower. And so does the ability to see through them and seek the truth. Indeed, survival can depend on being smarter than the tricksters.

But purposely choosing not to lie—something only humans seem able to do—may be the smartest action of all. 🐼

⁶ **Instincts** are natural behavior patterns. Instincts are present at birth, not taught. Instinct causes living things to react without thinking to something in their environment.

⁷ **Natural selection** is a process that results in the survival of individuals and groups of plants and animals that are best suited for life in a particular environment.

⁸ **Primates** are a group of mammals that includes humans, apes, and monkeys.

2

Text Structure In what way is this section of the article different than the other sections?

UNIT TWO

Teach

Literary Element

2

Text Structure Students may say that this section will not discuss another group of animals because the subhead, unlike the subheads for the other sections, fails to mention an animal. Instead, it may answer the question, "Can animals purposely lie?"

ENGLISH LEARNERS Explain that the word *lie* has multiple meanings. In the article, *lie* means "to deceive."

Ask: What other meaning does the word *lie* have? (Possible response: to rest or recline)

BQ BIG Question

Students may agree that the ability to lie requires intelligence. Some may say that the information surprises them and makes them reevaluate the behavior that they see in their own pets. Others may say that they disagree with the experts because animals are incapable of deliberate deceit.



To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 175–176.

BQ BIG Question

In what way do these statements affect your understanding of lying and human and animal behavior?

Do Animals Lie? 295

Approaching Level

DIFFERENTIATED INSTRUCTION



PARTNERS Emerging The syntax and the variety of sentence length in this selection may challenge some students. Encourage students to monitor their comprehension by paraphrasing information as they read. Explain that retelling information in their own words will help them determine what they do and do not understand.

Have students work in pairs. Ask them to read each paragraph aloud and answer the question, "What does this paragraph say?" If they have trouble answering, instruct them to reread and look for information that they may have missed.

After You Read

Assess

For additional assessment, see
Assessment Resources, pp. 67–68.

Respond and Think Critically

1. Female *Photuris* fireflies imitate the flashing signal of female *Photinus* fireflies to attract *Photinus* males, which they then eat.
2. Students should describe an experience with a pet or other animal they have seen. Students should decide whether the behavior was instinctive or purposeful and support their decisions.
3. Some scientists believe that tricking and outsmarting others may have helped human brains grow, helping humans develop speaking abilities.
4. This text structure allowed Batten to organize her examples of animal behavior in a clear, logical way.
5. Students may say that the author provides reliable evidence, including many facts, examples, and explanations; she also cites experts on animal behavior. Other students may say that the author fails to provide convincing evidence because she does not name the sources for her information.
6. After reading the article, students may question the assumption that all animal behaviors are instinctive.

Vocabulary

Synonyms: *survival* and *existence*;
courtship and *dating*

Antonyms: *predator* and *prey*;
parasites and *hosts*

Students should produce sentences, drawings, or pictures that accurately illustrate the vocabulary words.

After You Read

Respond and Think Critically

1. How do female *Photuris* fireflies act as imposters? [Recall]
2. Have you ever had an experience with an animal in which the animal behaved deceptively? Describe your experience. Do you think the behavior was instinctive or on purpose? [Connect]
3. In your own words, explain why some scientists think that tricking and outsmarting may have helped humans develop greater intelligence. [Paraphrase]
4. **Literary Element** **Text Structure** Why do you think the author chose to use classification as the text structure for this article? [Analyze]
5. **Reading Strategy** **Analyze Evidence** How reliable is the evidence in this article? Use the graphic organizer you created to help you answer the question. [Evaluate]
6. **BQ** **BIG Question** How did reading this article change your understanding of animal behavior? Explain. [Evaluate]

Vocabulary Practice

Synonyms are words that have the same or nearly the same meaning. **Antonyms** are words that have opposite meanings. Identify whether each set of paired words are synonyms or antonyms. Then write a sentence using the first word of each pair or draw or find a picture that represents the word.

survival and existence

predator and prey

courtship and dating

parasites and hosts

Example:

survival and existence = synonyms

Sentence: The survival of our way of life depends on finding new sources of energy.



Writing

Write a Summary On page 219, you learned what a summary is. Write a summary of the article “Do Animals Lie?” Batten uses subheads to organize her article. These subheads can help you write a summary. Summarize the main idea and important details of each subhead. Use your own words, and be sure not to change Batten’s ideas or to include your own opinion.

TIP

Evaluating

To answer question 6, think about what you learned about animal behaviors from the article. Then think about what you know to be true about animals from your own experience.

- What did you think about animal behavior before you read the article? What do you think after reading the article?
- Did any of the author’s examples change your opinion about animal behavior? If so, which examples, and why?



FOLDABLES Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

296 UNIT 2 Why Do You Read?

Writing

Have students work in groups to draft their summaries, using the section subheads as guides. After rereading each section, students should complete the following sentence frame: This section describes _____. Encourage students to revise their summaries to include only the essential information from each section.

Progress Check

Can students comprehend vocabulary?

If...fewer than 2 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Before You Read

One's Name Is Mud

Connect to the Essay

The English language has many expressions that refer to literary characters or people from history.

Graphic Organizer Create a chart like the one below. Use a dictionary or online sources to find the meanings of the underlined words in each sentence. Then write the meaning of each sentence.

Sentence	Meaning of words	Meaning of sentence
He added his <u>John Hancock</u> to the petition.		
She has the <u>Midas touch</u> .		

Build Background

This essay discusses events surrounding the assassination of Abraham Lincoln.

- John Wilkes Booth shot President Lincoln as Lincoln was attending a play at Ford's Theater in Washington, D.C., in 1865.
- A man associated with Booth stabbed Lincoln's secretary of state, William Seward, that same night. Seward lived.

Vocabulary

conspirator (kən spir' ə tōr) *n.* a person who secretly plans with others to do something evil or illegal (p. 300).
He was a conspirator in the plan to dump trash into the river.

epithet (ep' ə thet') *n.* a descriptive word or phrase used with or in place of a name (p. 300).
My friend Sally Gerhard is often laughing, so I use the epithet "Giggling Gerhard" when we are together.

integrity (in teg' rə tē) *n.* honesty; sincerity (p. 300).
George Washington showed his integrity by admitting to cutting down a cherry tree.

Meet Leonard Mann

Lover of Language Leonard Mann is a retired minister and the author of many books. "One's Name Is Mud" comes from his book titled *Green-Eyed Monsters & Good Samaritans*, which explores the possible origins of many common expressions. Leonard Mann lives in Lancaster, Ohio.



Literature Online

Author Search For more about Leonard Mann, go to glencoe.com and enter QuickPass code GL29763u2.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher

Daily Language Practice Transparency 54

Or say: Some terms name historical people as well as fictional or mythological characters. Discuss the examples of *doubting Thomas*, *the real McCoy*, and *Achilles heel*.

Vocabulary

Examine the vocabulary word *conspirator*. Point out that the word has Latin roots: *con* means "together" and *spire* means "to breathe." Ask students to think of other words related to *conspirator*. (*conspire*, *conspiracy*).



For additional context, use Glencoe Interactive Vocabulary CD-ROM.



For additional vocabulary practice, see Unit 2 Teaching Resources, p. 185.

One's Name Is Mud 297

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate new vocabulary words with known concepts. Place a few unsuspecting students on one side of the room. Call another student to the other side of the room to talk with you. Show that you are *conspirators* by discussing, in a stage whisper, actions that you may take against the unsuspecting students, such as hiding their bookbags or assigning them extra homework. Use note

cards to give each student a positive *epithet*, such as "Homework Harry" or "Attendance Annie." Stage a classroom mess by spilling a box of pencils or tossing some papers on the floor. Ask two students to tell you who made the mess. Prompt one student to answer, "I don't know." Prompt the other student to give a response, such as, "I saw you make the mess." Point out that the student who tells the truth shows *integrity*.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Read aloud the vocabulary words and their definitions. Provide sentences containing the words if students have trouble grasping meanings. Then have students write *epithets* for characters who are *conspirators* and characters who have *integrity*. Tell them to explain why the epithets show that the person is a conspirator or that the person has integrity.

Before You Read

Focus

Summary

This essay explains the origin of the phrase *one's name is mud*. After shooting President Lincoln, John Wilkes Booth broke his leg while escaping from Ford's Theater. The next day, Booth appeared at the home of Dr. Mudd, who helped set his leg. Mudd was arrested as a conspirator and sentenced to prison. His name came to be synonymous with disapproval. Eventually, his innocence was recognized, and he was released from prison. Even so, his reputation was ruined.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 177–182.

Literary Element

Diction Explain that in informative writing, the diction is often more formal than in fiction or poetry.

Reading Strategy

Analyze Text Structure Provide examples of actions and their consequences and note how they are like causes and effects.

TRY IT

Help students recognize that their examples of cause and effect are also examples of actions and consequences.

- Other options for teaching this selection can be found in
- Interactive Read and Write for On-Level Learners, pp. 109–114
 - Interactive Read and Write for English Learners, pp. 109–114
 - Interactive Read and Write for Approaching Level Learners, pp. 109–114

Set Purposes for Reading

BQ BIG Question

Read this essay to find out how a common phrase may have come into the English language.

Literary Element Diction

You've learned that **diction** refers to the author's choice and arrangement of words. Authors choose words carefully depending on their purpose for writing. Think about the word *bunny*. The exact meaning of *bunny* is "rabbit." That is its **denotation**. But many people think of a bunny as cute and cuddly. Those are **connotations** of the word *bunny*. An author may use the word *bunny* in order to create a certain feeling in the reader.

Diction, including denotation and connotation, is an important part of writing. Diction creates feelings and images for the reader and helps bring him or her into a selection.

As you read, notice the author's diction. How do certain words make you feel?

Reading Strategy Analyze Text Structure

In **cause-and-effect text structure**, the text is arranged to show the relationship between outcomes and their causes. A cause is a condition or event that makes something happen. What happens as the result of a cause is an effect. Cause-and-effect structures are used often in science, social science, and history books.

Cause and effect is important because it helps you understand the reasons for and the results of events or actions. Remember that one cause may have many effects.

As you read, ask yourself, why? What caused that to happen? Then, look for signal words, such as *because*, *so*, and *as a result*. You may find it helpful to use a graphic organizer like the one below. As you read, arrange ideas and events in the boxes and draw arrows to show how one idea or event flows into another.



Learning Objectives

For pages 297–301

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing diction.

Reading: Analyzing cause-and-effect relationships.

TRY IT

With a partner, talk about a few experiences you've had that are examples of cause and effect. For example, *I wasn't happy with my grade on the math quiz, so I talked to my teacher after school.* Or, *Because my mother is working late this week, I am taking care of my younger brother.*

298 UNIT 2 Why Do You Read?

Reading Practice

Cause and Effect Students should be able to identify at least one cause and one effect in this essay. **Ask: What are one cause and one effect in this essay?** (Possible response: *An injured man asks for Dr. Mudd's help, and Dr. Mudd sets the man's broken leg.*) When it became known that the injured man was John Wilkes Booth, Dr. Mudd faced being arrested and charged with

involvement in the assassination of President Lincoln. Ask students to list other causes and effects in the essay. Have them discuss whether people could have done things differently in order to change outcomes.

Teach

BQ BIG Question

Students may say that they will probably read about how the expression *one's name is mud* came to be.

View the Photograph

Direct students' attention to the photograph. **Ask:** **What do you notice about this photograph? How is it different than photographs you see of people today?** (Possible responses: *This looks like a formal portrait, and people today don't take as many formal portraits today. Most pictures are taken while people are engaged in other activities. When people do have portraits taken today, they usually smile. Mudd is not smiling.*)

Teaching Note

African American Vernacular English
Some students who use African American Vernacular English sometimes may leave out the helping verb in a sentence. On the board, write the following sentences: *Dr. Mudd was found guilty. He sentenced to prison.* Explain that the second sentence needs the helping verb *was* before the past participle *sentenced*. Have students write their own sentences containing helping verbs, such as *is* and *was*. **APPROACHING**

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.7
DRP: 62
Lexile: 870

ONE'S
NAME IS

MUD

Leonard Mann

After school, Johnny says to Marianne, "If I don't go straight home, my name will be mud." "My name will be mud if I go golfing today," says Joe, knowing he has promised to take his kids to the playground. The meaning is obvious: when in disfavor, *one's name is mud*. But why mud? **Why not some other disagreeable thing?**

BQ BIG Question

What do you think you'll read about in this selection?

One's Name Is Mud 299

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Direct students to the end of the second paragraph of the essay. Point out the phrase *set the stranger's broken leg*. Explain that *set* in this context refers to putting a broken bone back in place. Note that *set* is a multiple-meaning word. Work with students to develop a list of expressions that include *set*. Then have students practice these expressions by using them in sentences or acting them out. Some examples include the following:

- to put in place or arrange (set the table, set the book down)
- to start (set a fire, set off on a journey)
- to adjust (set the clock)
- to get or be ready (get set to go; ready, set, go)
- to be fixed or made permanent (set in stone, set a broken bone)
- to fall below the horizon (sun or moon sets)
- a collection (a set of books, a chess set)

UNIT TWO

Teach

Reading Strategy

1

Analyze Text Structure The effects are as follows: Mudd was arrested and charged; Mudd was found guilty; Mudd was sentenced to life in prison; Mudd was incarcerated; Mudd's name became an epithet.

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 184.

Literary Element

2

Diction Some connotations of *mud* are *dirty, unfavorable, or negative*.

For additional literary element practice, see Unit 2 Teaching Resources, p. 183.

Political History

During the Civil War, John Wilkes Booth was a stage actor from the South who vigorously supported the Confederacy. He, along with several other conspirators, had planned to kidnap President Lincoln. Their attempts were unsuccessful, but Booth was determined. After shooting Lincoln, Booth remained a fugitive for more than a week. Federal troops discovered him hiding in a barn in Virginia. Booth was killed in the skirmish, either by his own hand or by a soldier.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 187–188.



The story begins just five days after the end of the Civil War, April 14, 1865. That evening, President Lincoln was seated in the balcony of Ford's Theater in Washington when John Wilkes Booth sneaked in and shot him. Leaping from the balcony, and breaking a leg in the leap, the assassin¹ managed to escape. At four o'clock the next morning he and a fellow **conspirator** were at the farmhouse door of Dr. Samuel Mudd near Bryantown, Maryland. Being a dedicated physician, the doctor set the stranger's broken leg, and later that day the two men rode away.

It was known within a few days that Dr. Mudd's patient had been Mr. Lincoln's assassin. Together with many others, Mudd was arrested and charged with involvement in the plot. Although no evidence was ever offered against him, in the hysteria² of the time, Dr. Mudd was found guilty, sentenced to life imprisonment, and incarcerated³ at Fort Jefferson in the Gulf of Mexico. Feelings of hostility were so strong against him that his very name became an **epithet** denoting disfavor.

As time would tell, the popular attitude against the man was wholly unjustified. During an epidemic of yellow fever, the prisoner exhibited exceptional heroism. Because of this and other evidences of the man's innocence and **integrity**, he was granted a pardon by President Andrew Johnson in 1869. Tragically, though, in those first awful years the damage was done—the good doctor's name is still mud. 🐸

¹ An **assassin** is a person who murders an important person.

² **hysteria** is extremely emotional behavior or overwhelming fear.

³ **incarcerated** means "put into jail."

Vocabulary

conspirator (kən spir'ə tōr) *n.* a person who secretly plans with others to do something evil or illegal

epithet (ep'ə thet') *n.* a descriptive word or phrase used with or in place of a name

integrity (in teg'ə tē) *n.* honesty; sincerity

Analyze Text Structure

This event caused other events to happen. Find the effects in this paragraph.

Diction Why might an author choose to use *mud* instead of *wet earth*? What connotations does the word *mud* have?

300 UNIT 2 Why Do You Read?

Vocabulary Practice

Explain that context clues can be helpful when students encounter difficult words and phrases. By looking at the surrounding text, students can often figure out the meaning of an unfamiliar word or phrase. Point to the phrase *granted a pardon* in the last paragraph of the essay. Help students identify the meaning of this phrase.

Ask: Where is Dr. Mudd? How does the author describe him? (*He is in prison. The author describes him as someone who acts like a hero.*) Have students predict a possible meaning for granted a pardon.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 69–70.

Respond and Think Critically

- Lincoln was shot while watching a play at a theater.
- Booth jumped from the President's box onto the stage, broke his leg, and then sought help from Dr. Mudd.
- No, he innocently helped a person who needed care. He was unaware of Booth's crime at the time that he helped Booth.
- The author thinks that Dr. Mudd was a fine doctor and an innocent man. Word clues include "dedicated physician," "no evidence was ever offered against him," "feelings of hostility were so great against him," "popular attitude against the man was wholly unjustified," "exceptional heroism," "innocence and integrity," and "tragically."
- The effect that Dr. Mudd's actions may have had on the English language are found in the last sentences of paragraph 3 and 4.
- Students may say that they can understand history better or appreciate how interesting the English language is.

After You Read

Respond and Think Critically

- What was President Lincoln doing when he was shot? [Recall]
- Describe what happened to Booth from the time he shot President Lincoln until he and a fellow conspirator left Dr. Mudd's farmhouse. [Summarize]
- Do you think that Dr. Mudd's punishment was fair? Explain. [Evaluate]
- Literary Element Diction** What is the author's attitude toward Dr. Mudd? Which words from the essay give you clues about the author's attitude? [Analyze]
- Reading Strategy Analyze Text Structure** Dr. Mudd's actions may have had an effect on the English language. In which paragraph do you find this effect? [Analyze]
- BQ BIG Question** What kind of information can you get from essays such as "One's Name Is Mud"? [Interpret]

Vocabulary Practice

Match each boldfaced vocabulary word with a word from the right column that has the same meaning. Two of the words in the right column will not have matches. Then write a sentence or draw or find a picture that represents each word.

- | | |
|-----------------------|-----------------|
| 1. conspirator | a. plotter |
| 2. epithet | b. truthfulness |
| 3. integrity | c. investigator |
| | d. nickname |
| | e. panic |

Example:
dedicated

Sentence: The dedicated student rewrote his essay when he found incorrect information.

Writing

Write a Letter Write a letter to Dr. Mudd. In the letter, explain whether you think he deserved to have the term "one's name is mud" associated with his name. Choose your words carefully and include words that have emotional connotations.

TIP

Evaluating

Question 3 asks for your opinion, as well as a reason for your answer. As you answer these types of questions, be sure to

- state your opinion clearly.
- support your opinion with information from the selection. Refer to specific facts, events, or people from the selection.

FOLDABLES
Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

Writing

Write a Letter Tell students that their letters should provide an opinion about whether Dr. Mudd was treated fairly or not. Have students begin their letters by stating a position. Remind them to support their positions with specific reasons and details. Encourage students to use information from the text as well as their own understanding of the events surrounding Lincoln's assassination to support their opinions.

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Vocabulary Practice

- | | | |
|------|------|------|
| 1. a | 2. d | 3. b |
|------|------|------|
- Possible sentences: He was just one conspirator in the plot. After her terrible deeds, her name became an epithet. My integrity prevents me from telling a lie.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading

Videos DVD, Selection Launcher

Daily Language Practice

Transparencies 55 and 56

Or ask students to imagine that they are about to go on a journey to a place where everything is frozen.

Ask: What qualities would you want your group's leader to have?

Vocabulary

Discuss the following questions:

- What situations might seem *futile*?
- Have you ever received a *legacy*? What was it?
- Is being *pragmatic* a good thing? Explain.



For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Tending Sir Ernest's Legacy

Connect to the Web Site

Think of a time when you wanted to be the first to do something. How did it feel to push yourself to a goal? Who or what helped you with your challenge? What hurdles did you have to overcome?

Partner Talk With a partner, talk about a time when you set a goal and achieved it. Who or what helped you achieve your goal? How did you feel once you achieved it?

Build Background

"Tending Sir Ernest's Legacy" includes a timeline of Sir Ernest Shackleton's voyage across Antarctica and an interview with his granddaughter, Alexandra Shackleton.

- One of the seven continents, Antarctica is mostly covered by a large ice sheet.
- Lichens (a type of moss) and penguins thrive in Antarctica, despite the very cold temperatures.
- Travel to Antarctica was extremely difficult in Shackleton's time, the early part of the twentieth century. Today, icebreakers and aircraft make the journey easier.
- In the winter, temperatures in Antarctica range from -128.6°F to -76°F .

Vocabulary

legacy (leg'ə sē) *n.* anything received from an ancestor or a previous time (p. 305). *A love of music is the legacy my grandmother left me.*

pragmatic (prag mat'ik) *adj.* concerned with practical results (p. 309). *My pragmatic brother was able to quickly find a solution to our problem.*

futile (fū'til) *adj.* useless, hopeless, ineffective (p. 313). *Our attempts to find the contact lens in the swimming pool were futile.*

Meet Kelly Tyler-Lewis

PBS Producer Kelly Tyler-Lewis is a historian and a producer for the NOVA series on PBS. She first became interested in polar exploration when she saw a 1985 PBS program about the Antarctic expeditions of Robert Falcon Scott and Roald Amundsen. She began working for NOVA in 1989. She has worked on many television programs and films for NOVA, including *The Endurance: Shackleton's Epic Journey*.



Literature Online

Author Search For more about Kelly Tyler-Lewis, go to glencoe.com and enter QuickPass code GL29763u2.

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts. For example, bring to class artifacts, or photographs of artifacts, from your parents or grandparents. Explain that these items are part of your family's legacy. Using a classroom project as an example, create a two-column chart on the board. Label the left column "Artistic

Concerns" and the right column "Pragmatic Concerns." In the left column, list materials, possible mediums, and so on for completing the project. In the right column, list the due date, the grading criteria, and so on. Demonstrate futile activities, such as trying to climb the wall, removing the classroom door with one hand, or reading the textbook in less than one minute.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging On the board, write the etymology of each vocabulary word. Then, on a sheet of paper, have students write how each word's origin connects to its definition. Have them discuss their responses with a partner. After partners have finished, have them write sentences containing the vocabulary words.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what would be exciting about being an explorer? What would be difficult?

Literary Element Text Features

Like books, magazine articles, and other forms of writing, Web sites have **text features** to help you find information quickly and easily. These text features include subheads, pictures, photographs, maps, illustrations, captions, charts, tables, and diagrams. Web sites, such as “Tending Sir Ernest’s Legacy,” often include a menu bar at the top of the page to help you navigate, or find your way around, the Web site and links that take you to other parts of the site or other sites.

Understanding text features will help you find information quickly. Make sure you look carefully at a Web site for links and other text features that can provide additional information.

As you read “Tending Sir Ernest’s Legacy,” notice how the information from the Web site is organized. In what ways do the text features help you find information?

Reading Skill Distinguish Fact and Opinion

A **fact** is a statement that can be proved to be true, such as “The sun sets in the west.” An **opinion** is what a writer believes, based on his or her personal viewpoint. It cannot be proven. “The sunset was beautiful today” is an opinion. You, as a reader, can agree or disagree with an opinion.

When you read, you’ll come across writers who try to convince you of their beliefs. When you **distinguish fact and opinion**, you tell when the writer is presenting a fact and when he or she is offering an opinion. Knowing the difference between facts and opinions will help you make up your own mind about the subject.

As you read, think about which parts of the timeline and interview are convincing. Are they facts or opinions? You can prove a fact by using references, such as books and reliable Web sites. If you can’t prove a statement, then it is an opinion. Use a graphic organizer like the one below to help you distinguish fact and opinion as you read.

Example of Fact or Opinion	How I Know

Learning Objectives

For pages 302–317

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing text features.

Reading: Distinguishing fact and opinion.

TRY IT

Distinguish Fact and Opinion

A friend tells you about a movie he or she saw. How would you distinguish between the facts and opinions in your friend’s story?

Before You Read

Focus

Summary

This interview and timeline are from a companion Web site for a television special about Ernest Shackleton. In 1914 Shackleton and his crew set out to cross the Antarctic continent. But their ship, the *Endurance*, was destroyed off the Antarctic coast. The crew was trapped for months. Only after a daring, open-boat journey back to the nearest populated island were the crew members rescued. Despite failing to reach the South Pole or to cross the continent, the journey was a triumph: every crew member survived seemingly impossible conditions. In the interview, Alexandra Shackleton discusses her grandfather’s motivations, character, and achievements.

For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 189–194.

Literary Element

Text Features Direct students’ attention to the Sitemap link shown at the top of the Web site. Sitemaps can help students visualize how a Web site is organized.

Reading Skill

Distinguish Fact and Opinion Point out that students distinguish fact from opinion every day. When they decide whether to believe what they see on television, read on the Internet, or hear from friends, they are distinguishing fact from opinion.

TRY IT

Students should explain that facts will be verifiable statements about the movie, whereas opinions will express what the friend thought about it.

Tending Sir Ernest’s Legacy 303

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Have students work in pairs, asking and answering the following questions:

- What movie have you seen recently?
- What happened in the movie?
- Did you enjoy the movie?

As students ask and answer these questions, have them discuss whether they are sharing a fact or an opinion.

Advanced Have students practice making oral presentations by being critics. Ask students to recall a movie or television show that they have watched recently. Have students retell the plot, summarizing the major details and providing information about the characters and setting. Then have students provide their opinion and analysis of the movie.

Teach

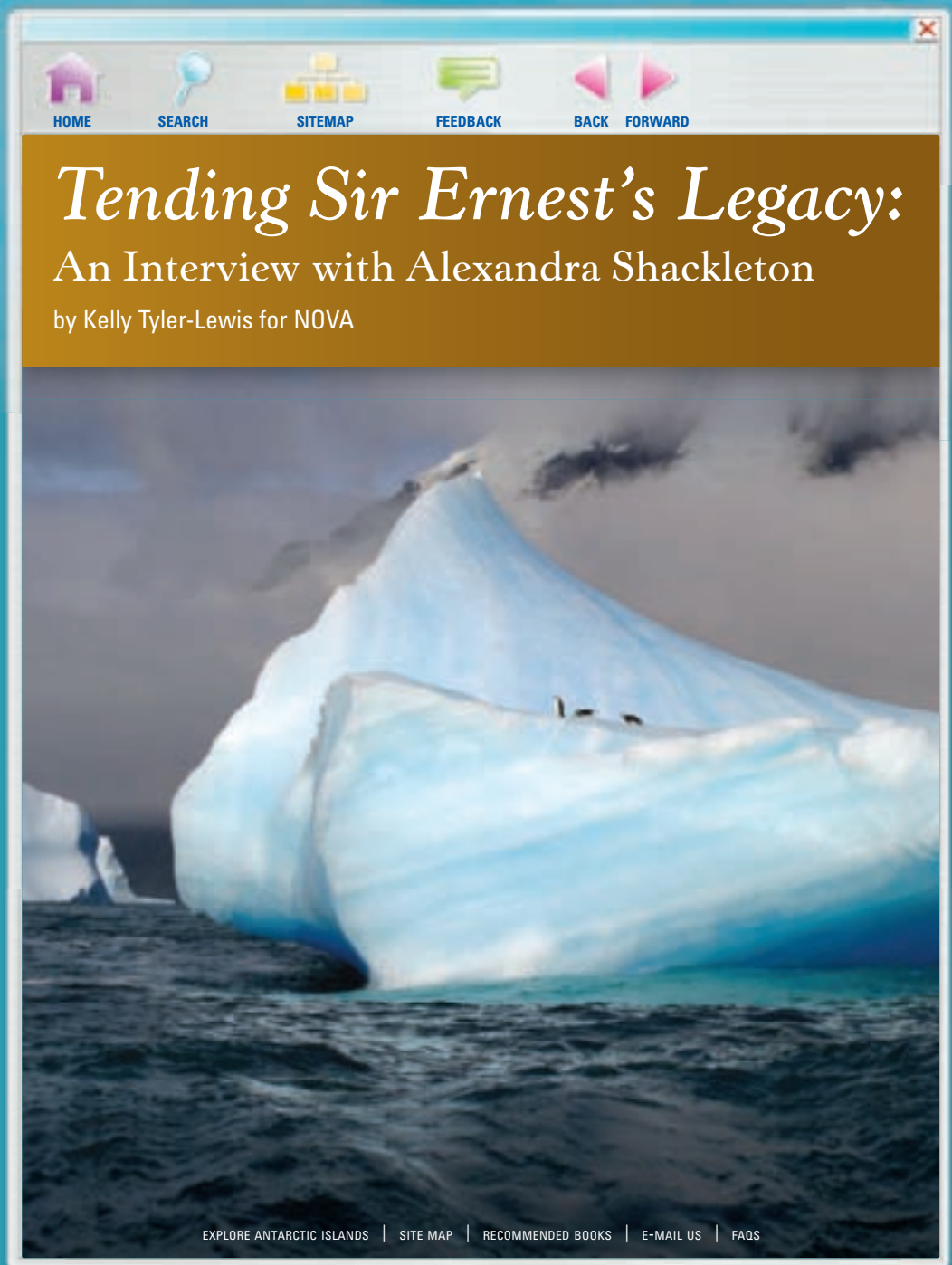
View the Photograph

Point out the photograph. Tell students that this photograph was taken by crew member Frank Hurley.

Ask: Why might it be important to have a photographer as a crew member? (A photographer can record important events and discoveries.)



For an audio recording of this selection, use Listening Library Audio CD-ROM.



304 UNIT 2 Why Do You Read?

Reading Practice

Set a Purpose Explain that just as authors have different purposes for writing, students will have different purposes for reading.

Ask: What are some purposes for reading? (Possible responses: for entertainment, for information, for directions on how to do something) **Ask:** How do people read for pleasure differently from the way that they

read for information? (Possible responses: readers may skim informational text to get to the information they seek, whereas readers who read for pleasure may savor every word.) **Ask:** What are some things you do to better understand informational text? (Possible responses: highlight text, take notes, use a dictionary)

Literary Element Practice



Diction Remind students that diction refers to an author or speaker's word choice. Discuss how diction helps create a formal or informal tone in a piece of writing. **Ask:** Is the diction in this selection formal or informal? (informal) As students read the interview, have them note words and phrases that convey a feeling of awe or appreciation for Shackleton and his adventures.

Teach

Reading Skill

1

Distinguish Fact and Opinion This statement is an opinion because it cannot be proved.

APPROACHING

Ask: What part of this sentence is a fact? (*Alexandra Shackleton is Ernest Shackleton's granddaughter.*)

For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 195.

Literary Element

2

Text Features The writer has divided the text between questions and answers.

APPROACHING

Ask: How can you tell who is speaking? (*The writer uses the heads "NOVA" and "Shackleton" to indicate the speaker.*)

For additional literary element practice, see Unit 2 Teaching Resources, p. 196.

Vocabulary

3

Clarify Word Meaning Point out the vocabulary word *legacy*. Note that, although Alexandra Shackleton looks after her grandfather's actual *things*, she also looks after his memory and historical information about him.

Ask: Why is it important to look after someone's legacy? (*Students may note that honoring someone's legacy shows respect for that person. It also helps preserve important historical information.*)

Sir Ernest could do far worse than have as his only granddaughter the Honorable Alexandra Shackleton. Life-president of the James Caird Society, which was founded to honor Shackleton and provide information about his expeditions, Ms. Shackleton looks after her grandfather's **legacy** about as well as the great man himself looked after his men.

Based in London, she has been instrumental in furthering Shackleton historical research, has contributed forewords to books on Antarctic exploration, and consulted for the Channel Four/First Sight Films television drama *Shackleton*, starring Kenneth Branagh. She has even had the honor to christen¹ three ships: the Royal Navy's Ice Patrol ship, *HMS Endurance*; the trawler *Lord Shackleton*; and, most recently, the British Antarctic Survey ship, *RRS Ernest Shackleton*.

In this intimate interview, hear insights about Sir Ernest's motivations and beliefs, strengths and imperfections, crushing disappointments and unparalleled achievements, as only a devoted granddaughter can have them.

NOVA: What was really pushing your grandfather to do this expedition to cross Antarctica?

Shackleton: Well, the Pole had been attained, so he had to abandon that dream. I think he considered it the last great Antarctic adventure—to cross the Antarctic from the Weddell Sea to the Ross Sea, a distance of about 1,800 miles. Of course, in those days it was felt that it should be done by somebody British. All of the nationalities felt that. The Germans felt that. The Americans felt that. The French felt that. And he considered he was pretty well fitted to do

Distinguish Fact and Opinion Is this statement a fact or an opinion? How do you know?

3

Text Features What text features tell you that this is an interview?

EXPLORE ANTARCTIC ISLANDS | SITE MAP | RECOMMENDED BOOKS | E-MAIL US | FAQs

¹ When you **christen** a ship, you give it a name in a ceremony.

Vocabulary

legacy (leg'ə sē) *n.* anything received from an ancestor or a previous time

Tending Sir Ernest's Legacy 305

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Ernest Shackleton's goal was to be the first cross the Antarctic continent on foot, from the Weddell Sea to the Ross Sea. Although others had already reached the South Pole, no one had crossed the frozen land from one side to the other. Have students research the routes

taken by two other Antarctic explorers: Robert Falcon Scott and Roald Amundsen. Provide students with a map of Antarctica, and have them draw each explorer's route on the map. Tell students to indicate Shackleton's intended route with dotted lines.

Teach

BQ BIG Question

The details in the interview contribute to the reader's understanding of Shackleton as brave and generous.

Literary Element

1

Text Features The link Recommended Books would provide a list of books about Antarctic exploration.

Political History

World War I Explain that World War I lasted from 1914 to 1918 and involved most European nations as well as the United States. The countries known as the Central Powers (led by Germany, Austria-Hungary, and Turkey) fought the Allies (led by Great Britain, France, Russia, Italy, Spain, and the United States). The Allies triumphed over the Central Powers, and on November 11, 1918, an armistice, or peace treaty, was signed. In all, more than 65 million soldiers fought in World War I, and as many as ten million died.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 115–132
- Interactive Read and Write for English Learners, pp. 115–132
- Interactive Read and Write for Approaching Level Learners, pp. 115–132

HOME SEARCH SITEMAP FEEDBACK BACK FORWARD

it, having built up a reputation as a successful leader of the Nimrod Expedition [a 1907 attempt to reach the South Pole, of which he got within 100 miles before having to turn back].

NOVA: It was a pretty ambitious plan, given the stage of Antarctic exploration at that time. Was the monumental challenge part of the attraction?

Shackleton: It was ambitious, but I think he thought it was possible. He was a very practical person, and he would have never attempted anything that he thought could not be done. The main reason was that, above all, he had the lives of his men to consider.

NOVA: When your grandfather left England on the *Endurance*, the First World War² was about to start. What effect did that have on him?

Shackleton: Well, he offered his ship and men to Winston Churchill, who was Secretary of the Admiralty at the time. But he received a telegram back saying simply, "Proceed." So he felt it was perfectly honorable for him to proceed. He was then 40 years old, which would have been too old to fight, and he did lose two members of the expedition who were already in the army.

The thing one has to remember is that nobody thought the First World War would last more than a few months. It was a huge shock when they got back to South Georgia after their many, many adventures and found that the war was still raging.

NOVA: How do you think your grandfather felt at the moment when the *Endurance* was finally stuck in the ice,

1 EXPLORE ANTARCTIC ISLANDS | SITE MAP | RECOMMENDED BOOKS | E-MAIL US | FAQs

BQ BIG Question

In what way do details in the interview affect your understanding of Shackleton?

Text Features Notice the links at the bottom of the Web page. What link would you click on if you wanted to find a list of books about Antarctic exploration?

² The *First World War*, or World War I, lasted from 1914–1918.

306 UNIT 2 Why Do You Read?



Writing Practice

Interview Explain to students that one way to obtain more information about a topic is to interview the people involved. Have students work in pairs and take the roles of interviewer and interviewee. Have each student choose a role: a newspaper reporter or Ernest Shackleton. Tell students to use the information they gathered in reading the selection when

writing the questions they will use. Students should rely on what they have learned about Ernest Shackleton to provide responses to the questions. Remind students to take notes, recording their questions and answers. Then have students work together to write a brief newspaper article summarizing the interview.

Teach

Reading Skill

2

Distinguish Fact and Opinion

Shackleton's statement is an opinion. Students may say that because her opinion is supported by many facts, it is a persuasive opinion.

Teaching Note

Similes Point out that one of the crew members used the phrase "like an almond in toffee" to describe the *Endurance*. Remind students that similes use the words *like* or *as* to compare two seemingly different things. **Ask:** **What does this simile mean?** (*It means that the ship could not move.*) Then have students write a description of Ernest Shackleton that uses a simile.

and he realized he would never attain his goal of crossing Antarctica?

Shackleton: Well, when the ship got locked in the ice, it wasn't a sudden event, of course. The realization gradually dawned on them that the ship was not going to get out, that she was stuck—I think one of the crew members said "like an almond in toffee." Eventually, it became clear that she was being crushed by the ice and had no chance of rising above it. And my grandfather said to the captain, Frank Worsley, "the ship can't live in this, skipper." Then he started making plans for what could be done when the ship finally had to be abandoned. He was a great planner who was always working out what to do in every conceivable eventuality.

For several weeks the ship had been letting out terrible creaking and groaning noises like a human in agony, and then eventually my grandfather called out, "she's going boys," and they saw her disappear. He wrote in his diary, "I cannot write about it." He found it extremely distressing. Of course, it was the abandonment of his dream.

Yet he said to his men, quite calmly, "ship gone, stores gone, now we will go home." And he wrote in his diary, "a man must set himself to a new mark directly the old one goes." And what became his new mark was bringing every one of his 27 men home alive, from a part of the world where nobody knew they were. He knew there was no chance whatsoever of rescue. There were no communications. They might as well have been in space.

Distinguish Fact and Opinion

Is this statement a fact or an opinion? Is it persuasive?

EXPLORE ANTARCTIC ISLANDS | SITE MAP | RECOMMENDED BOOKS | E-MAIL US | FAQs

Tending Sir Ernest's Legacy 307

English Learners

DIFFERENTIATED INSTRUCTION



Beginning With students, review the images that accompany the text. Have students describe what they see in the pictures. Then have students complete the following sentence frames to describe the conditions in Antarctica.

Antarctica is ____.
The land is covered with ____.
The people who go there must ____.

Teach

Literary Element

1

Text Features Students would use the Home button if they wanted to reread the interview.

Writer's Technique

Quotations Point out that Shackleton quotes from her grandfather's diary when discussing the loss of the *Endurance*. **Ask:** *What effect does quoting from Shackleton's diary have on the interview?* (Students may respond that it makes the information more dramatic and realistic. It has an emotional impact.)

Political History

Antarctica Explain to students that, although the continent was uninhabited during Shackleton's time, Antarctica is now the site of dozens of research facilities. Scientists go there to study geology, marine biology, geophysics, and other topics. In the early part of the twentieth century, various countries—including the United States—tried to claim Antarctica as a territory. This led to disputes among nations, which were eventually resolved. Now the continent is governed under the Antarctic Treaty, which specifies that Antarctica can be used only for peaceful reasons. Scientific information must be shared among nations. No nuclear explosions or radioactive wastes are permitted.

NOVA: That was probably one of the toughest tests of his character, because he must have been bitterly disappointed.

Shackleton: Bitterly. Also, a ship is more to a sailor than just a floating home. It is a symbol. It's distressing for any captain, any leader of an expedition, to lose his ship.

NOVA: And yet he held himself together.

Shackleton: Indeed, and the men apparently felt reassured. After losing the ship, they felt rather adrift in every sense of the word, and yet he helped them to feel reassured. There was something to set themselves to do.

NOVA: What do you think was going through your grandfather's mind when they had to move onto the ice?

Shackleton: It was an awareness that there would almost certainly have to be a boat journey or several boat journeys. Each man was told he could bring two pounds weight of his own possessions. Leonard Hussey, who had a banjo, thought that he would have to leave it behind because it was too heavy, but my grandfather described it as a vital mental tonic. It proved to be that, though people got quite tired of his repertoire of six tunes.

My grandfather himself set an example. He threw out a handful of gold coins and his gold watch onto the snow, along with the Bible that Queen Alexandra had given him. He tore off the flyleaf³ and put it in his pocket and threw the Bible onto the snow, but it was rescued by a sailor who thought it was very bad luck to throw a Bible away. Eventually both found their way to the Royal Geographical Society in London.

NOVA: How did you think he felt when he realized that his plan to travel over the ice was just not going to work?

EXPLORE ANTARCTIC ISLANDS | SITE MAP | RECOMMENDED BOOKS | E-MAIL US | FAQs

Text Features Notice the buttons at the top of the Web page. What button would you use if you wanted to reread the interview?

³ Here, a *flyleaf* is a specially printed page at the beginning of a book.

308 UNIT 2 Why Do You Read?



Writing Practice

Character Sketch Remind students that what others have to say about a character can offer a window into his or her personality.

Ask students to write a character sketch of Shackleton as presented by his granddaughter. Encourage them to assess whether characterization by a close relative offers a legitimate picture of the subject.

Teach

Reading Skill

2

Distinguish Fact and Opinion You could look at journals of or interviews with Shackleton and his crew to prove these statements.

Vocabulary

3

Antonym Point out the vocabulary word *pragmatic* and review its definition. **Ask:** **What are some antonyms for pragmatic?** (*foolish, unrealistic, impractical*)

ADVANCED Then note that Shackleton was not one to spend time brooding and blaming himself or others for the situation. **Ask:** **How does this quality reflect a pragmatic point of view?** (*Shackleton was pragmatic in that he wanted to take the next step, which was to get his crew back to safety. He knew that he would have to be a practical, logical leader to do this.*)

Shackleton: When that method didn't work, I think he simply switched to the next method. He was extremely **pragmatic**, and he always had many alternatives in his mind. Ernest Shackleton did not go in for soul-searching and self-recrimination. He would have called it a complete waste of valuable time.

NOVA: Now, on the journey to South Georgia aboard the *Caird*, how did your grandfather help the men cope with the horrendous conditions?

Shackleton: Well, he was well aware of the importance of a hot drink. Every man was fed every four hours, but if he noticed any member of the expedition failing slightly, he would order hot milk then and there, not just for him, but for everybody, so this man would not, as he put it, have doubts about himself. When he noticed one man suffering particularly from cold, he would rummage in the damp supplies and dig him out a pair of gloves.

NOVA: How do you think your grandfather felt when South Georgia appeared on the horizon?

Shackleton: When they saw South Georgia for the first time, and he realized that Worsley had accomplished his miracle of navigation, he felt huge relief, but sadly that was tempered instantly by the fact they could not land. There was a lee shore,⁴ and they were very nearly driven onto the reefs and sunk. It took two days of agonies of thirst before they could actually land.

Distinguish Fact and Opinion How would you prove the statements in this paragraph?

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⁴ A **lee shore** is a shore toward which the wind is blowing. A lee shore can be dangerous to boats because they can be blown into the shore.

Vocabulary

pragmatic (prag mat'ik) *adj.* concerned with practical results

Tending Sir Ernest's Legacy 309

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Students may find some of the idiomatic expressions in the interview confusing. Write these phrases on the board:

- And he considered he was pretty well fitted to do it . . .
- "a man must set himself to a new mark directly the old one goes."
- Ernest Shackleton did not go in for soul-searching . . .

- . . . because against almost impossible odds he brought . . .

Instruct students to reread the paragraphs in which these phrases are located. Have them use context clues to suggest meanings or explanations of these expressions.

Teach

Reading Skill

1

Distinguish Fact and Opinion This statement includes both fact and opinion. It is a fact that Shackleton brought home his 27 men safely. That the *Endurance* expedition was the greatest achievement of his life sounds more like an opinion.

Language History

Naming Discuss the name of Shackleton's ship, the *Endurance*.

Ask: What does *endurance* mean? (*Endurance means "the ability to remain strong and patient even through pain and problems."*)

Ask: Why might someone give this name to a ship? (*A person might name a ship Endurance in order to remind its crew to remain patient and strong in the face of adversity.*)

Ask: Was the ship able to endure? (*The actual ship did not endure, but its crew did.*)

Listening and Speaking Practice

Present an Award Point out that when Ernest Shackleton realized that he would not make it across the Antarctic continent, he put aside that goal in favor of another: the safety of his crew. Today he might have won an award for his bravery. **Ask: Whom do you know that has worked hard to achieve a goal?** (*Possible responses: a friend or family member or someone students have read or*

HOME SEARCH SITEMAP FEEDBACK BACK FORWARD

While they were struggling to land, Worsley said he felt this almost detached resentment that no one would ever know what they had accomplished. They would just be sunk as if they had been sunk at the beginning of the journey.

NOVA: Even today that journey is seen as nothing short of miraculous.

Shackleton: Yes. They had accomplished what many regard as the greatest small boat journey in the world, 800 miles across the stormiest seas in the world in a little boat not even 23 feet long—all the while encountering extremely harsh weather and suffering gales, privations⁵ of thirst, hunger, and everything. It was a colossal achievement, and when they saw the black peaks of South Georgia, they felt huge relief and happiness.

NOVA: Was the *Endurance* expedition the greatest achievement of his life?

Shackleton: I think so, because against almost impossible odds he brought his 27 men home safely. The boat journey to South Georgia was an epic in itself, and climbing across the uncharted, unmapped island of South Georgia with no equipment was remarkable. To this day, no one has ever beaten his record of 30 miles in 36 hours.

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Distinguish Fact and Opinion Is this statement a fact or an opinion? How can you tell?

⁵ **Privations** are acts of taking away something, such as water or food.

310 UNIT 2 Why Do You Read?

heard about.) Have students create award presentations for this person. Instruct students to write a brief essay detailing this person's accomplishments and explaining why he or she deserves an award. Then have students give brief presentations to the class in which they announce their award winners. Remind students to use speaking techniques for effective presentations.

Teach

Literary Element

2

Text Features The photo shows the dangers of taking a ship into such an unbelievably harsh environment. The photo also captures what an ice-covered sea really looks like. The caption explains what is happening to the ship.

View the Photograph

Have students explain what they see in this photograph. (*The ship is leaning precariously. Huge chunks of ice seem piled everywhere. A man is balancing on the edge of the ship.*) Explain that ice has always been a danger for ships. Tell students that Shackleton's voyage began less than two years after the *Titanic* sank in the North Atlantic after striking an iceberg. **Ask:** **Based on this photograph, what danger does the ice pose to the ship?** (*Sea ice piles up, leaving no room for the ship to stay afloat.*)



The *Endurance* in its final hours.

2

Text Features What additional information do the photo and caption provide?

Shackleton's Voyage of Endurance Timeline

When he left South Georgia Island on December 5, 1914, in his bid to be the first to cross the Antarctic continent, Ernest Shackleton had no idea that the next bit of land he touched (save for remote Elephant Island) would be that very same South Georgia—a year and a half later and after having not so much as set foot on the Antarctic continent. The story of what happened in between, outlined below, constitutes one of the most stupendous polar survival sagas of all time.

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Tending Sir Ernest's Legacy 311

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Provide student pairs with quiet places to practice reading aloud. Tell one student to take the part of the NOVA interviewer and the other to take the part of Alexandra Shackleton. Tell students to decide together which parts of the interview they wish to read aloud, but specify that

each person should read aloud twice. Have students take turns reading their parts several times until they can read all of the sentences smoothly with expression and understanding. Students may use a dictionary to help with pronunciation and comprehension.

Teach

Literary Element

1

Text Features The dates and events that occurred during the Shackleton expedition tell you this is a timeline.

APPROACHING Ask: **What are two facts that could you include on this timeline?** (Possible response: *England enters World War I; sun reappears.*)

Writer's Technique

Timelines Explain to students that features such as timelines, charts, and graphs present information in a visual format. This technique helps readers quickly scan the feature to see how it is organized before reading further. Ask: **How is this timeline organized?** (*chronologically*)

1

1914

August 1
Endurance departs London the same day
 Germany declares war on Russia

August 4
 Shackleton offers his ship and crew to British government for war effort

August 8
 After Shackleton receives one-word telegram from Admiralty ("Proceed"), *Endurance* departs Plymouth

October 26
 With final crew on board, *Endurance* leaves Buenos Aires, Argentina for South Georgia

December 5
 Departs Grytviken whaling station, South Georgia—last time crew would touch land for 497 days

December 7
 Enters the Antarctic pack ice

December 30
Endurance crosses Antarctic Circle

1915

January 10
 First sighting of Antarctic continent (Coats Land)

January 18
Endurance becomes beset⁶ in the pack ice

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Text Features Which text features tell you this is a timeline?

⁶ Here, *beset* means "surrounded" or "trapped."

Grammar Practice

Capitalization of Proper Nouns Review these rules for capitalization of proper nouns:

- names of people
- days of the week, months, and holidays
- specific places such as cities and countries
- names of ships, buildings, monuments, and other structures
- organizations, businesses, institutions, and political parties
- ethnic groups, nationalities, and languages

Write the following on the board. Ask students to rewrite each sentence correctly.

1. On august 1, 1914, germany declared war on russia. (On August 1, 1914, Germany declared war on Russia.)

2. shackleton offered his ship, the endurance, to the british government. (Shackleton offered his ship, the *Endurance*, to the British government.)

3. A january blizzard forced the crew to move north. (A January blizzard forced the crew to move north.)

4. The crew sailed lifeboats to elephant island. (The crew sailed lifeboats to Elephant Island.)

5. The rescue was completed after chile loaned them a small boat. (The rescue was completed after Chile loaned them a small boat.)

Teach

Reading Skill

2

Distinguish Fact and Opinion The information in this date entry is fact. A specific time is given. This statement can be proved and is not a subjective opinion.

Vocabulary

3

Synonyms Review the definition of *futile*. **Ask:** What are synonyms of *futile*? (*fruitless, in vain, unsuccessful, failed*) Then have students provide examples or sentences, using the word correctly.

HOME
 SEARCH
 SITEMAP
 FEEDBACK
 BACK
 FORWARD

February 22

Drifts to 77th parallel in Vahsel Bay, farthest south the ship will reach

February 24

Shackleton orders halt to ship routine

May 1

Sun vanishes for season, not to reappear for four months

June 22

Crew celebrates Midwinter's Day with a feast

August 27

Frank Hurley takes famous nighttime photos of *Endurance*

September 2

Pressure ice makes the *Endurance*, according to Perce Blackborow, "literally [jump] into the air and [settle] on its beam."

October 27

At 5 P.M., Shackleton gives order to abandon the *Endurance*

November 1

After **futile**, three-day attempt to march over the ice, Shackleton has crew erect Ocean Camp

November 21

With a single cry of "She's going, boys!" Shackleton and his crew watch *Endurance* sink

December 23

Crew again begins march toward open water, averaging just a mile and a half a day

December 29

Shackleton abandons march, sets up Patience Camp

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- 2 Distinguish Fact and Opinion** Is the information in this date entry fact or opinion? How do you know?
- 3**

Vocabulary

futile (fū' til) *adj.* useless, hopeless, ineffective

Tending Sir Ernest's Legacy **313**

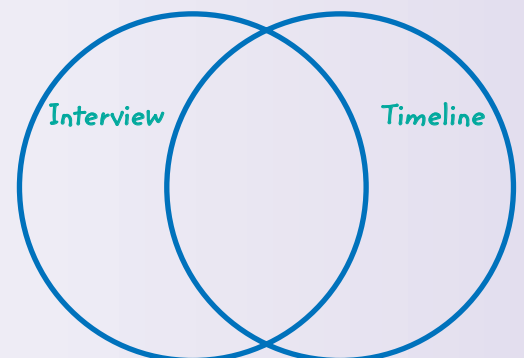
English Learners

DIFFERENTIATED INSTRUCTION

Advanced Have students compare informational materials. Use these questions to guide your discussion:

- In what way does the interview look different from a story or an article?
- In what way does the timeline look different from a story or an article?
- What are both parts about?

- Which part has more facts?
 - Which part has more opinions?
 - Which part was easier to read?
- Have students record their responses in a Venn diagram like the one shown.



Teach

Reading Skill

1

Distinguish Fact and Opinion

Students may note that the interview contains more opinions.

Cultural History

Midwinter's Day Like Shackleton and his crew, scientists working in Antarctica today celebrate Midwinter's Day, or the winter solstice. In the Southern Hemisphere, the winter solstice occurs on June 20 or 21. Midwinter's Day celebrations at science stations in Antarctica include feasts, gift giving, and greetings from family members, friends, program executives, and dignitaries. **Ask:** *Why would traditions and celebrations be important to scientists living and working in Antarctica? (Traditions and celebrations would provide opportunities for the scientists to socialize, to feel like part of a "family," and to recall traditions and celebrations of their home cultures.)*

Language History

Mystery Point out Shackleton's use of the words *she* and *her* to refer to the *Endurance*. Explain that referring to ships with feminine pronouns is an old custom that continues today. Even ships named after people, both male and female, are referred to in the feminine. Like many traditions, there is no clear, verifiable reason for this reference.

1916

January 21 ●
Blizzard blows the camp north across Antarctic Circle

February 29 ●
In honor of Leap Year Day, crew enjoys three full meals

March 31 ●
The ice floe⁷ they are on splits in two, separating them from the three lifeboats, but they get them back

April 7 ●
Elephant Island appears on the horizon

April 9 ●
Crew goes to sea in the three lifeboats, the *James Caird*, the *Dudley Docker*, and the *Stancomb Wills*

April 16 ●
After seven grueling days at sea, lifeboats land safely on Elephant Island

April 17 ●
Shackleton moves camp seven miles to the west, to a spot that comes to be known as Cape Wild—after Frank Wild, who found it

April 20 ●
Shackleton announces that he will attempt to sail the 22-and-a-half-foot *James Caird* 800 miles to South Georgia

April 24 ●
Shackleton and five others depart for South Georgia in *James Caird*

May 10 ●
After 17 days in stormy seas, and with superior navigation by Frank Worsley, the *James Caird* miraculously arrives on the west coast of South Georgia

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1

Distinguish Fact and Opinion Which contains more opinions—the timeline or the interview?

⁷ An **ice floe** is a large sheet of ice floating on the surface of a body of water.

314 UNIT 2 Why Do You Read?



Writing Practice

Advertisement Explain that to recruit his crew of 27 men, Ernest Shackleton placed a newspaper ad. Shackleton's ad was grim and truthful. Have each student write an advertisement for the journey. Encourage students to be detailed about what crew

members might encounter. Tell students to base their ad on what they know about the expedition from the interview and the photographs. Have students use word-processing software to create a finished product that includes a variety of fonts and graphics.

Teach

Writer's Technique

Quotations With students, find and read the entries on the timeline that include quotations. Discuss the purpose or effects of the quotations. For example, point out that the telegram stating "Proceed" indicates that the British government believed in the importance of Antarctic exploration. Engage the class in a debate about whether literary elements such as quotations are important on a visual aid such as a timeline. Encourage students to suggest other ways in which important information can be conveyed as part of a graphic.

To check students' understanding of the selection, see Unit 2 Teaching Resources, pp. 199–200.

HOME SEARCH SITEMAP FEEDBACK BACK FORWARD

May 19
Shackleton, Worsley, and Crean set off to cross South Georgia's glacier-clad peaks to east-coast whaling stations

May 20
Having trekked without a break for 36 hours over glacier-clad mountains thousands of feet high, Shackleton, Worsley, and Crean arrive at Stromness whaling station

May 23
Shackleton, Worsley, and Crean depart on the English-owned Southern Sky to rescue men on Elephant Island, but are stopped by ice 100 miles short of the island

June 10
Uruguayan government loans the survey ship *Instituto de Pesca No 1*, which comes within sight of Elephant Island before pack ice turns it back

July 12
Chartered by the British Association, the schooner *Emma* sets out from Punta Arenas, but gets to within 100 miles of Elephant Island before storms and ice force it to return

August 25
Chilean authorities loan the *Yelcho*, a small steamer, which sets sail with Shackleton, Worsley, and Crean for Elephant Island

August 30
"I felt jolly near blubbing⁸ for a bit & could not speak for several minutes," Wild wrote about seeing Shackleton arrive with the *Yelcho*, which rescued the party on this day, 22 months after they'd set out from South Georgia.

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⁸ The phrase *I felt jolly near blubbing* is a British way of saying, "I felt really close to crying."

Approaching Level

DIFFERENTIATED INSTRUCTION

Using Maps Enhance students' understanding of the content of the timeline by having them transfer relevant information to a copy of a world map. Organize students in groups, and provide each group with a date stamp, an

inkpad, and a copy of a world map labeled with locations mentioned on the timeline. Have students use the date stamp to indicate Shackleton's departure from or arrival at each place mentioned on the timeline.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 71–72.

Respond and Think Critically

1. The goal was to be the first to cross the Antarctic continent.
2. Alexandra Shackleton respects and admires her grandfather. The interview states that she has worked to promote his legacy.
3. The interviewer believes that the expedition was miraculous and showed the bravery and cunning of Shackleton and his crew.
4. Some students may say that it was not a success because the crew didn't cross the continent. Others may say that it was a success because every man on the ship survived.
5. Some students may suggest that the interview is not objective because of the various opinions presented. Others may suggest that the many facts make the interview objective.
6. Students may say that the details of giving out hot milk every four hours and Shackleton's rummaging for a pair of gloves show the difficulty of the expedition and how devoted Shackleton was to his crew.

Progress Check

Can students comprehend vocabulary?

If...fewer than 2 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

After You Read

Respond and Think Critically

1. What was the goal of Ernest Shackleton's expedition? Explain. [Recall]
2. How does Alexandra Shackleton feel about her grandfather? Use details from the interview to support your answer. [Infer]
3. How does the interviewer feel about Ernest Shackleton's expedition? Explain. [Infer]
4. Would you say that Shackleton's expedition was a success? Why or why not? [Analyze]
5. Do you think the interview shows an objective view of the expedition? Explain. [Evaluate]
6. **BQ** **BIG Question** Which details in the timeline and the interview helped you better understand the conditions in Antarctica and Shackleton's legacy? [Connect]

Vocabulary

Match each boldfaced vocabulary word with a word from the right column that has the same meaning. Two of the words in the right column will not have matches. Then write a sentence using each vocabulary word or draw or find a picture that represents the word.

- | | |
|---------------------|-----------------|
| 1. futile | a. practical |
| 2. legacy | b. hopeless |
| 3. pragmatic | c. unsuspecting |
| | d. myth |
| | e. gift |

Academic Vocabulary

Food was **distributed** to Shackleton's crew every four hours. In the preceding sentence, *distributed* means "handed out." Think about a time when you distributed something. To whom did you distribute the item or items?

TIP

Inferring

To answer question 2, you must think about details that are provided in the interview. You must also use your own knowledge of family relationships.

- Start by reviewing details in the story. What does Alexandra say about her grandfather? What opinions does she give?
- Consider what you know about family relationships. How might a family member who cares for another speak of him or her?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

316 UNIT 2 Why Do You Read?

Vocabulary Practice

1. b.
2. e.
3. a.

Students' sentences should correctly use each vocabulary word. Students may also find or draw a picture to illustrate the meaning of each word.

Academic Vocabulary

Students should name a person or persons to whom they distributed something.

Literary Element Text Features

1. What text features were used in the timeline and the interview? List examples.
2. How did these features add to your understanding of the subject? Explain.

Review: Author's Purpose

As you learned on page 211, the **author's purpose** is the intention of the author. For example, an author might write to explain, to tell a story, to persuade, to amuse, or to inform. An author may have more than one purpose for writing.

3. What do you think was the author's purpose for conducting and publishing the interview? Did the author have more than one purpose? Explain.
4. Which details in the interview reveal the author's purpose or purposes? For each of the purposes you identify, write down a sentence from the interview that supports it.

Reading Strategy Distinguish Fact and Opinion

5. Give two examples of facts provided in the interview. Then give two opinions. Were you easily able to distinguish the facts and opinions in the interview? Explain. To help you answer the question, refer to the graphic organizer you used as you read.
6. What did the opinions expressed add to your understanding of Shackleton and his legacy? Explain.

Grammar Link

Participles and Participial Phrases A **participle** is a verb form that can function as an adjective. **Present participles** are formed by adding *-ing* to a verb.

For example:

crushing disappointments
a floating home

Past participles are formed by adding *-ed* to a verb. For example:

unparalleled achievements
an abandoned ship

Sometimes a participle that is used as an adjective is part of a phrase called a **participial phrase**. This is a group of words that include a participle and other words that complete its meaning.

For example:

Trekking without a break for 36 hours,
Shackleton, Worsley, and Crean finally
arrived at the whaling station.

The participial phrase, "Trekking without a break for 36 hours," modifies the nouns *Shackleton*, *Worsley*, and *Crean*.

Practice Write four sentences about events in the timeline or in the interview. The first two sentences should contain participles. The second two sentences should contain participial phrases.

Research and Report

Internet Connection Use the Internet to research other expeditions to dangerous, remote places. Find out who was involved, where they went, and what they did. Use only reliable Web sites and keep track of your sources. Check the validity of sources by examining several sources of information. Use word-processing software to create a report. Add maps and charts to your report, and share your report with the class.

After You Read

Assess

Literary Element

1. The writer used boldfaced heads to indicate speaker and dates, captions, and photographs.
2. These features help readers better locate and understand information. The captions and photographs helped readers visualize what the expedition was like.
3. The author's purpose is to entertain and to inform readers about Shackleton's expedition.
4. The facts provided in the interview inform and entertain readers. Students should write one sentence from the interview to support each purpose.

Reading Strategy

5. Some students may suggest that it was easy to discern the opinions because they could not be supported with sources. Students should use examples from the text and their graphic organizers to explain their responses.
6. The opinions help reveal Shackleton's personality.

Grammar Link

Students' sentences should use participles and participial phrases correctly.



For grammar practice, see Unit 2 Teaching Resources, p. 198.

Research and Report

Internet Connection Remind students that when they are looking for information on the Internet, they should use keywords to refine their searches. Have students suggest keywords that will help them complete the assignment. Then, review with students ways to evaluate information, including distinguishing between fact and opinion.

Focus

Summary

This excerpt from *Shipwreck at the Bottom of the World* describes a perilous rescue mission that demonstrated the leadership of polar explorer Ernest Shackleton. In 1914, Antarctic ice trapped Shackleton's ship, *Endurance*. The crew managed to sail three lifeboats to Elephant Island, but the crew's survival required Shackleton and a small relief party to seek help from a whaling station on South Georgia Island. Shackleton reached the whaling station about two weeks later and then returned to Elephant Island to rescue his crew.

 For summaries in languages other than English, see Unit 2 Teaching Resources, pp. 201–206.

Teach

Reading Skill

1

Identify Cause-and-Effect Relationships **Ask:** *Why were Ernest Shackleton and his crew stranded?*
(Possible response: *The sea froze around them.*)

 For additional reading skill or strategy practice, see Unit 2 Teaching Resources, p. 207.

 For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.8
DRP: 59
Lexile: 1040



Historical Perspective

on “Tending Sir Ernest’s Legacy”
by Kelly Tyler-Lewis

from *Shipwreck at the Bottom of the World*

by Jennifer Armstrong



NCTE Orbis Pictus Award

Learning Objectives

For pages 318–323

In studying this text, you will focus on the following objective:

Reading: Analyzing cause-and-effect relationships.

Set a Purpose for Reading

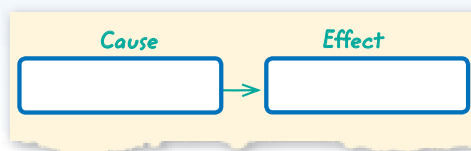
Read to learn more historical facts about the journey of Sir Ernest Shackleton in the Antarctic.

Build Background

This selection focuses on the later part of Shackleton's expedition, when Shackleton and five of his men made a difficult journey by open boat to South Georgia Island, a mountainous island in the South Atlantic Ocean.

Reading Skill Identify Cause-and-Effect Relationships

To identify cause-and-effect relationships, look at how events are related to one another. A cause is an event or a condition that makes something happen. What happens as a result of a cause is an effect. As you read, take notes on cause-and-effect relationships using a graphic organizer like the one below.



The Boss

Imagine yourself in the most hostile place on earth. It's not the Sahara or the Gobi Desert. It's not the Arctic. The most hostile place on earth is the Antarctic, the location of the South Pole. When winter descends on the southern continent, the seas surrounding the land begin to freeze at the terrifying rate of two square miles every minute, until the frozen sea reaches an area of seven million square miles, about twice the size of the United States. Just imagine yourself stranded in such a place. In 1915, a British crew of 28 men *was* stranded there, with no ship and no way to contact the outside world. Fortunately they were led by Ernest Shackleton, a polar explorer famous for bringing his men home alive.

318 UNIT 2 Why Do You Read?

Research Practice



Identify Research Topics The first paragraph of the passage introduces readers to the Antarctic and to Ernest Shackleton. Organize students into small groups. Assign the topic “the Antarctic” to half of the groups and “Ernest Shackleton” to the remaining groups. Ask each group to brainstorm

a list of ten questions that relate to their topic. Then have them evaluate their questions and pick five of the questions that most interest them. Direct students to use library or Internet resources to answer those questions. Invite students to report their findings to classmates.

The crew was somewhat in awe of Ernest Shackleton, whom they all called Boss. Shackleton was a master at keeping his crew working together. Whenever he found two men who had quarreled and were not speaking to each other, he told them, “Stop and forget it,” and made them shake hands.

Shipwreck: Stuck in the Ice

The last stop the expedition’s ship, *Endurance*, made before taking on the challenge of the Antarctic was a whaling station on South Georgia Island. Soon after leaving the station on December 5, 1914, *Endurance* was caught in pack ice in the Weddell Sea and then frozen in place for the winter. All the crew could do was wait and hope that the drifting ice pack, which was slowly moving north, would carry them closer to land.

Toward the spring, great masses of ice pushed by the wind first toppled and then crushed the ship, forcing the men onto the ice. They tried to drag their three lifeboats toward land, but the boats weighed a ton each and enormous slabs of ice jutted out of the pack at all angles, blocking their way. Instead they made a camp and waited for the ice pack to break up. More than a year after *Endurance* first became stuck in the ice, the crew was able to row the lifeboats into the open ocean. At this point their lives depended on their making land at either Elephant or Clarence Island, the tiny islands at the tip of the Antarctic peninsula. If they missed the islands the nearest land was

South America, and they would almost certainly die at sea. After six horrific days in the lifeboats, they reached Elephant Island on April 16, 1916. But the island was barren and many of the men were near collapse. It was clear that somebody would have to try to reach the whaling station on South Georgia Island before winter set in.

Shipwreck: The Open Boat Journey

Shackleton handpicked five men for the relief party he would lead. The ship’s carpenter refitted one of the lifeboats, the *James Caird*, for the journey. The men loaded it with bags of stone to keep it steady, boxes of food, a hand pump, a cook pot, a camp stove, two kegs of drinking water, and six reindeer-skin sleeping bags. As they shoved off, the 22 men left behind cheered and waved. “Good luck, Boss!” they shouted.

The living arrangements on board were uncomfortable and cramped. It was a tossup which was worse—being pounded up and down in the bow of the boat in a sorry excuse for sleep, or huddling in the cockpit as icy seas swept across thwarts and gunwales.¹ The men were dressed in wool, which got wet and stayed wet for the duration of the voyage. With temperatures below freezing, and no room to move around to get their blood stirred up, they were always cold. Miserably cold. Waves broke over the bows, where bucketfuls of

¹ *Thwarts* are rowers’ seats in a boat, and *gunwales* are the upper edges of a boat’s sides.

from Shipwreck at the Bottom of the World 319

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Intermediate** Explain that Armstrong uses headings to organize her article. Tell students that these headings give readers clues about the main idea of the text that follows. Organize students into small groups. Have them work together to identify and state the main ideas of the other sections of text.

Approaching Level

DIFFERENTIATED INSTRUCTION

PARTNERS **Emerging** Explain that students can use intonation and expression to create a sense of mood when reading a story aloud. Model this practice for students and have them echo your reading. Then have partners build **reading fluency** by taking turns reading aloud the opening paragraphs of the article.

Historical Perspective

Teach

BQ BIG Question

Ask: What can people learn by reading true stories about historic events? (Possible response: People can learn that individuals are affected by and help shape historic events.)

Reading Skill

2

Identify Cause-and-Effect Relationships

Ask: How did the barren landscape of Elephant Island affect Shackleton’s crew? (Possible response: The crew realized that they could not survive on the barren island through winter; a relief party had to leave and seek help.)

ADVANCED **Ask:** What effects might occur when a crew splits into two groups—one that leaves to seek help and one that stays behind? (Possible response: The people in the relief party may become lost or face injury and death. The people who stay behind may die while waiting for help.)

Writer’s Technique

Nonfiction and Fiction Although Armstrong writes nonfiction, she uses fictional techniques to make Shackleton come alive in readers’ imaginations. **Ask:** What fictional techniques does Armstrong use for this purpose? (narration, dialogue, and the reaction of other people to Shackleton)

Teach

Reading Skill

1

Identify Cause-and-Effect Relationships Ask: **What caused ice to encase the boat?** (Possible responses: plummeting temperatures, howling gales, and crashing waves)

Reading Skill

2

Identify Cause-and-Effect Relationships Ask: **In what ways did exposure to the cold affect the relief crew?** (Possible responses: They developed frostbite and salt-water blisters.)

View the Photograph

Christensen, a Norwegian shipbuilding company, built Ernest Shackleton's ship *Endurance*. Originally named *Polaris*, the ship was built to carry polar bear hunting parties into the Arctic. *Endurance* was made of oak and Norwegian fir planks that were as much as two-and-a-half feet thick and covered in greenheart wood. Greenheart wood is strong, heavy, and resistant to decay. *Endurance* weighed 350 tons and was 144 feet long. *Endurance*'s steam engine enabled the ship to sail at about ten sea miles per hour.



Shackleton's ship *Endurance* stuck in polar ice.

water streamed through the flimsy decking. The bottom of the boat was constantly full of water, and the two men on watch who weren't steering were always bailing or pumping. The reindeer-skin sleeping bags were soaking wet all the time, and beginning to rot. Loose reindeer hair found its way into the men's nostrils and mouths as they breathed, into their water and food as they ate.

On their seventh day at sea, the wind turned into a gale roaring up from the Pole; the temperature plummeted. The men began to fear that the sails would freeze up and cake with ice, becoming heavier and heavier until the boat toppled upside down. With the gale howling around their ears, they took down their sails.

Throughout the night, waves crashed over the *James Caird* and quickly turned to ice. At first the crew was relieved, since it meant the flimsy decking was sealed against further leaks. But when they awoke on the eighth day, they felt the clumsy, heavy motion of the boat beneath them and knew they were in trouble: 15 inches of ice encased the boat above the waterline, and she was rolling badly.

The ice had to come off. Taking turns, the men crawled on hands and knees over the deck, hacking away with an ax. "First you chopped a handhold, then a kneehold, and then chopped off ice hastily but carefully with an occasional sea washing over you," one of the men explained. Each man could stand only five minutes or so of this cold and perilous job at a time. Then it was the next man's turn.

By the time the gale ended, everything below was thoroughly soaked. The sleeping bags were so slimy and revolting that Shackleton had the two worst of them thrown overboard. Exposure was beginning to wear the men down. They were cold, frostbitten, and covered with salt-water blisters. Their legs were

320 UNIT 2 Why Do You Read?



Writing Practice

Journal Entry Ask students to imagine that they are among the five crew members Shackleton chooses to set sail with him in the *James Caird* for South Georgia Island. Have students use Armstrong's narrative as a source to write

journal entries in which they describe some aspect of their journey, either at sea or when they arrive on the island. Encourage students to use precise nouns, vivid verbs, and sensory details in their entries.

rubbed raw from the chafing of their wet pants, and they were exhausted from lack of sleep.

When someone looked particularly bad, the Boss ordered a round of hot milk for all hands. The one man he really wanted to get the hot drink into never realized that the break was for his benefit and so wasn't embarrassed, and all of the men were better off for having the warmth and nourishment.

The night after the gale ended, Shackleton was at the tiller, hunched against the cold. He glanced back toward the south and saw a line of white along the horizon. "It's clearing, boys!" he shouted. But when he looked again, he yelled, "For God's sake, hold on! It's got us!" Instead of a clearing sky, the white line to the south was the foaming crest of an enormous storm wave bearing down on them. When the wave struck, for a few moments the entire boat seemed to be submerged. Then for the next hour the men frantically pumped and bailed, laboring to keep the water from capsizing the *Caird*. They could hardly believe they had not foundered.²

On the twelfth day out from Elephant Island, they discovered that salt water had gotten into one of the two kegs of drinking water. Shackleton reduced the water ration to half a cup a day. The water had to be strained through gauze to remove the reindeer hair that had gotten into it—the hair had gotten into everything.

² If something **founded**, it sank.

3



Ernest Shackleton, polar explorer.

View the Photograph How does this photo help you understand the physical hardships of Shackleton's journey?

4

On their fifteenth day out from Elephant Island they reached South Georgia Island, but it was obvious they were in for a storm. By noon the gale had blown up into hurricane force, lashing them with snow, rain, hail, and sleet. The howling winds were driving them straight toward the rocky coast.

Their only hope lay in trying to sail out of reach. The boat began clawing offshore, directly into the onrushing waves. Each wave now smashed into

from Shipwreck at the Bottom of the World 321

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Use the photographs from the selection as well as other pictures to help students understand the setting of the article and the dangers the setting causes the explorers. Using these pictures, help students orally identify cause-and-effect relationships.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging To help students visualize the setting, have small student groups create diagrams of the *Caird*. Encourage students to use resources such as magazines, newspapers, or the Internet to design and label their diagrams. Tell students to include the following entries from the article: *bow*, *cockpit*, *deck*, *waterline*, and *tiller*.

Historical Perspective

Teach

Reading Skill

3

Identify Cause-and-Effect Relationships Ask: **Why did Shackleton give hot milk to all crew members?** (Possible response: Shackleton did not want to embarrass the man in need.)

ENGLISH LEARNERS Ask: **What does the word *hand* mean in the context of the story?** (Possible response: a member of a ship's crew)

Reading Skill

4

Identify Cause-and-Effect Relationships Ask: **What caused Shackleton to reduce water rations?** (Possible response: Salt water had gotten into the drinking water.)

Cultural History

Antarctic Visits Explorers had ventured near Antarctica years before Shackleton's expedition. In the 1770's English explorer Captain James Cook crossed the Antarctic Circle. About 50 years later, two British mariners explored part of the Antarctic coast. Beginning in the 1890s, explorers from all over the world had set up expeditions in and around Antarctica.

View the Photograph

Possible response: The photograph shows that Shackleton dressed in heavy outerwear and covered as much skin as possible to protect himself from the brutal environment.

Teach

Reading Skill 1

Identify Cause-and-Effect Relationships Ask: Why did Shackleton and two other men walk across mountains to get to the whaling station? (Possible response: Shackleton landed on the wrong side of the island and did not want to risk taking the battered boat to sea again.)

View the Photograph

When the crew members abandoned *Endurance*, they lived on the surface of ice floes made of pack ice. Pack ice is thick ice that drifts with the sea. Often, the pack ice would crack, and the men would move to a sturdier ice floe. Crew members pitched tents, built fires, and even played football on the pack ice. Sometimes whales would burst through the thinnest parts of the pack ice and frighten the ship's crew.

the *Caird* with such force that the bow planks opened and lines of water spurted in from every seam. All afternoon and into the night, the punishment continued.

Finally the hurricane began to decrease. With the storm over, the first watch crawled into the bows to try to catch some sleep. A meal was out of the question: the water was gone, and their mouths and tongues were so swollen with thirst that they could hardly swallow. When the sun rose, the men stared bleary-eyed at the coast of South Georgia. They had to land that day. Shackleton thought the weakest man among them would probably die if they didn't.

Shipwreck: The Rescue

They landed that evening, but they were on the wrong side of the island, the side opposite the whaling station. Afraid to take the battered boat to sea again, the three strongest men—Shackleton, Worsley, who was captain of *Endurance*, and second officer Crean—set out to cross the mountains that lay between them and the station. They stumbled into the station on May 19, 1916, 17 months after they had begun their expedition. They were so changed by their experience they were not recognized.

For the next four months Shackleton tried desperately to get a rescue ship to Elephant Island, where the men who had been left behind were

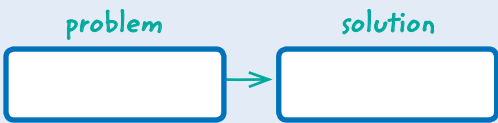
Shackleton's crew camped on ice, off ship



Reading Practice

Identify Problems and Solutions In addition to identifying causes and effects, students may read Armstrong's article as a series of problems and solutions. For example, landing on the wrong side of South Georgia Island creates a problem for the men—they are still

unable to get help. They solve this problem by sending the three strongest men across the mountains to the whaling station, where they finally find help. Ask students to track the article's problems and solutions with a graphic organizer such as this one.





Shackleton and crew with lifeboat *James Caird*

huddled in a hut made of the remaining two lifeboats. Each time, the winter ice turned him back. Finally on August 30, more than four months after the *James Caird* had sailed away, the rescue ship arrived at the island. As soon as a boat lowered from the

ship got within shouting distance, Shackleton called out, “Are all well?” “Yes!” someone shouted back. “We knew you’d come back,” one of the men later told Shackleton, who said it was the highest compliment anyone ever paid him. 🍷

Respond and Think Critically

1. Write a brief summary of the main events in this excerpt before you answer the following questions. For help on writing a summary, see page 219. [Summarize]
2. What does the nickname “Boss” reveal about how Shackleton’s men felt about him? [Infer]
3. Why does one of the men on Elephant Island say, “We knew you’d come back,” to Shackleton? [Interpret]
4. **Text-to-Text** How does this excerpt support the interviewer’s statement in “Tending Sir

Ernest’s Legacy” that the journey was “nothing short of miraculous”? [Connect]

5. **Reading Skill** [Identify Cause-and-Effect Relationships] What caused Shackleton to choose a crew of five men to set out for South Georgia?
6. **BQ** [BIG Question] In what way does the excerpt add to your understanding of Shackleton and his men’s experiences?

from Shipwreck at the Bottom of the World 323

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate English learners may have difficulty understanding the use of the verb *paid* in the phrase “highest compliment anyone ever paid him.” Ask students to use a dictionary to find the meaning of the word *paid* as it is used in this phrase. Then have the students explain the phrase in their own words.

survive the coming winter; he decides that someone must leave to seek help at the whaling station on South Georgia.

6. The excerpt provides details about the food the men eat, the clothes they wear, and the harsh conditions they have to endure in order to make it home alive.

Historical Perspective



Teach

View the Photograph

The five-member rescue crew lived in the *James Caird* lifeboat from April 24 to May 10, 1916. The men had difficulty plotting their position: To do so, they had to locate the sun, which was often obscured by clouds and fog. In addition, the boat moved constantly with the ocean winds and currents. Giant waves also rose up and prevented the crew from sighting the sun.



To check students’ understanding of the selection, see Unit 2 Teaching Resources, pp. 208–209.

Assess

Respond and Think Critically

Possible answers:

1. This excerpt describes Shackleton’s expedition to Antarctica. When ice crushes Shackleton’s ship, he and his crew sail in lifeboats to Elephant Island. From there, Shackleton and a small party make a treacherous voyage to South Georgia Island to seek help for the others.
2. The nickname shows that the men respect and trust Shackleton.
3. The statement shows that the men left behind trust that Shackleton will return to rescue them.
4. The excerpt provides details that describe Shackleton’s treacherous journey from Elephant Island to South Georgia.
5. After his crew makes it to Elephant Island, Shackleton realizes that his men are getting weaker and cannot

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Selection Focus Transparency 8
Daily Language Practice
Transparency 58

Or Ask: **Why do you think people tell stories about how things were created?** (Students may say that people may repeat folktales and myths as a way of making sense of the world around them.)

For summaries, see Unit 2 Teaching Resources, pp. 211–216.

Literary Element

Conflict Point out that conflicts can involve moral or ethical questions.

Ask: **What can you learn about a character by the way he or she handles conflict?** (Students may say that they can learn about the strength or intelligence of a character.)

For additional literary element practice, see Unit 2 Teaching Resources, p. 217.

Reading Skill

Compare and Contrast “Auntie Misery” conflicts: She is upset because children steal her fruit; she does not want to die. Solution: Both children and Death get stuck in her tree. Theme: Misery and death are part of life. “Strawberries” Conflicts: A wife leaves her husband, and the husband wants her back. Solutions: A spirit creates strawberries that help the husband reconnect with his wife. Theme: Without love, life is lonely.

Comparing Literature

Auntie Misery and Strawberries

BQ BIG Question

As you read “Auntie Misery” and “Strawberries,” think about the important lessons that you can learn from the characters and events.

Literary Element Conflict

You’ve learned that **conflict** is the struggle between opposing forces in a story. An **external conflict** exists when a character struggles against an outside force, such as nature, fate, or another person. An **internal conflict** exists within the mind of a character who is torn between opposing feelings or goals.

A **recurring theme**, or repeated message, appears in different types of literature across cultures. In folktales and myths, conflicts are often meant to teach the reader a lesson. As you read “Auntie Misery” and “Strawberries,” look for details that reveal each story’s conflict and its theme.

Reading Skill Compare and Contrast

When you compare and contrast two things, you find out how they are alike and how they are different. You may not realize it, but you compare and contrast each time you shop. For example, when you shop for shoes, you look at several pairs before you buy a pair. One pair may be too tight; another may be the wrong color. By comparing and contrasting, you can choose the shoes that are right for you.

In this lesson, you will compare and contrast the conflicts in “Auntie Misery” and “Strawberries.” As you read, ask yourself, what lesson does this conflict and its solution teach me about life? Use a comparison chart like the one below to record details about the conflicts and the themes.

	“Auntie Misery”	“Strawberries”
Conflicts		
Solutions		
Themes		

Learning Objectives

For pages 324–331

In studying these texts, you will focus on the following objectives:

Literary Study: Analyzing conflict.

Reading:
Comparing conflict.
Comparing theme.

Meet the Authors



Judith Ortiz Cofer

Judith Ortiz Cofer came to New Jersey from Puerto Rico. She was born in 1952.



Gayle Ross

Gayle Ross shares traditional Cherokee tales. She was born in 1951.

Literature Online

Author Search For more about Judith Ortiz Cofer and Gayle Ross, go to glencoe.com and enter QuickPass code GL29763u2.

324 UNIT 2 Why Do You Read?



Writing Practice

Myth Explain to students that people often created myths to explain what they did not understand. Many myths have been told to explain natural phenomena such as rainfall and the changing of the seasons.

Have students brainstorm a list of such phenomena. Point out to students that myths do not include scientific explanation but often involve the actions of gods, goddesses, and heroes.

Ask students to write a myth that explains a natural phenomenon. Remind students that their myths need to include a clear beginning, middle, and end. It may help students to complete a plot diagram before they begin writing.

Auntie Misery

A Folktale from Puerto Rico

Judith Ortiz Cofer

This is a story about an old, a very old woman who lived alone in her little hut with no other company than a beautiful pear tree that grew at her door. She spent all her time taking care of this tree. The neighborhood children drove the old woman crazy by stealing her fruit. They would climb her tree, shake its delicate limbs, and run away with armloads of golden pears, yelling insults at *la Tia Miseria*,¹ Auntie Misery, as they called her.

One day, a traveler stopped at the old woman's hut and asked her for permission to spend the night under her roof. Auntie Misery saw that he had an honest face and bid the pilgrim come in. She fed him and made a bed for him in front of her hearth. In the morning the stranger told her that he would show his gratitude for her hospitality by granting her one wish.

"There is only one thing that I desire," said Auntie Misery.

"Ask, and it shall be yours," replied the stranger, who was a sorcerer in disguise.

"I wish that anyone who climbs up my pear tree should not be able to come back down until I permit it."

¹ *La Tia Miseria* (lä tē'ə mē'ze rē'ə) means "Auntie Misery."

1

Comparing Literature

What is the conflict between Auntie Misery and the children? Begin writing in your comparison chart.

Comparing Literature

Teach

Comparing Literature

1

The children tease and insult Auntie Misery. They climb her pear tree and steal the pears she cares for so lovingly. Their behavior upsets Auntie Misery greatly.

APPROACHING If students are having difficulty, point out that the old woman is concerned not just about the loss of her fruit, but also about damage to her tree. Note that the name "Auntie Misery" is an insult that the children use.

Teaching Note

Etymology The word *misery* comes from the Latin word *miseria*, which means "pitiful condition." It is from the same root as *miser*, which today refers to a stingy person. In earlier times, though, a *miser* was not a stingy person, but an unfortunate person who experienced *misery*.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 133–144
- Interactive Read and Write for English Learners, pp. 133–144
- Interactive Read and Write for Approaching Level Learners, pp. 133–144

Readability Scores

Dale-Chall: 5.8
DRP: 5.1
Lexile: 890

COMPARING LITERATURE 325

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Point out that the selections include several words that refer to unhappiness: *misery*, *grief*, *despair*, and *pain*. Help students understand the differences in connotation and intensity among these words. *Pain* can refer to physical suffering. *Misery* also refers to suffering, but it suggests greater intensity.

Despair describes unhappiness, but it refers specifically to losing hope. The unhappiness of *grief* refers to a sorrow caused by a loss or by trouble. Have students use a dictionary to check the meanings of these words and use them in sentences that show the different nuances of the words' definitions.

Teach

Comparing Literature

1

Aunty Misery tricks Death by asking him to climb the tree and pick some pears for her. Death becomes stuck in the tree and cannot make Aunty Misery die.

View the Art

The paintings of the Mexican artist Frida Kahlo (1907–1954) are known for their intense and brilliant colors. Possible response: She resembles Aunty Misery in that she is old, alone, and unhappy.

“Your wish is granted,” said the stranger, touching the pear tree as he left Aunty Misery’s house.

And so it happened that when the children came back to taunt² the old woman and to steal her fruit, she stood at her window watching them. Several of them shimmied up the trunk of the pear tree and immediately got stuck to it as if with glue. She let them cry and beg her for a long time before she gave the tree permission to let them go on the condition that they never again steal her fruit, or bother her.

Time passed and both Aunty Misery and her tree grew bent and gnarled³ with age. One day another traveler stopped at her door. This one looked untrustworthy to her, so before letting him into her home the old woman asked him what he was doing in her village. He answered her in a voice that was dry and hoarse, as if he had swallowed a desert: “I am Death, and I have come to take you with me.”

Thinking fast Aunty Misery said, “All right, but before I go I would like to pluck some pears from my beloved tree to remember how much pleasure it brought me in this life. But I am a very old woman and cannot climb to the tallest branches where the best fruit is. Will you be so kind as to do it for me?”

With a heavy sigh like wind through a tomb, Señor⁴ Death climbed the pear tree. Immediately he became stuck to it as if with glue. And no matter how much he



Dona Rosita Morillo, 1944. Frida Kahlo. Oil on canvas mounted on masonite, 30 1/2 x 28 1/2 in. Fundacion Dolores Olmedo, Mexico City, D.F., Mexico.

View the Art In what ways does the subject of this painting remind you of Aunty Misery?

Comparing Literature

How does Aunty Misery trick Death?

² To **taunt** means “to make fun of in a mean way.”

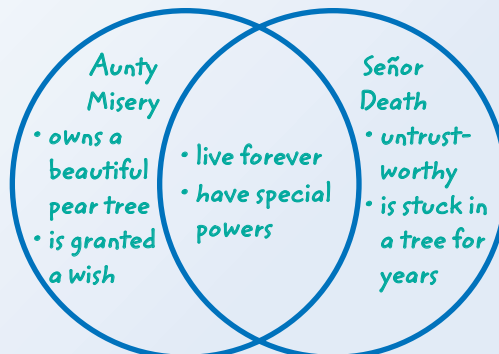
³ Something that is **gnarled** is rough, twisted, and knotty, as a tree trunk or branches.

⁴ **Señor** (sen yôr') is Spanish for “Mister.”

Reading Practice



Compare and Contrast Have students discuss the ways in which Señor Death and Aunty Misery are alike and different. Encourage students to use Venn diagrams to contrast the two characters. When students have completed their comparisons, have them mark the characteristics that often appear in folktales or fables.



cursed and threatened, Aunty Misery would not allow the tree to release Death.

Many years passed and there were no deaths in the world. The people who make their living from death began to protest loudly. The doctors claimed no one bothered to come in for examinations or treatments anymore, because they did not fear dying; the pharmacists' business suffered too because medicines are, like magic potions, bought to prevent or postpone the inevitable; priests and undertakers were unhappy with the situation also, for obvious reasons. There were also many old folks tired of life who wanted to pass on to the next world to rest from miseries of this one.

La Tia Miseria was blamed by these people for their troubles, of course. Not wishing to be unfair, the old woman made a deal with her prisoner, Death: if he promised not ever to come for her again, she would give him his freedom. He agreed. And that is why there are two things you can always count on running into in this world: Misery and Death: *La miseria y la muerte*.⁵ 🍌

5 *Y la muerte* (ē lä mwer'tā) is Spanish for "and death."



Still Life with Skull, 1895–1900. Paul Cézanne. Oil on canvas. ©The Barnes Foundation, Merion, PA.

2

Comparing Literature

Aunty Misery solves one of her own problems but causes problems for others. What are the consequences of her trick?

Comparing Literature

Teach

Comparing Literature

2

Because Death is stuck in the tree, people stop dying. Those who profit through death, such as doctors, pharmacists, priests, and undertakers, become very upset. The sick and the elderly who want to die also become upset because they cannot die.

ENGLISH LEARNERS Help English learners identify the types of professions that are described in the selection, including medical, pharmaceutical, clerical, and funeral management. Have students look up the names of the professions in a dictionary if necessary to confirm their meanings.

View the Art

Ask: What do you think the skull in this painting refers to? (Death) Is this illustration a good one for this story? Explain your answer. (Possible response: Yes, the story is about misery and death, so the skull is a good illustration.) **APPROACHING**

If students are having difficulty, point out that, in many cultures, a skull is a symbol of death. Remind them of images of skulls that they may have seen at Halloween or Día de los Muertos that were displayed to create a scary effect.

COMPARING LITERATURE 327

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Tell students that personification is a literary technique in which human qualities are given to nonliving things. Often the name of the personified quality is capitalized to signal the quality's "humanness" as in Humility, Death, or Fear. As students read "Aunty Misery," point out that Misery and Death are two qualities

that are made human in this selection. Ask students to work in pairs to create another example of a personified quality, such as wisdom, forgiveness, or impatience. Have students draw images or create word pictures that show how their personified characters would look and act in a literary text.

Teach

Comparing Literature

1

The woman feels pain and grief after her argument with her husband. She can no longer live with him, so she leaves and walks to the east.

ADVANCED Ask advanced students what symbolism might be attached to the woman's walking to the east. Point out that east is the direction of sunrise and is often associated with renewal.

Comparing Literature

2

The husband grows sad and lonely and regrets his anger. He realizes that he wants his wife back.

Readability Scores

Dale-Chall: 4.9

DRP: 53

Lexile: 1050

Reading Practice

Identify Causes and Effects Draw the following cause-and-effect chart on the board and invite students to help fill in the first causes and effects from the story. Have students reread the story to identify and list cause-and-effect transitions on the chart. Have the class discuss any disagreements and reach a consensus on the major causes and effects in this story.

Strawberries

Retold by Gayle Ross



1

Long ago, in the very first days of the world, there lived the first man and the first woman. They lived together as husband and wife, and they loved one another dearly. But one day, they quarreled. Although neither later could remember what the quarrel was about, the pain grew stronger with every word that was spoken, until finally, in anger and in grief, the woman left their home and began walking away—to the east, toward the rising sun.

The man sat alone in his house. But as time went by, he grew lonelier and lonelier. The anger left him, and all that remained was a terrible grief and despair,¹ and he began to cry.

A spirit heard the man crying and took pity on him. The spirit said, "Man, why do you cry?"

The man said, "My wife has left me."

The spirit said, "Why did your woman leave?"

The man just hung his head and said nothing.

The spirit asked, "You quarreled with her?"

And the man nodded.

"Would you quarrel with her again?" asked the spirit.

2

The man said, "No." He wanted only to live with his wife as they had lived before—in peace, in happiness, and in love. "I have seen your woman," the spirit said. "She is walking to the east toward the rising sun."

¹ *Despair* is the complete loss of hope or a feeling of desperation.

Comparing Literature

What conflict causes the woman to leave home? Continue to fill in your comparison chart.

Comparing Literature

What does the man realize after the anger leaves him?

Cause	Effect
1. A husband and his wife argue.	1. The wife leaves in anger.
2. The husband misses his wife.	2. Her husband hurries after her.

The man followed his wife, but he could not overtake² her. Everyone knows an angry woman walks fast.

Finally, the spirit said, "I'll go ahead and see if I can make her slow her steps." So the spirit found the woman walking, her footsteps fast and angry and her gaze fixed³ straight ahead. There was pain in her heart.

The spirit saw some huckleberry bushes growing along the trail, so with a wave of his hand, he made the bushes burst into bloom and ripen into fruit. But the woman's gaze remained fixed. She looked neither to the right nor to the left, and she didn't see the berries. Her footsteps didn't slow.

Again, the spirit waved his hand, and one by one, all of the berries growing along the trail burst into bloom and ripened into fruit. But still, the woman's gaze remained fixed. She saw nothing but her anger and pain, and her footsteps didn't slow.

And again, the spirit waved his hand, and, one by one, the trees of the forest—the peach, the pear, the apple, the wild cherry—burst into bloom and ripened into fruit. But still, the woman's eyes remained fixed, and even still, she saw nothing but her anger and pain. And her footsteps didn't slow.

Then finally, the spirit thought, "I will create an entirely new fruit—one that grows very, very close to the ground so the woman must forget her anger and bend her head for a moment." So the spirit waved his hand, and a thick green carpet began to grow along the trail. Then the carpet became starred with tiny white flowers, and each flower gradually ripened into a berry that was the color and shape of the human heart.

As the woman walked, she crushed the tiny berries, and the delicious aroma⁴ came up through her nose. She stopped and looked down, and she saw the berries. She picked one and ate it, and she discovered its taste

² To **overtake** means "to catch up with" or "to reach and then pass."

³ A **fixed** gaze is steadily directed and unchanging.

⁴ An **aroma** is a smell or odor.

3

Comparing Literature

Why do you think the woman doesn't see the huckleberries?

Comparing Literature

Teach

Comparing Literature

3

The woman's mind is so full of anger and pain that she cannot see anything around her.

ENGLISH LEARNERS Help English learners recognize the differences among the types of fruits that are described in the story. Point out that huckleberries grow upright on bushes and that cherries and peaches grow on trees. Strawberries, however, grow close to the ground.

Cultural History

Cherokee Legends Tell students that some legends have developed in recent history. The legend of the Cherokee Rose dates to 1838, when the Cherokees were forced to leave their Georgia lands and head west. As they left their homes, Cherokee women cried so much that they became weak and could not care for their children. The elders prayed for a sign that would raise the women's spirits. The next day, a white rose grew up in the places where the women's tears had fallen. The beautiful flower gave the women strength to take care of their children.

COMPARING LITERATURE 329

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Tell students that in many cultures, stories are passed down orally from generation to generation. Some stories concern love; others explain how things were first created. Arrange the class in groups, and have students share stories from their

cultures. Have each group select one story to act out for the rest of the class. Allow students time to practice. Students may want to make visuals to enhance the stories. Encourage the class to recognize which values are important in each story.

Teach

Comparing Literature

1

The strawberries solve the conflict between the man and the woman because they remind the woman about the sweetness of love and the good things in life.

APPROACHING If students are having difficulty, point out that the physical act of picking the strawberries causes the woman to slow down. The act of stopping to bend over helps rid her of anger.

View the Art

Possible response: The colors and style of the art, with the birds “dancing” among the strawberries, convey the bright, peaceful mood found at the end of the story.

To check students’ understanding of the selection, see Unit 2 Teaching Resources, pp. 219–220.

was as sweet as love itself. So she began walking slowly, picking berries as she went, and as she leaned down to pick a berry, she saw her husband coming behind her.

The anger had gone from her heart, and all that remained was the love she had always known. So she stopped for him, and together, they picked and ate the berries. Finally, they returned to their home, where they lived out their days in peace, happiness, and love.

And that’s how the world’s very first strawberries brought peace between men and women in the world and why to this day they are called the berries of love. 🍓

Strawberry Dance, 1983. G. Peter Jemison. Mixed media on handmade paper, 22 x 30 in. Private collection.

View the Art How does the mood of this artwork reflect the mood of the story’s ending?

Comparing Literature

How do the berries help solve the conflict between the man and woman?



330 UNIT 2 Why Do You Read?

Literary Element Practice

SMALL GROUP Analyze Themes Through Time Point out that in the folktale, strawberries are created to help a couple overcome an argument. Discuss the fact that a modern response to a marital argument might be marriage counseling or therapy. Then arrange the class in small groups. Ask each group to analyze the theme of arguments and how they are handled, both successfully and

unsuccessfully, across time. Ask the groups to compare the way the theme is handled in “Strawberries” with a modern treatment of the theme in a movie or book. Have students present their findings to the class and remind them to point out which elements of the theme have remained the same and which elements have changed over time.

Comparing Literature

BQ BIG Question

Now use the unit Big Question to compare and contrast “Aunty Misery” and “Strawberries.” With a group of classmates, discuss questions such as

- What is each story trying to teach readers about life and relationships?
- In what way are the life lessons in “Aunty Misery” and “Strawberries” similar to the life lessons in other folktales and myths that you’ve read?
- How can reading folktales and myths help people understand more about life?

Support each answer with evidence from the readings.

Literary Element Conflict

Use the details that you wrote in your comparison chart to think about conflict in “Aunty Misery” and “Strawberries.” With a partner, answer the following questions.

1. In what ways are the conflicts in “Aunty Misery” and “Strawberries” different? Discuss specific details from the selections that show these differences.
2. In what ways are the conflicts in these selections similar? For example, you might think about how the conflicts affect the characters in each story.

Write to Compare

In one or two paragraphs, explain how the conflicts in “Aunty Misery” and “Strawberries” teach important messages about life. You might focus on these ideas as you write.

- Include details about how each conflict begins, whether each conflict is internal or external, and how each conflict is solved.
- Tell how each conflict and its resolution affects the theme of “Aunty Misery” and “Strawberries.”
- Explain how the themes of the stories might help you deal with a conflict in your own life.



Writing Tip

Connecting To think about how the themes might affect your own life, consider whether you might someday face conflicts similar to those faced by the characters. Think about how the themes relate to life, love, and happiness.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u2.

Comparing Literature

Assess



For additional assessment, see Assessment Resources, pp. 73–74.

BQ BIG Question

Students should point out that “Aunty Misery” illustrates that death and misery are inevitable conditions of life through the conflict between the Old Woman and Death. “Strawberries” teaches a lesson about the need to let go of anger.

“Aunty Misery” can help readers understand that misery and death cannot be escaped. “Strawberries” can teach readers about the need to forgive. Both stories emphasize the importance of focusing on what matters most, such as relationships.

Literary Element

1. The conflict in “Aunty Misery” is between a human being and death, an inevitable consequence of having lived. In “Strawberries,” the conflict is between two people who must forgive each other to overcome their hurt and anger.
2. The conflicts are similar in that each teaches an important lesson about life. The lesson in “Aunty Misery” is to accept what cannot be changed. In “Strawberries,” the lesson is to avoid letting anger ruin one’s personal happiness.

Write to Compare

Students’ responses should

- indicate how the conflicts teach important life lessons
- explain the nature of each conflict, determine whether it is internal or external, and explain how it is resolved
- explain how the lesson of each folktale might be of use now or in the future

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Check English learners’ comprehension by having them retell parts of the folktales from the perspective of the characters involved: the children who climb the pear tree, Aunty Misery, Señor Death, the wife leaving her husband, or the husband trying to catch up to his wife. Have students start with the sentence, “You won’t believe what happened to me today.” Then, students

should briefly describe an event from one of the stories, using the selected character’s point of view. When students have finished their descriptions, have a “round table” discussion in which students stay in character to answer questions, for example, “Why did you keep climbing that pear tree?” or “Why did you walk so fast?”

Functional Document

Focus

In this workshop, students will write and present travel brochures about a historic site. They will complete the stages of the writing process, including prewriting, drafting, revising, and proofreading. The workshop also provides a lesson on applying conventions.

Teach

Writing Plan

Say: You may have traveled to a historic site, such as a Spanish mission or a ghost town, or visited one in your city. If so, draw upon personal experiences to help create your brochure. If not, do research to gather your information. Tell

students to use idea webs to list prior knowledge. Have students list physical descriptions, historical significance, focus questions, and so on. You may wish to use the think-aloud strategy to model how to narrow a research topic. Describe to students the steps you might take to complete the assignment yourself.

Learning Objectives

For pages 332–337

In this workshop, you will focus on the following objective:

Writing: Writing a travel brochure using the writing process.

Writing Plan

- Make the purpose of the document clear to the audience.
- Present information in logical and effective organizational patterns.
- Include summaries of main ideas and supporting details to clarify information and interest the reader.
- Use visual aids, including images, to clarify and add to the information.
- Use text features to highlight and organize information.

Functional Document

Have you ever been to a historic site—a place that is significant for its association with a famous event or person? If so, perhaps you made use of a travel brochure to tell you about the place and how to get to it. In this workshop, you will write a travel brochure that will help you think about the Unit 2 Big Question: Why Do You Read?

Review the writing prompt, or assignment, below. Then read the Writing Plan. It will tell you what you will do to write your travel brochure.

Writing Assignment

A functional document gives readers useful facts, instructions, and other types of information for a specific purpose. Create a travel brochure about a specific historic site. Include a map with travel directions. The audience, or those reading your brochure, should be people who might want to visit the site.

Prewrite

What historic period interests you? Is there a historic site in your state that you would like to visit? Your brochure will tell people how to get to that site, so it will be important to provide clear travel directions and a map. The train schedule and stadium map in this unit are examples.

Gather Ideas

Make a list of specific historic periods that interest you. Then narrow down your list to one period. Research two or three historic sites from that period in reference books, in travel brochures or guides, or on the Internet. Take notes on interesting facts about the sites.

Choose a Place

Look over your notes and the information you have gathered and choose one of the historic sites for your travel brochure. Then work with a partner to explore your ideas.

Partner Talk With a partner, discuss details about the site you have chosen.

- List people, events, and artifacts that are especially interesting and briefly explain what makes them interesting.
- Work together to write a sentence that summarizes why you have chosen this place.

_____ is an important historic site because _____.

332 UNIT 2 Why Do You Read?

Workshop Resources

Print Materials

- Unit 2 Teaching Resources
- Writing Resources Book
- Writing Constructed Responses Booklet
- Real Success in Writing Research Reports Booklet
- Grammar and Language Workbook ATE
- Grammar and Composition Teacher Guide
- Grammar and Writing Transparencies

Technology

- Glencoe Online Essay Grader, glencoe.com
- Literature Online: Writing Resources, glencoe.com

For Writing Workshop graphic organizer and rubric, see Unit 2 Teaching Resources, pp. 222–224.

Get Organized

Use your notes to make two charts: a 5Ws-and-H chart about the site and a directions-and-map chart. Use the charts below as models.

5Ws-and-H Chart	
Who	people who occupied the site
What	type of site (e.g., battlefield) and its name
Where	location of the site
When	dates of historic period and events
Why	importance of the site
How	how the site was built or preserved

Directions-and-Map Chart—Castillo de San Marcos		
Details of Trip	Leg 1— Tallahassee, FL, to Jacksonville, FL	Leg 2— Jacksonville, FL, to Castillo de San Marcos
Starting Point	City Hall, Tallahassee	
Total Distance	156 miles	
Direction	East	
Highways	I-10	
Landmarks	Suwannee River	

Draft

Get It On Paper

- Review your notes and summary statement. Look at your charts.
- Your brochure should include one paragraph summarizing each of the main ideas and details from your 5Ws-and-H chart. Open with a statement to interest your audience in the site.
- Write your directions. Number the steps of each leg in order.
- Draw the directions on a sketch of a map.
- Don't worry about spelling, grammar, or punctuation right now.
- Read your completed draft. Add more information if you need to.

Develop Your Draft

1. In your introductory paragraph, make the **purpose** of your travel brochure clear to the **audience**.

Take a step back in time at Castillo de San Marcos, the oldest fort in Florida.

Literature Online

Writing and Research

For prewriting, drafting, and revising tools, go to glencoe.com and enter QuickPass code GL29763u2.

Writing Workshop

Functional Document

Teach

Prewrite

Help students make a connection between functional documents and purposes for reading. Remind students that readers may read for information, entertainment, explanation, directions, or any combination of these purposes.

Ask: *Why do people read functional documents such as travel brochures?* (Possible response: for information or for directions)

Draft

Make sure students understand that their purposes are to inform and to persuade. To persuade, students should provide logical reasons for a visit. They may include historical facts that visitors will learn by visiting the site. Students should also include emotional reasons to visit a site, such as forming connections with the past. **ADVANCED** Tell students that they can create emotional appeals by choosing words that have strong emotional associations, such as *family, history, connections, bonds, and memories*.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Suggest that students choose a site with which they are familiar. International sites are acceptable. Help students create blank note-taking charts on which they can record notes directly. Add simplified questions to these charts: *Who lived here? What happened here? Where is this place? When did an important event happen here? Why do people remember*

this place today? Why might someone want to visit this place? What will a visitor learn? How was this place made or saved? How does this place look? You may also want to include some sentence frames to help students answer these questions. For example, *_____ lived in (name of place).*

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Show students how to use one of the many driving directions sites on the Internet. Students may enter starting points and ending points to receive information that includes distances, directions, highways, and landmarks. Then students may print these directions to reference as they create their charts.

Teach

Writing Skill

Organization Tell students that when organizing by importance, chronology, or space, they can place sequential number notations in their notes to help them decide on a sequence of presentation. Also, they might consider cutting their notes into single facts or using note cards to arrange and rearrange the information on a table top.

Drafting Tip

Organization Present information in the most logical sequence for the topic. Depending on the site you choose, for example, *When* may come before *Who* or *Where*.

TRY IT

Analyzing Cartoons

Why might this computer program be especially useful for writing love letters? With a partner, discuss how this program is related to writing conventions.



2. Use three types of **organization**. In your introductory paragraph, organize facts by order of importance. In the directions, use chronological order. Organize your map in spatial order.

1. Start in Tallahassee, FL, and take U.S. 90 for 8 miles.
2. Go east on I-10 toward Lake City for 148 miles.

3. Include a **summary** of the main ideas and important details.

Here you'll be an eyewitness to Florida history.

4. Be sure your **visual aids** match as well as clarify your directions.

7. Follow signs to SR A1A and Castillo de San Marcos National Monument.

5. Use **text features** such as headings, bold format, different fonts, and map symbols to organize and highlight information.

How to Get There

Apply Good Writing Traits: Conventions

Conventions are the rules of language: grammar, usage, spelling, punctuation, capitalization, abbreviation, and paragraphing. Using them will make your directions and map easy to follow.

Read the excerpts below from a train schedule. Which conventions help you understand when and where the train stops?

Oakwood (LV):	7:05	9:05	10:05	2:05	5:05	7:05	10:05
Evansville:		9:50	10:50				
Greentown (AR):	8:09	10:13	11:13	3:09	6:09	8:09	11:09

As you draft your brochure, pay attention to the conventions of language. Fix any errors that would confuse your audience.

334 UNIT 2 Why Do You Read?

Grammar Practice

Edit To ensure that the information in their brochures is accessible, students must avoid spelling, grammar, and usage errors. Explain that students will need to edit their brochures for readability. Write the following checklist on the board and have students use it when they read their brochures.

- | | |
|---|---|
| _____ Does each sentence begin with a capital letter? | _____ Does the subject in each sentence agree with the predicate? |
| _____ Does each sentence have end punctuation? | _____ Are clauses separated by the correct form of punctuation? |
| _____ Is each comma placed correctly? | _____ Are words spelled correctly? |

Analyze a Student Model

Step Back in Time

Take a step back in time at Castillo de San Marcos, the oldest fort in Florida. Here you'll be an eyewitness to Florida history. You'll see engraved Spanish cannons more than 300 years old and touch the walls of the first stone structure in North America. Adventure, science, and history await at Castillo de San Marcos.

What: Castillo de San Marcos National Monument

Why: Built by the Spanish to protect the city of St. Augustine from the British

When: Constructed 1672–1695; renovated 1738–1756

Who: Timucua, Gule, and Apalachee Indians along with Spanish, French, and British colonists

Where: In downtown St. Augustine, FL, southeast of Tallahassee, the state capital

How: Constructed of *coquina*, a soft limestone that, remarkably, stopped cannonballs

How to Get There

1. Start in Tallahassee, FL, and take U.S. 90 for 8 miles.
2. Go east on I-10 toward Lake City for 148 miles.
3. Head south onto I-295 toward St. Augustine. Go 20 miles.
4. Continue south on I-95 for another 20 miles.
5. Take SR 16 East. Go a little more than 5 miles.
6. Follow signs to SR A1A and Castillo de San Marcos National Monument.



Purpose and Audience

Address your audience appropriately and make your purpose clear from the beginning.

Organization

The information about the fort is presented in order of importance.

Supporting Details

Exact locations and directions help your audience follow the route.

Visual Aids

Make sure the map matches the written directions.

Text Features

Use map symbols to help your audience read the map.

Writing Workshop

Functional Document

Teach

Writing Skill

Purpose and Audience Ask: **Who is the audience for this model, and what is the writer's purpose?**

(Possible response: The audience is people who may be interested in visiting Castillo de San Marcos. The purpose is to persuade the audience to make this visit.)

Writing Skill

Supporting Details, Visual Aids, and Text Features Ask: **Why is it a good idea to give both written and visual directions?**

(Possible response: Giving the directions in two formats ensures that most readers will be able to find the location.)

Writer's Technique

Text Features Point out that the writer uses labels (*Who, Why, When*), headings (*How to Get There*), and numbers to organize this draft. Encourage students to use similar text features to make the information in their brochures accessible to their audiences.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate In addition to using facts gleaned from research in their brochures, students should quote favorable comments from visitors to the site or important information from workers there. Such testimonials and details will help persuade readers of the value of visiting the students' sites. Show students how to introduce and punctuate quotations correctly.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Point out that the writer uses a comma to separate items in a series in the opening paragraph: "Adventure, science, and history await at Castillo de San Marcos." Have student partners work together to review each other's drafts, looking for examples of items in a series. Have students place commas as needed.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Add Other Graphics Encourage students to place additional graphics in their brochures, such as photographs, diagrams, graphs, and charts. Tell students to consider whether the images appeal to logic or emotion. Also, have students think about how color, line, shape, form, and page placement will affect readers.

Teach

Revise

Peer Review Tell students that the word *revision* means “change.”

Ask: *How can you change your brochure to make it clearer or more persuasive for readers? Do you need to add or take out information? Do you need to reorganize information? Do you need to use language that is more descriptive or active?* Tell students that the job of the peer reviewer is to tell the writer about his or her reading experience. This exchange is the writer’s opportunity to find out how successfully he or she has achieved his or her writing goals and make changes as needed.

ADVANCED Encourage students to conduct peer reviews with more than one partner so that writers can compare and contrast reader responses. Alternatively, students can form peer review circles, reading and responding to several drafts in a round-robin fashion.

Revising Tip

Technology Use the design features of your word-processing software to create graphics, adjust your margins, or experiment with various typefaces for headings.

Revise

Now it’s time to revise your draft so that your ideas really shine. Revising is what makes good writing great, and great writing takes work!

Peer Review Trade drafts with a partner. Use the chart below to review your partner’s brochure by answering the questions in the *What to do* column. Talk about your peer review after you have glanced at each other’s brochures and written answers to the questions. Next, follow the suggestions in the *How to do it* column to revise your brochure.

Revising Plan		
What to do	How to do it	Example
Is the purpose of the brochure clear?	Explain why people will want to visit the site.	Take a step back in time at Castillo de San Marcos, the oldest fort in Florida. <i>Adventure, science, and history await at Castillo de San Marcos.</i>
Have you organized ideas effectively?	Present each type of information in the most logical order.	When: Constructed 1672–1695; renovated 1738–1756 Why: Built by the Spanish to protect the city of St. Augustine from the British
Will your audience be interested in the site?	Include specific details your audience would want to know.	Where: <i>In downtown St. Augustine, FL, southeast of Tallahassee, the state capital.</i>
Do map and directions agree?	Read your written directions while following your map.	3. Head west <i>south</i> onto I-295 toward St. Augustine.
Have you included helpful text features?	Separate the parts of your brochure with headings.	How to Get There 1. Start in Tallahassee, FL, and take U.S. 90 for 8 miles.

Cite Sources Make sure that students understand that when they include research in their writing in the form of facts or quotations, they must cite their sources. For example, the writer of the student model says that Castillo de San Marcos is the first stone structure in North America. Readers want to know where

the writer obtained this fact. In a brochure, works cited are often placed at the end or on the back of the brochure. Provide students with directions for formatting their citations and guidance regarding where to place the citations in their brochures.

Edit and Proofread

For your final draft, read your travel brochure one sentence at a time. Use the editing and proofreading checklist inside the back cover of this book. Then make corrections.

Grammar Focus: Capitalization

Be sure to capitalize proper nouns, or the names of specific persons, places, things, or ideas. Words that indicate particular sections of the country are proper nouns and should be capitalized. However, words that simply indicate direction are not proper nouns. Below are examples of problems with capitalization and solutions from the Workshop Model.

Problem: It's not clear whether a word is a proper noun or a common noun.

Here you'll be an eyewitness to florida history.

Solution: Capitalize the name of a specific state.

Here you'll be an eyewitness to Florida history.

Problem: A direction may be mistaken for a section of the country.

Go East on I-10 toward Lake City for 148 miles.

Solution: Use a lowercase letter for a direction.

Go east on I-10 toward Lake City for 148 miles.

Present

It's almost time to share your writing with others. Write your travel brochure neatly in print or cursive on a separate sheet of paper. You may want to fold your paper into a brochure format (a single sheet of paper folded into three columns). If you have access to a computer, type your brochure and directions on the computer and check spelling. Then add images, including your map, to your brochure. Save your document to a disk, and print it out to share with your classmates.

Grammar Tip

Proper Nouns Double-check the names of people and places to make sure you've spelled and capitalized them correctly.



Presenting Tip

Copyrighted Images For all copyrighted images in your brochure, follow the guidelines for ethical use of media. To review these guidelines, refer to the Media Workshop on page 623.



Literature Online

Writing and Research For editing and publishing tools, go to glencoe.com and enter QuickPass code GL29763u2.

Functional Document

Teach

Edit and Proofread

Capitalization Remind students to use capital letters at the beginning of a sentence and at the beginnings of quotations or dialogue.

Writer's Technique

Juxtaposition Point out that the writer juxtaposes the words *eyewitness* and *history*. This juxtaposition is unusual because an eyewitness sees something firsthand, and history involves events in the past. Writers often use unusual juxtapositions to force readers to think about familiar topics in new ways. In this case, readers are asked to think about history as something that is living. Encourage students to pay attention to word choice as they edit and proofread. **Ask:** *How effectively did you use word choice to convey your ideas?*

Assess

Use this checklist to assess students' brochures:

- ☐ The brochure has a clear purpose that is stated or strongly implied at the beginning.
- ☐ The brochure presents facts about the site in a logical order.
- ☐ The brochure includes persuasive language that explains why a person would visit the site.
- ☐ The brochure includes factual information that is accurate.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Model using the proofreading symbol of three lines under a lowercase letter to indicate the need for a capital letter. Give students a capitalization checklist to use as they edit: the checklist should include people's names, beginnings of sentences, and the beginnings of spoken words within quotation marks.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Explain that proper nouns name specific persons, places, things, and ideas, whereas common nouns name general persons, places, things, and ideas. Give several examples: *California* versus *state* or *Lake City* versus *city*. Then, have small groups make lists of corresponding proper and common nouns.

Speaking, Listening, and Viewing Workshop

Informative Presentation

Focus

In this workshop, students will learn techniques for planning, rehearsing, and delivering an informative presentation.

Teach

Speaking Skills

Visual Aids Explain to students that visual aids add interest to oral presentations. For a travel presentation, the speaker might display maps, photographs, or souvenirs. Suggest to students that they make their visual aids interactive in order to involve the audience in their presentations. For example, while discussing distance, students might ask one volunteer to identify the starting point on a map and another volunteer to identify the end point. Additionally, students might allow audience members to pass objects or photographs to each other. Involving audience members is a good way to hold their attention.

ENGLISH LEARNERS Help English learners organize their presentations around visual aids. Visual aids will provide them with language prompts and help take the focus off of language errors.

For Speaking, Listening, and Viewing rubric, see Unit 2 Teaching Resources, pp. 225–227.

For help with creating presentations, use Student Presentation Builder on StudentWorks Plus.

Learning Objectives

For page 338

In this workshop, you will focus on the following objective:

Listening and Speaking:
Delivering an informative presentation.

Presentation Checklist

Answer the following questions to evaluate your presentation.

- ☐ Did you speak clearly and precisely?
- ☐ Did you use visual aids to help clarify information?
- ☐ Did you vary the tone, pace, and volume of your voice to add interest to and clarify points in the presentation?
- ☐ Did you make eye contact with your audience?

Literature Online

Speaking, Listening, and Viewing For project ideas, templates, and presentation tips, go to glencoe.com and enter QuickPass code GL29763u2.

338 UNIT 2 Why Do You Read?

Listening and Speaking Practice

PARTNERS Effective Speaking Techniques Explain to students that they can generate audience interest by speaking with expression. Using the student model in the Writing Workshop, demonstrate for students how to use voice modulation, inflection, tempo, enunciation, and eye contact for an effective presentation. During a second reading, have students echo each line. Then, have student

Speaking, Listening, and Viewing Workshop

Informative Presentation

Activity

Connect to Your Writing Deliver an informative presentation to your classmates. You might want to adapt the travel brochure you wrote for the Writing Workshop on pages 332–337. Remember that you focused on the Unit 2 Big Question: Why Do You Read?

Plan Your Presentation

Reread your travel brochure and highlight the sections you want to emphasize in your presentation. Like your written brochure, your informative presentation should be clear about the 5 Ws and H of the historic site.

Rehearse Your Presentation

Practice your presentation several times. Try rehearsing in front of a mirror so that you can watch your movements and facial expressions. Display enlarged images related to the site to refer to as you deliver your directions, or present them as a slide show. Practice your informative presentation often enough that you won't lose eye contact with your audience.

Deliver Your Presentation

- Speak clearly and precisely.
- Use visual aids to clarify your information.
- Change the tone or volume of your voice to communicate emotions or add emphasis.
- Change the pace of your speaking, slowing down to help clarify potentially confusing parts of the information about the historic site.

Listening to Learn

As you listen, take notes to make sure you understand the presentation. Use the following question frames to learn more about the information from the presenter. When you ask questions, remember to be respectful of the presenter's viewpoint.

- I was confused about one part. Can you please review _____?
- I was interested in _____. Can you tell me more about that?
- I think the purpose of this historic site is _____. Is that correct?

pairs take turns reading the student model aloud to each other, practicing effective speaking techniques. Circulate and provide corrective feedback as needed. Encourage students to practice using these techniques as they rehearse their presentations.

Unit Challenge

Answer the Big Question

In Unit 2, you explored the Big Question through reading, writing, speaking, and listening. Now it's time for you to answer the Big Question by completing one of the Unit Challenges below.

WHY Do You Read?

Use the notes you took in your Unit 2 **Foldable** to complete your Unit Challenge.

Before you present your Unit Challenge, be sure to follow the steps below. Use this first plan if you choose to make an advertising brochure that persuades people to read—especially those who have not yet discovered the benefits of reading.

On Your Own Activity: Make an Advertising Brochure

- ☐ Fold a sheet of paper into thirds to create six pages—three on one side of the paper and three on the other.
- ☐ In your brochure, list reasons why people should read.
- ☐ Cut pictures from magazines or newspapers that illustrate reasons why people read. Arrange and paste these into your brochure or draw your own pictures.

Use this second plan if you choose to create a TV commercial that sells the idea of reading.

Group Activity: Create a TV Commercial

- ☐ Brainstorm with your group a list of reasons to read.
- ☐ Choose five reasons you think your commercial can address. Think of examples to back up your reasons.
- ☐ Decide whether your commercial will be funny or serious.
- ☐ Write what the actors will do and say.
- ☐ Make sure your commercial is less than a minute long.
- ☐ Perform your commercial for the class. Use gestures and facial expressions that reflect the style of your commercial.

Learning Objectives

For page 339

On this page, you will focus on the following objectives:

Writing:

Creating a brochure.
Writing a commercial.

Listening and Speaking:

Performing a commercial.

Unit Challenge

Focus

Bellringer Options

Daily Language Practice Transparency 61

Or write on the board the titles of several selections in this unit.

Ask: Which of the selections did you enjoy reading most? Why? Put a tally mark next to each title as students name their favorites.

Teach

On Your Own Activity: Advertising Brochure

- Have students look through their Foldable notes to identify reasons to read.
- Have students decide on the number of reasons they want to include in their brochure before they begin writing.
- Encourage students to make a practice version to see how the brochure looks before pasting the art into place.

Group Activity: TV Commercial

- If students have trouble focusing, assign roles such as note-taker and moderator to group members.
- Make sure that the group is on step 3 midway through the class period to allow enough time for writing.
- During the first practice, have someone time the commercial. Have students cut or add material as needed.

Assess

Discuss with students whether their brochures or commercials reflect their own reasons for reading.

UNIT CHALLENGE 339

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate English Learners may struggle to understand cultural references in many advertisements. Have students review several advertisements and explain what they believe the message of each one is. Provide guidance or interpretation as needed.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Provide students with a list of persuasive techniques commonly used in advertisements, such as celebrity endorsement, consumer compliments, escape, peer approval, or scientific claims. Have students use at least two of these techniques in their TV commercials.

Focus

Encourage students to read fiction and nonfiction works on their own. Stress the importance of each student's spending at least thirty minutes a day reading independently. Suggest books, such as those shown here, related to the Big Question.

Teach

Writer's Technique

Narrative Technique An autobiography is the story of a person's life told by that person. However, *The Autobiography of Miss Jane Pittman* is a work of fiction, not a true autobiography. Writers will sometimes use such narrative techniques to help make the main character seem more realistic or to present a story from the first-person point of view.

Independent Reading

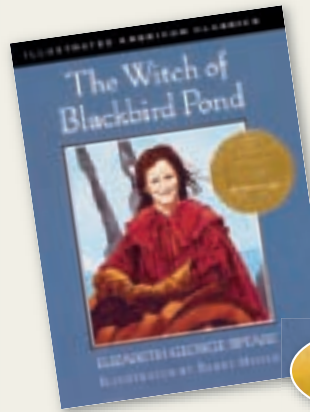
Fiction

To read more about the Big Question, choose one of these books from your school or local library.

The Witch of Blackbird Pond

by Elizabeth George Speare

In Puritan New England in 1687, a high-spirited teenager befriends an old woman known as the Witch of Blackbird Pond and finds herself accused of witchcraft.

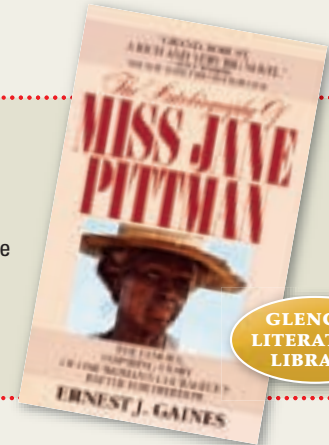


GLENCOE
LITERATURE
LIBRARY

The Autobiography of Miss Jane Pittman

by Ernest J. Gaines

In this novel, 110-year-old Jane Pittman tells many stories of strength and courage. Born into slavery, she lives through the Civil War, Reconstruction, life on a Southern plantation, and the Civil Rights movement of the 1960s.



GLENCOE
LITERATURE
LIBRARY

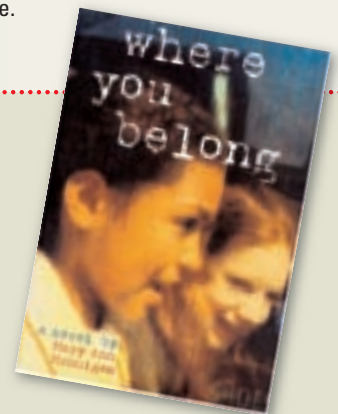


GLENCOE
LITERATURE
LIBRARY

A Wrinkle in Time

by Madeleine L'Engle

Meg Murry's father has mysteriously disappeared. Strangers from another planet bring upsetting news, sending Meg on a journey along with her brother Charles and her friend Calvin. The three set off to rescue a loved one from evil forces. Read this novel for fun, excitement, and suspense.



Where You Belong

by Mary Ann McGuigan

After thirteen-year-old Fiona, her mother, and three siblings are evicted from their home, Fiona sets out to discover where she belongs. Read the story to understand what Fiona experiences.

340 UNIT 2 Why Do You Read?

Reading Practice

Fiction and Nonfiction Point out that these pages include fiction and nonfiction titles. Tell students that reading fiction allows them to escape to another world and experience events through the eyes of one or more characters. The nonfiction titles offer detailed

personal accounts of real-life adventures. Ask students to share an example of a work of fiction or nonfiction that helped them experience life through someone else's eyes. They may name stories from this unit.

Nonfiction

Sea Otter Rescue: The Aftermath of an Oil Spill

by Roland Smith

When the oil tanker *Exxon Valdez* hit the rocks in Prince William Sound, Alaska, almost eleven million gallons of crude oil spilled into the water. The spilled oil damaged both sea and land and threatened wildlife. This book is a firsthand account of the animal rescue experts who helped save the lives of hundreds of sea otters.



Woodsong

by Gary Paulsen

This book explores the excitement of the famous Alaskan dogsled race, the Iditarod. Paulsen describes why he decided to work with a team of racing dogs and recounts his first dogsled race. He also describes the beauty of nature and the dangers it can present. Read to enjoy Paulsen's adventure and to learn about the Iditarod.

Things Change

by Troy Aikman

Former Dallas Cowboys quarterback Troy Aikman describes his life from childhood to three-time Super Bowl champ, showing how change can provide an opportunity for growth.



Keep a Reader Response Journal

Read one of these books, based on your own interest or a recommendation from a friend or classmate. As you read, write journal entries about what you find interesting, unexpected, or exciting. Be sure to support your responses with specific examples from the text.

INDEPENDENT READING 341

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Have students include in their journals an explanation of what they did or did not like about the book. Ask them to organize their writing around two or three of their opinions. Make sure that students support each opinion with examples from the book.

Emerging Create for students a customized reading list focused on the Big Question. Recommend such books as these:

Grade 4: *Her Stories: African American Folk Tales, Fairy Tales, and True Tales* by Virginia Hamilton

Grade 5: *The Fortune-Tellers* by Lloyd Alexander

Grade 6: *The Westing Game* by Ellen Raskin

Group students according to reading ability and have them read the book as a group. Ask students to respond by sharing their impressions of what they liked about the book and what was surprising or interesting.

Independent Reading

Teach

Writer's Technique

Personal Narratives Have students review the description of *Woodsong*. This narrative is written in the first person. Students can identify with the / in the story and imagine what it might be like to experience the race.

Glencoe Literature Library

This collection of hardcover books includes full-length novels, novellas, plays, and works of nonfiction, accompanied by several related readings from a range of genres.

For access to all study guides for the Glencoe Literature Library, use the Literature Library Teacher Resources CD-ROM.

To customize reading lists from a database of more than 30,000 titles, use BookLink K-12 CD-ROM.

Keep a Reader Response Journal

Students' journal entries should

- express a response to the book
- provide details and examples to support the response

Assessment

Test-Taking Tip

Tell students that they will read nonfiction and fiction passages that will test their understanding of reading skills and strategies as well as literary elements. They will also read a passage in which they show their ability to correct writing errors in a rough draft. Finally, they will write a persuasive essay.



For more end-of-unit assessment, see Assessment Resources, pp. 165–166.



To customize assessments online, go to Progress Reporter Online Assessment.



To customize assessments using software, use ExamView Assessment Suite CD-ROM.

Assessment

Reading

Read the passages and answer the questions. Write your answers on a separate sheet of paper.

Violent Vesuvius

People who lived near Vesuvius in A.D. 79 thought of it as simply a very big hill. However, Vesuvius was really a sleeping volcano, silently and slowly building up pressure until it would one day explode.

On August 24, A.D. 79, after a series of small steam explosions made an opening at the top of the mountain, Vesuvius erupted. The blast shot pumice and ash toward the sky. After about half an hour, the pumice and ash rained down and began to blanket the city of Pompeii near the volcano. The sleeping giant had awakened, with a deafening roar.

What caused Vesuvius to erupt? The earth's surface is made up of huge rocks, called plates. When the plates move apart or hit each other, molten (melted, liquid) rock, called magma, from deep within the earth is pushed to the surface by pressure from hot underground gases. The magma in Vesuvius was so hot and steam-filled that it turned to pumice. There was no lava in this eruption because the magma was too explosive and steam-filled to form lava.

1. What is the main way in which information in the second paragraph is organized?
 - A. cause and effect
 - B. chronological order
 - C. order of importance
 - D. compare and contrast
2. The main reason the author wrote this article was
 - A. to demonstrate the importance of scientific research.
 - B. to point out how wrong people can be about volcanoes.
 - C. to persuade people to be prepared for sudden disasters.
 - D. to describe a famous eruption and explain what made it happen.

from “The Stone” by Lloyd Alexander

There was a cottager named Maibon, and one day he was driving down the road in his horse and cart when he saw an old man hobbling along, so frail and feeble he doubted the poor soul could go many more steps. Though Maibon offered to take him in the cart, the old man refused; and Maibon went his way home, shaking his head over such a pitiful sight, and said to his wife, Modrona:

“Ah, ah, what a sorry thing it is to have your bones creaking and cracking, and dim eyes, and dull wits. When I think this might come to me, too! A fine, strong-armed, sturdy-legged fellow like me? One day to go tottering, and have his teeth rattling in his head, and live on porridge, like a baby? There’s no fate worse in all the world.”

“There is,” answered Modrona, “and that would be to have neither teeth nor porridge. Get on with you, Maibon, and stop borrowing trouble. Hoe your field or you’ll have no crop to harvest, and no food for you, nor me, nor the little ones.”

Sighing and grumbling, Maibon did as his wife bade him. Although the day was fair and cloudless, he took no pleasure in it. His ax-blade was notched, the wooden handle splintery; his saw had lost its edge; and his hoe, once shining new, had begun to rust. None of his tools, it seemed to him, cut or chopped or delved as well as they once had done.

“They’re as worn out as that old codger I saw on the road,” Maibon said to himself. He squinted up at the sky. “Even the sun isn’t as bright as it used to be, and doesn’t warm me half as well. It’s gone threadbare as my cloak. And no wonder, for it’s been there longer than I can remember. Come to think of it, the moon’s been looking a little wilted around the edges, too.

“As for me,” went on Maibon, in dismay, “I’m in even a worse state. My appetite’s faded, especially after meals. Mornings, when I wake, I can hardly keep myself from yawning. And at night, when I go to bed, my eyes are so heavy I can’t hold them open. If that’s the way things are now, the older I grow, the worse it will be!”

Assessment

Reading

“Violent Vesuvius”

1. B is the correct answer. In this one paragraph, the information is presented chronologically or with the chronology made evident by the use of *after*.
2. D is the correct answer. The article is descriptive and explanatory in nature.

Assessment

Test-Taking Tip

Taking notes when reading fiction can help students grasp important elements of the story, such as plot, characters, and mood. These notes will help students when they answer test questions. As students read, have them write brief notes about what the characters are like and what feeling the passage conveys.

Reading

from “The Stone”

by Lloyd Alexander

3. A is the correct answer. Everything that occurs in this part of the story is grim, sad, frustrating, or upsetting for Maibon, and the mood created by the writer’s choice of descriptions is as gloomy as the main character.
4. B is the correct answer. The phrases “creaking and cracking” and “dim eyes and dull wits” are alliterative.
5. C is the correct answer. Modrona dismisses Maibon’s complaints and points out the need for work so that a harvest will be possible. She is interested mainly in doing what needs to be done.
6. D is the correct answer. The preceding paragraph, which consists of a series of orders, should make it clear that *bade* means “commanded.”

3. The mood of this passage is mainly
 - A. gloomy.
 - B. peaceful.
 - C. exciting.
 - D. suspenseful.

4. Read this sentence from the second paragraph of the passage.

“Ah, ah, what a sorry thing it is to have your bones creaking and cracking, and dim eyes, and dull wits.”

This sentence could serve as an example of

- A. simile.
 - B. alliteration.
 - C. foreshadowing.
 - D. internal conflict.
5. In responding to Maibon’s complaints, Modrona shows herself to be
 - A. cheerful.
 - B. excitable.
 - C. practical.
 - D. concerned.

6. Read this sentence from the passage.

Sighing and grumbling, Maibon did as his wife bade him.

What does the word *bade* mean?

- A. showed
 - B. refused
 - C. informed
 - D. commanded
7. Which quotation from the passage is a statement of opinion?
 - A. “. . . the day was fair and cloudless.”
 - B. “There’s no fate worse in all the world.”
 - C. “My appetite’s faded, especially after meals.”
 - D. “. . . his hoe, once shining new, had begun to rust.”
8. The conflict that is already noticeable in this story is one that mainly involves Maibon’s
 - A. desire for an easier life.
 - B. concerns about the aging process.
 - C. attitude about doing farm work.
 - D. relationship with his wife.



Literature Online

Assessment For additional test practice, go to glencoe.com and enter QuickPass code GL29763u2.

7. B is the correct answer. What constitutes the “worst fate” is debatable; no one’s idea of what this is can be proven true or false.

8. B is the correct answer. All of Maibon’s observations, worries, and complaints have to do with concerns about aging—the old man he sees, his own eventual “tottering,” and even the age of his tools, the sun, and the moon.

Vocabulary Skills

On a separate sheet of paper, write the numbers 1–14. Next to each number, write the letter of the word or phrase that means about the same as the underlined word.

- | | |
|--|--|
| 1. a <u>moderately</u> successful effort | 8. reacting with <u>hysteria</u> |
| A. newly | A. anger |
| B. surprisingly | C. craziness |
| C. partly | B. surprise |
| D. totally | D. friendly acts |
| 2. her <u>habitual</u> response | 9. a <u>majority</u> of them |
| A. rude | A. group |
| B. strange | C. picture |
| C. careful | B. small part |
| D. accustomed | D. greater number |
| 3. to react <u>passionately</u> | 10. a <u>pragmatic</u> plan |
| A. wildly | A. sensible |
| B. slightly | C. difficult |
| C. quickly | B. surprising |
| D. viciously | D. unusual |
| 4. searching through the <u>debris</u> | 11. a politician of great <u>integrity</u> |
| A. records | A. wealth |
| B. wreckage | C. popularity |
| C. crowds | B. influence |
| D. possessions | D. honesty |
| 5. their <u>futile</u> effort | 12. <u>maneuvered</u> the boat |
| A. difficult | A. steered |
| B. unsuccessful | C. designed |
| C. victorious | B. constructed |
| D. delayed | D. destroyed |
| 6. the same <u>vicinity</u> | 13. to act like a <u>predator</u> |
| A. behavior | A. hunter |
| B. attitude | C. guide |
| C. triumph | B. protector |
| D. neighborhood | D. rude guest |
| 7. needed for <u>survival</u> | 14. during <u>lapses</u> in the conversation |
| A. confidence | A. shouts |
| B. agreement | C. comments |
| C. existence | B. breaks |
| D. excitement | D. disagreements |

Assessment

Vocabulary Skills

1. C
2. D
3. A
4. B
5. B
6. D
7. C
8. C
9. D
10. A
11. D
12. A
13. A
14. B

Writing Strategies

1. A
2. C
3. B
4. C
5. B

Writing Strategies

The following is a rough draft of a student's report. It contains errors.
Read the passage. Then answer the questions on a separate sheet of paper.

(1) It is not easy to leave the school safely in an emergency. (2) Our class had practiced filing out several times this year. (3) We returned from recess one day when the real fire alarm sounded. (4) The bell took us by surprise. (5) Forgetting all our practice, we panicked and dashed down the hall. (6) Pushed and shoved each other. (7) I had never before seen our principal so angry. (8) He said someone might have been injured. (9) We told him we are getting it right next time.

1. Which sentence in the report contains an infinitive?
 - A. sentence 1
 - B. sentence 2
 - C. sentence 3
 - D. sentence 4
2. Read the sentence below from the report.

**We returned from recess one day
when the real fire alarm sounded.**

Which word or words should replace *returned* in this sentence?
 - A. return
 - B. returning
 - C. had returned
 - D. will be returning
3. Which sentence contains a participial phrase?
 - A. sentence 4
 - B. sentence 5
 - C. sentence 7
 - D. sentence 8
4. Which "sentence" is really a fragment?
 - A. sentence 4
 - B. sentence 5
 - C. sentence 6
 - D. sentence 7
5. Read the sentence below from the report.

**We told him we are getting it right
next time.**

Which words should replace are getting in this sentence?
 - A. had got
 - B. would get
 - C. will be getting
 - D. would have gotten

Writing Product

Read the prompt in the box below and follow the “Directions for Writing.” Use one piece of paper to jot down ideas and organize your thoughts. Then neatly write your essay on another sheet. You may not use a dictionary or other reference materials.

Writing Situation:

Your school newspaper is trying to increase students’ awareness of safety issues. You have been asked to write an article about a safety device.

Directions for Writing:

Think about a kind of safety device you think is important. This could be air bags, life vests, fire extinguishers, or anything similar. Write a short article that describes this kind of equipment, tells how it is used, and explains why it is useful.

Keep these hints in mind when you write.

- Concentrate on what the prompt tells you to write.
- Organize the way you will present your ideas.
- Provide good, clear support for your ideas.
- Use different kinds of sentence structures.
- Use precise words that express your ideas clearly.
- Check your essay for mistakes in spelling, grammar, and punctuation.

Assessment

Writing Product

Evaluate the article for the following:

- a statement identifying the chosen safety device;
- a clear explanation of how the device works, is used, and is useful;
- support for the choice of the device, including organized and relevant evidence;
- anticipation and addressing of concerns and counterarguments;
- correct use of grammar, spelling, capitalization, and punctuation.

UNIT THREE

Skills Scope and Sequence

Readability Scores Key: **Dale-Chall**/DRP/**Lexile**

PART 1: Appreciating Nature

Selections and Features	Literary Elements
BQ Focus The Pasture , by Robert Frost pp. 350–352	Rhyme Scheme TE p. 352
Poem <i>from</i> Blossoms , by Li-Young Lee pp. 354–357	Line and Stanza SE p. 354 Diction (review) SE p. 357
Poems Glory, Glory , by Raymond R. Patterson, Birds Circling at Dusk , by Ann Atwood, and Bamboo Grove , by Matsuo Basho pp. 358–361	Imagery SE p. 358 Symbol TE p. 360
Poem Where Mountain Lion Lay Down with Deer , by Leslie Marmon Silko pp. 362–367	Free Verse SE p. 363 Sensory Language TE p. 364 Imagery (review) SE p. 367
Vocabulary Workshop p. 368	
Folktale Why the Waves Have Whitecaps , by Zora Neale Hurston 9.5/53/740 pp. 369–372	Style SE p. 369

PART 2: Finding Humor and Delight

Selections and Features	Literary Elements
Nonfiction <i>from</i> An American Childhood , by Annie Dillard 6.2/56/880 pp. 374–383	Tone SE p. 375 Author's Purpose (review) SE p. 383
Information Text TIME: The Giggle Prescription , by Tracy Eberhart and Robert A. Barnett 5.4/65/1130 pp. 384–387	Text Features TE p. 384
Genre Focus pp. 388–389	Poetry SE pp. 388–389
Poem Summer , by Walter Dean Meyers pp. 390–392	Repetition SE p. 390
Poem Dreams , by Langston Hughes pp. 393–396	Rhyme SE p. 393 Metaphor (review) SE p. 396
Poem Miracles , by Walt Whitman pp. 397–399	Alliteration and Repetition SE p. 397
Graphic Story The Tale of 'Kiko-Wiko , by Mark Crilley pp. 400–410	Humor SE p. 401 Characterization (review) SE p. 409

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
		Write a Summary SE p. 352	
		Nouns SE p. 357	Visual/Media Presentation SE p. 357
		Write a Stanza SE p. 361	
Interpret Meaning SE p. 363	Context Clues SE p. 366	Pronouns and Antecedents SE p. 367 Apply Imagery SE p. 367	
	Multiple-Meaning Words SE p. 368	Write a Dialogue TE p. 368	
Draw Conclusions About Characters TE p. 370	Context Clues SE p. 372	Write a Summary SE p. 372	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Analyze Style SE p. 375 Analyze Narrator and Point of View TE p. 376	Word Usage SE p. 382	Write an Essay TE p. 380 Indefinite Pronouns SE p. 383 Apply Tone SE p. 383	
Preview SE p. 384 Evaluate Evidence SE p. 384			View Comedy TE p. 386
Analyze Poetry TE p. 388			Performance TE p. 388
		Write a Scene SE p. 392	
	Multiple-Meaning Words SE p. 395	Apply Sound Devices SE p. 396	Presentation TE p. 394
		Write a Journal Entry SE p. 399	Oral Interpretation TE p. 398
Analyze Graphic Stories SE p. 401	Word Usage SE p. 409 Context Clues SE p. 409	Write a Persuasive Essay SE p. 410	Research Presentation TE p. 406

UNIT THREE

PART 3: Love and Friendship

Selections and Features	Literary Elements
Poem Annabel Lee , by Edgar Allen Poe pp. 412–418	Rhythm and Meter SE p. 413 Rhyme (review) SE p. 417 Sound Devices TE p. 418
Short Story A Crush , by Cynthia Rylant 6.0/57/1190 pp. 419–432	Symbol SE p. 420 Mood (review) SE p. 432
Short Story The Luckiest Time of All , by Lucille Clifton 5.7/47/990 pp. 433–438	Motivation SE p. 433 Dialogue SE p. 438
Comparing Literature Superman and Me , 7.4/57/920 by Sherman Alexie (essay) and My First Memory of Librarians, by Nikki Giovanni (poem) pp. 439–447	Setting SE p. 439
Writing Workshop pp. 448–453	
Speaking, Listening, and Viewing Workshop p. 454	
Unit Challenge p. 455	
Independent Reading pp. 456–457	
Assessment pp. 458–463	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Interpret Imagery SE p. 413 Paraphrase TE p. 416		Write an Expository Essay SE p. 418 Hyphens SE p. 418	
Draw Conclusions About Characters SE p. 420 Visualize TE p. 420 Identify Imagery TE p. 432		Write a Research Report TE p. 422 Write a Character Sketch TE p. 426 Modifiers SE p. 432	Literature Group SE p. 432
Analyze Cause-and-Effect Relationships TE p. 436	Context Clues TE p. 434 Multiple-Meaning Words SE p. 437	Comparative and Superlative Adjectives SE p. 438	Visual Presentation TE p. 436 Oral Report SE p. 438
Compare and Contrast SE p. 439, TE p. 446		Write a Comparison-Contrast Essay SE p. 447	Presentation TE p. 442
		Prewrite SE p. 448 Draft SE p. 449	Present, SE p. 453
			Active Listening TE p. 454
			Visual Presentation SE p. 455 Oral Report SE p. 455
Visualize TE p. 456		Keep a Journal SE p. 457	
		Write an Essay SE p. 463	

UNIT THREE

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Unit 3 Launcher

Daily Language Practice
Transparency 63

Or ask students to create gratitude journals in which they write about natural things for which they are grateful. Invite volunteers to share their entries.

For School-to-Home Activities,
see Unit 3 Teaching Resources,
pp. 5–11.

For independent novel study, see
Novel Companion pp. 95–138.

View the Photograph

Ask students to study the photograph.

Ask: **Why might an appreciation of nature make life good?** (Possible response: If people appreciate the beauty and power of nature, they can find something to wonder at each day.)

WHAT Makes Life Good?



348

Unit Objectives

Literary Elements

- Analyzing line and stanza
- Analyzing imagery
- Analyzing free verse
- Analyzing style and tone
- Analyzing repetition
- Analyzing rhyme, rhythm, and meter
- Analyzing alliteration
- Analyzing humor
- Analyzing metaphor and simile
- Analyzing symbol
- Analyzing motivation

348

Reading Skills and Strategies

- Interpreting meaning
- Analyzing graphic stories
- Interpreting imagery
- Connecting to personal experience
- Drawing conclusions about characters
- Comparing and contrasting setting

Writing

- Writing a response to literature

Grammar

- Understanding parts of speech

Vocabulary

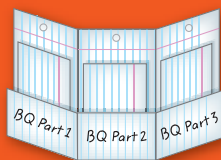
- Understanding multiple-meaning words

THE BIG Question

“There is no shortage of good days. It is good lives that are hard to come by.”

—ANNIE DILLARD

FOLDABLES®
Study Organizer



Throughout Unit 3, you will read, write, and talk about the **BIG Question**—

“What Makes Life Good?”

Use your Unit 3 **Foldable**, shown here, to keep track of your ideas as you read. Turn to the back of this book for instructions on making this **Foldable**.

349

Focus

Summary

In the following poem, the speaker invites the reader to accompany him or her to the pasture spring to rake the leaves and enjoy the wonders of nature.

About the Quote

Annie Dillard recognizes that all days have the potential to be good. A person's perception of a given day is subject to how that individual chooses to live that day. Too often, Dillard seems to say, people make poor choices and end up dissatisfied with their lives. Perhaps such individuals say, “Oh, I had another bad day”—but the individual, not the day, is to blame. Dillard might say that good choices or decisions make life good.

For diagnostic assessment, see Assessment Resources, pp. 13–16.

For Foldable pattern, see Unit 3 Teaching Resources, pp. 3–4.

Unit Resources

Print

- Student and Teacher Editions, pp. 348–463
- Unit 3 Teaching Resources, pp. 1–193
- Bellringer Option Transparencies: Selection Focus 9; Daily Language Practice 63–91
- Interactive Read and Write (On Level, Approaching, EL), pp. 145–196
- Novel Companion, pp. 95–138
- Assessment Resources, 13–16, 75–98

Technology

- TeacherWorks Plus CD-ROM
- StudentWorks Plus CD-ROM
- Literature Launchers Pre-Reading Videos DVD, Unit 3
- Literature Online, www.glencoe.com
- Progress Reporter Online Assessment and ExamView Assessment Suite CD-ROM
- Glencoe Interactive Vocabulary CD-ROM
- Listening Library Audio CD
- Classroom Presentation Toolkit CD-ROM
- Literature Library Teacher Resources CD-ROM
- BookLink CD-ROM
- Skill Level Up CD-ROM

UNIT THREE

Focus

Why Is It Important?

The inquiry-based approach to learning organizes information and skills around essential questions that engage students in purposeful learning. The Big Question in this unit asks students to think about what makes life good. Have students write short paragraphs in which they describe what makes their lives good.

What You'll Read

In this unit, students think about what makes life good. To do so, they will read poetry, folktales, autobiographies, articles, and short stories. From varying perspectives, all of these texts illustrate what makes life good.

What You'll Write

As they read the selections in this unit, students will take notes in their Unit 3 Foldable. At the end of the unit, they will use the notes as they write responses to literature that are related to the Big Question.

Explore the BIG Question

WHAT Makes Life Good?

A friend's joke, a beautiful sunset, a kind word from a loved one—these are some things that make people smile. Think of your life. Whom do you enjoy being with? Where do you most enjoy going? What activities do you look forward to? How do these people, places, and activities affect your life?

As you read the selections in this unit, think about some of the things that make life good:

- Appreciating Nature
- Finding Humor and Delight
- Love and Friendship

What You'll Read

In this unit, you will focus on reading **poetry**. Poems look different from stories and other kinds of literature because they are written in verse—that is, in lines instead of in continuous text. **Narrative poetry** tells a story. **Lyric poetry** tells about a speaker's thoughts and feelings. You will also read folktales, short stories, and other selections that will help you discover answers to the Big Question.

What You'll Write

As you explore the Big Question, you'll write notes in your Unit 3 **Foldable**. Later, you'll use these notes to complete two writing assignments related to the Big Question.

1. **Write an Expository Essay**
2. **Choose a Unit Challenge**
 - **On Your Own Activity:** Make a Collage
 - **Group Activity:** Create a Character Study

What You'll Learn

Literary Elements

line and stanza
imagery
free verse
style
repetition
tone
rhyme
alliteration
humor
rhythm and meter
metaphor and simile
symbol
motivation

Reading Skills and Strategies

interpret meaning
analyze style
analyze graphic stories
interpret imagery
connect to personal experience
draw conclusions about characters

350 UNIT 3 What Makes Life Good?

What You'll Learn

The **Literary Elements** and the reading strategies in this unit have been selected because they are particularly helpful in reading the featured genres, especially

poetry. Each selection provides opportunities for students to become familiar with the literary elements and practice the **Reading Strategies**.

The Pasture

Robert Frost

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I shan't be gone long.—You come too.

1

5 I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I shan't be gone long.—You come too.

Hay Meadows, 1938. Adolf Dehn. Watercolor on white wove paper, 14 1/4 x 21 3/8 in.
Terra Foundation for American Art, Chicago, IL.

View the Art How does this painting help you better understand the poem?

Set a Purpose for Reading

Read "The Pasture" to find out what the speaker enjoys in life.

BQ BIG Question

How can you tell that the speaker appreciates nature?

Teach

Set a Purpose for Reading

Explain that poets use rhyme, rhythm, and repetition to create musical effects. These literary elements also work to reinforce meaning. In this poem, Robert Frost uses these literary elements to celebrate what makes life good for the speaker—cleaning a pasture spring.

BQ BIG Question 1

The speaker seems eager to clean the pasture spring and watch the water run clear.

View the Art

Tell students to study the details of *Hay Meadows*. **Ask: Is this view of nature positive or negative? Why do you think so?** Then, have small student groups discuss what it is about nature that makes life good.

For an audio recording of this selection, use Listening Library Audio CD-ROM.



The Pasture EXPLORE THE BIG QUESTION 351

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Beginning Remind students that there are several ways to express the future tense in English: 1) Use either the helping verb *shall* or *will* with the base form; 2) Use *going to* with the base form of the verb; 3) Use *about to* with the base form of the verb; 4) Use the present tense with an adverb that shows the future. Point out that Frost uses two of these strategies in his poem. In one, he uses an outdated

contraction: *shan't*. Have student pairs list the two sentences in which Frost expresses the future tense. Then, have students use each of the four ways to form the future tense in writing original sentences about nature or other things that make life good.

ENGLISH LEARNERS

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Remind students that when reading poetry they should pause only for punctuation marks. Discuss how the length of a pause after a comma differs from that after a dash, colon, or period. Suggest that students pause for one beat after commas and semicolons and two beats after other punctuation marks. To help students develop **reading fluency**, have them echo your reading of the poem. Then have student pairs practice reading the poem aloud.

UNIT THREE

Assess

Ask students why answering the Big Question is important to them. Consider sharing your own ideas.

Respond and Think Critically

Possible answers:

1. The speaker plans to rake the leaves from the pasture spring and watch the water run clear. He or she asks the reader to come along and promises not to take too much time. The speaker also plans to bring in the young calf and invites the reader to enjoy this experience, too.
2. The repetition emphasizes that the speaker wants the reader to share the beauty of the experience.
3. The speaker loves his surroundings, taking great delight in springtime chores.
4. Students may say that Frost makes the chore of cleaning out the spring sound pleasant. After the speaker rakes the leaves away, he or she wants to wait to see the water turn clear. The task is clearly not simply a matter of hurrying to finish a chore. The speaker truly enjoys the labor.

Writing

Students' summaries should include

- main ideas
- important details

Students may finish the sentence frame in this way: *The speaker of "The Pasture" is going out to do two chores. The first is cleaning the pasture spring by raking out the leaves. The second is bringing in the calf that is standing by its mother. The speaker invites the reader to observe and enjoy nature, too.*

After You Read

Respond and Think Critically

1. State in your own words the most important events in "The Pasture." [Summarize]
2. Why do you think Frost ends both stanzas with the same line? What effect does this have on the poem? Explain. [Interpret]
3. How does the speaker feel about his surroundings? Support your answer with details from the poem. [Infer]
4. After reading this poem, what do you think about common farm chores? Why might some people find them enjoyable to perform? [Evaluate]



Writing

Write a Summary To help reinforce your understanding of the poem, write a one-paragraph summary of it. First, find the chore or task described in each stanza. Then, look for important details about each chore or task, and use your own words to describe what the speaker plans to do. Your summary should also explain what you think is the meaning of the poem. You may want to begin your summary this way:

The speaker of "The Pasture" is going out to do two chores. The first is _____.

Cow in Pasture, 1878. Winslow Homer. Watercolor and pencil on paper. Private collection.



352 UNIT 3 What Makes Life Good?



Writing Practice

Analyze Poetry Note that at the end of both stanzas, the speaker issues an invitation to the reader: "You come too." Ask students to think about this invitation and why the speaker extends it. Have students write paragraphs in which they analyze the speaker's invitation and explain what it is they think the speaker wants readers to see.

Literary Element Practice

Rhyme Scheme Model for students how to mark the rhyme scheme of the poem: *abbc, deec*. Tell students that the rhyme scheme is part of the form or structure of the poem. Tell students to think of the poem as a house. Frost uses stanzas, lines, and rhyme to build the poem. Have students discuss how the structure supports the meaning of the poem. The speaker finds goodness in simplicity and regularity.

Learning Objectives

For page 352

In this assignment, you will focus on the following objective:

Writing: Writing a summary.



Literature Online

Unit Resources For additional skills practice, go to glencoe.com and enter QuickPass code GL29763u3.

Appreciating Nature



Sunrise by the Red Trees. Romy Ragan. Oil on canvas. Private Collection.

BQ BIG Question What Makes Life Good?

How does the painting *Sunrise by the Red Trees* celebrate the beauty of nature? What scenes in nature do you appreciate?

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Advanced Write the word *sunrise* on the board. Draw a line to separate the words *sun* and *rise*. Explain that *sunrise* is a compound word. Students can use their knowledge of the individual words *sun* and *rise* to determine a meaning for the word *sunrise*. A sunrise occurs when the sun rises

or moves vertically above the eastern horizon. Ask student pairs to write definitions for the following compound words: *sunroof*, *sunroom*, *sunscreen*, *sunset*, *sunshine*, and *suntan*. Tell students to use a dictionary to verify their definitions.

UNIT THREE

Part 1: Appreciating Nature

Ask: How does the ability to appreciate nature make life good? (Students may cite connections between nature and human moods or describe what people can learn from nature. Students may also mention that nature can have a calming effect on people.)

View the Art

Tell students that Romy Ragan's artwork often features animals and nature. **Ask:** How does Ragan use color to show an appreciation of nature? (Possible response: Ragan uses bright, warm colors such as red, orange, and yellow to convey the joy of a new day. The overall effect of the painting is positive.)

BQ BIG Question

Possible responses: The painting celebrates nature with bold strokes of sunshine and gently rolling hills. The setting is naturally beautiful and does not depend on human intervention for its beauty. Responses will vary about students' appreciation for nature.

For additional support for English Learners, see Unit 3 Teaching Resources, p. 20.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 64

Alternatively, say: **What is something you've eaten today? Develop a process diagram that shows the journey that one food item took from its origin to your mouth.** Remind students to consider both agricultural and human steps in the process.

Summary

In this poem, the speaker appreciates both the process that brings the peaches to the brown bag from which he or she eats and the symbolic effects of eating the peaches.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 21–26.

Literary Element

Line and Stanza Before reading any poem, have students take notes regarding the poem's form. Suggest that students count stanzas and lines and mark rhyme schemes, noting any similarities and differences among stanzas.

Before You Read

From Blossoms

Connect to the Poem

Think about a moment in the summer when you were able to stop and appreciate the season's beauty.

Quickwrite Freewrite for a few minutes about this memorable moment. Use sensory details, details that appeal to the senses of hearing, sight, touch, taste, and smell.

Build Background

In the poem "From Blossoms," the speaker describes the experience of eating freshly picked peaches.

- The peaches are grown in an orchard. Orchards are areas of land used to grow groups of fruit or nut trees.
- Roadside stands are common in farming areas. At these stands, farmers sell their goods directly to the consumers. At most roadside stands, consumers can see the orchards and community where the fruit was grown.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how does the poet's choice of words show an appreciation for simple, natural pleasures?

Literary Element Line and Stanza

In poetry, a **line** is a series of words that appear as a single group. Often, lines are not complete sentences. They may have no end punctuation. A single thought may continue over the course of several lines. A **stanza** is a group of lines that form a unit in a poem. Stanzas are, in effect, the paragraphs of a poem.

Paying attention to the way a poem is divided into lines and stanzas is important. Recognizing the lines and stanzas will help you understand the poem's form, and often its meaning.

As you read, summarize or paraphrase each line and stanza. Clarify any parts that do not make sense.

Learning Objectives

For pages 354–357

In studying this text, you will focus on the following objective:

Literary Study: Analyzing poetic form and structure.

Meet Li-Young Lee



"Each poem presents its own demands, its own requirements, and its own pleasures. Every encounter with the page is new. I proceed by unknowing."

—Li-Young Lee

Li-Young Lee was born in 1957 in Indonesia of Chinese parents. His family came to the United States in 1964. Lee currently lives in Chicago with his wife and children.



Literature Online

Author Search For more about Li-Young Lee, go to glencoe.com and enter QuickPass code GL29763u3.

English Learners

UNIVERSAL ACCESS



Vocabulary Preteaching Help students associate new vocabulary in the poem with known words and concepts.

- **laden** Explain that *loaded* is a synonym for *laden*. On the board, write: **The ____ is/are laden with ____.** In the blanks, write *boughs of the peach tree* and *fruit*. Then have students suggest other words to fill in the blanks.
- **succulent** Pantomime biting into a piece of

354 UNIT 3 What Makes Life Good?

fruit, and then wiping its juice off your lips and chin. Explain that what you are eating is succulent. Contrast the words *succulent* and *dry*.

- **jubilance** Use facial expressions (for example, a smile) and gestures (for example, both hands up in the air and waving) to convey the concept of jubilation. Ask students what makes them feel jubilant, or joyful, and how they might show that feeling.

Approaching Level

UNIVERSAL ACCESS



Established Write these words from the poem on the board: *laden, bins, succulent, devour*. Work with students to develop definitions. Then have students use all the words to write a brief description suitable for a catalogue offering fresh fruit packages for sale.

From Blossoms

Li-Young Lee



Liberty on the Terrace, 1999.
Ann Patrick. Oil on board.
Private Collection.

From blossoms comes
this brown paper bag of peaches
we bought from the boy
at the bend in the road where we turned toward
signs painted *Peaches*.

1

From laden boughs,⁶ from hands,
from sweet fellowship in the bins,
comes nectar at the roadside, succulent⁸
peaches we devour, dusty skin and all,
comes the familiar dust of summer, dust we eat.

2

O, to take what we love inside,
to carry within us an orchard, to eat
not only the skin, but the shade,
not only the sugar, but the days, to hold
the fruit in our hands, adore it, then bite into
the round jubilation¹⁶ of peach.

There are days we live
as if death were nowhere
in the background; from joy
to joy to joy, from wing to wing,
from blossom to blossom to
impossible blossom, to sweet impossible blossom.

⁶ The words *laden boughs* refer to tree limbs that are loaded with fruit.

⁸ *Succulent* means *juicy*.

¹⁶ *Jubilation* is a feeling of joy.

Line and Stanza What idea does the poet introduce in the first stanza?

Line and Stanza How does the poet use these lines to build on the ideas from the first stanza?

BQ BIG Question

In these lines, what words convey the speaker's appreciation for nature?

UNIT THREE

Teach

Literary Element

1

Line and Stanza The poet introduces the idea that the peaches that he buys from a boy at a roadside stand originally come "from blossoms."



For additional literary element practice, see Unit 3 Teaching Resources, p. 27.

Literary Element

2

Line and Stanza These lines build on the idea from the first stanza of describing where the peaches come from (boughs, hands, the bins).

BQ BIG Question

The author uses words such as *adore* and *jubilation* to express his love for peaches.



For an audio recording of this selection, use Listening Library Audio CD-ROM.



To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 29–30.

From Blossoms 355

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Point out to students that the poet says that by eating the peach, he ingests an orchard, skin, shade, sugar, and days. In small groups, ask students to discuss what the speaker means by this description. **Ask:** *How can the speaker eat an orchard, a shade, or a day?*

Ask each group to report its ideas to the class. Explain to students that the peach functions as a symbol—it stands for something more than what it is. Help students identify what the peach symbolizes.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Write Poems Encourage students to think about enjoying the experience of eating fruit. Then, have students create process diagrams for the production of these fruits from seeds to food. Using Lee's poem as a model, ask students to write poems about their experiences of eating fruit. Remind students to include literary elements such as figurative language, sensory language or imagery, and symbolism.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 74–75.

Respond and Think Critically

Possible answers:

1. The setting is a roadside stand at a “bend in the road.” It is summer.
2. The speaker sees “signs painted *Peaches*” at a “bend in the road.” The speaker stops at a roadside stand and buys a “brown paper bag” of peaches from a boy and immediately eats one, devouring it “dusty skin and all.”
3. Eager to eat the delicious peaches, the speaker cannot wait to wash them first.
4. The speaker means that when we eat a peach, we are appreciating more than just the peach itself. We are also appreciating everything in nature that enables the peach to grow, such as the orchard, the shade, and the summer days.
5. The speaker says that there are moments when we are free from worries. These are times when we are able to stop and appreciate what nature has to offer, moving from “joy to joy.”
6. Students might describe moments such as stopping to appreciate the colors of the leaves in autumn or watching a spider weave its web.

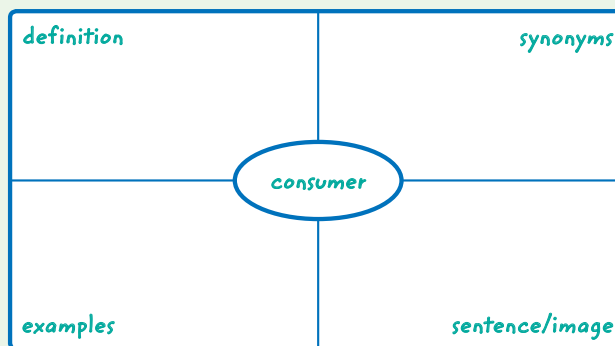
After You Read

Respond and Think Critically

1. What is the setting of this poem? That is, when and where do the events occur? Explain. **[Recall]**
2. What events or actions are described in the first two stanzas of the poem? Summarize the stanzas in your own words. **[Summarize]**
3. Why does the speaker “devour” the peaches, “dusty skin and all”? Explain. **[Infer]**
4. What does the speaker mean by saying that we “carry within us an orchard” when we eat a peach? Support your ideas with examples from the poem. **[Interpret]**
5. Why does the speaker say that there are days that we live “as if death were nowhere / in the background”? Explain. **[Analyze]**
6. **BQ** **BIG Question** Think about how the speaker finds joy in the simple act of eating a peach. Describe a time when you stopped to appreciate something small or simple in nature. **[Connect]**

Academic Vocabulary

The speaker of the poem is a **consumer** of peaches. To become more familiar with the word *consumer*, fill out the graphic organizer below.



TIP

Inferring

To answer question 3, think about details relating to the speaker. Combine this information with your own experience to infer why the speaker “devours” the peach.

- Reread the second stanza. Find the words that the poet uses to describe the peaches.
- Think of a time that you were hungry, when food looked or smelled delicious to you. Describe the meal.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

356 UNIT 3 What Makes Life Good?

Academic Vocabulary

Definition: one who buys, eats, or uses things

Synonyms: customer, user, purchaser

Non-examples: seller, merchant, vendor

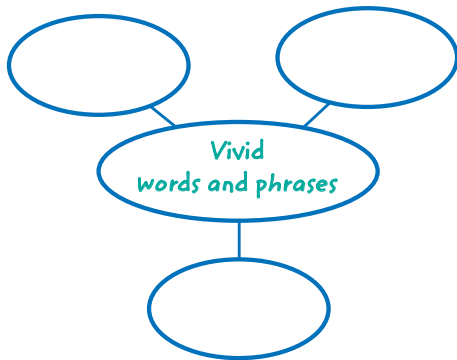
Sentence/image: A consumer should do research before buying a computer.

Literary Element Line and Stanza

1. In the first stanza, one sentence is divided into five separate lines. Why do you think the poet divided the sentence in this way? Do the line breaks affect the meaning or impact of the stanza? Explain.
2. Do the lines and stanzas in "From Blossoms" follow a regular pattern? Explain.

Review: Diction

As you learned on page 249, **diction** refers to an author's choice and arrangement of words. Diction can affect the feeling or tone of a poem. Reread the poem, paying attention to the poet's choice of words. Use a web like the one below to record especially vivid words and phrases.



3. Choose two words or phrases you recorded in your web. What feelings did they appeal to? Why were they effective choices for this poem? Explain.
4. Which words are repeated in the last stanza? What effect does this repetition have?

Grammar Link

Nouns A word that names a person, a place, an object, or an idea is a **noun**. There are different kinds of nouns.

A **common noun** names a general, not a particular, type of person, place, thing, or idea. A common noun is not capitalized unless it begins a sentence. *Farmer, field, apple, and agriculture* are common nouns.

A **proper noun** names a particular person, place, or thing. Proper nouns are always capitalized. *Tina, Ohio River, and Zinnia Farm* are proper nouns.

Concrete nouns name things that you can see or touch. *Clock* is a concrete noun.

Abstract nouns name ideas, qualities, or characteristics. *Time* is an abstract noun.

Collective nouns name a group of people or things. *Flock, group, team, and family* are collective nouns.

Practice Write two sentences that describe what happens in "From Blossoms." Use at least one common, proper, concrete, abstract, and collective noun.

Research and Report

Visual/Media Presentation With a small group, prepare a presentation that includes images, music, and sound effects inspired by "From Blossoms." To begin, brainstorm a list of images, songs, and sound effects that fit the theme of the poem. Then, if possible, use presentation software to prepare your project. As you select images and music, recall what you learned about the ethical use of materials. Remember to attribute your sources appropriately. As a group, present your project to the class. Be prepared to explain why you chose your images and sounds.

From Blossoms 357

After You Read

Assess

1. The poet might have divided the sentence to add emphasis to the different parts of the sentence.
2. The lines do not have a regular rhyming pattern, but the first two stanzas have five lines each. The third and fourth stanzas have six lines each, and both use repetition for effect. Each stanza is composed of a single sentence.
3. Possible response: *Laden boughs* appeals to the sense of sight. *Sweet fellowship* appeals to one's emotions. *Succulent* appeals to one's sense of taste. These effective word choices conjure up vivid feelings in the reader.
4. *Joy, wing, blossom*; the repetition creates a rhythm that emphasizes the speaker's passion.

Grammar Link

Possible response: In Li-Young Lee's poem "From Blossoms," the poet describes buying a bunch of peaches at a roadside stand. The poet describes the joy experienced from devouring a peach and appreciating nature.

Common nouns: poem, speaker, bunch, peaches, stand, joy, peach, nature

Proper nouns: Li-Young Lee, "From Blossoms"

Concrete nouns: peaches, peach, stand

Abstract nouns: joy, nature

Collective noun: bunch

Research and Report

Visual/Media Presentation Students' presentations should

- reflect the poem
- include appropriate citations of sources



For grammar practice, see Unit 3 Teaching Resources, p. 28.

Approaching Level

UNIVERSAL ACCESS



Emerging Prepare a series of fishbowls (or other containers) with the following labels: *common nouns, proper nouns, concrete nouns, abstract nouns, and collective nouns*. Give each student a set of ten note cards. Have students write one noun on each card and then

place each card in the correct fishbowl. Have students take turns selecting cards from the fishbowls and leading discussions regarding whether the cards are in the correct fishbowls. You may want to engage in this activity for a few minutes at a time over several days.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher

Daily Language Practice
Transparency 65

Or display some items from nature such as a leaf, a pine cone, or a twig. Have students make comparisons between these items and something else. Explain that poets use similes and metaphors to help readers think about familiar objects in new ways.

Summaries

In these poems, the speakers show appreciation for elements of nature such as sunlight, birds circling at dusk, and the song of the cuckoo.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 31–36.

Literary Element

Imagery Ask students to close their eyes as you read each of the poems aloud several times. Tell students to focus on the imagery or sensory language as you read. Then, ask students to discuss examples of imagery or sensory language.

Before You Read

Glory, Glory . . . , Birds Circling at Dusk, and Bamboo Grove

Connect to the Haiku

Have you heard the expression “Less is more”? Do you agree with this expression? How would you describe a scene from nature, using as few words as possible?

List Think of a scene from nature. Make a list of words and short phrases that describe how the scene looks and how it makes you feel.

Build Background

Haiku is an ancient form of poetry from Japan.

- After World War II, haiku became popular around the world. It is still very popular in Japan.
- Traditionally, nature is the subject matter of haiku. However, modern writers have used this form to explore a wide variety of topics.
- A traditional haiku has three lines, with five syllables in the first and third lines and seven syllables in the middle line.

Set Purposes for Reading

BQ BIG Question

As you read these haiku, notice how each poet expresses his or her feelings about life and nature. What recurring themes or characteristics do the poems share? What makes them different?

Literary Element Imagery

Imagery is language that appeals to the senses and helps the reader see, hear, feel, smell, and taste the scenes described. Images help suggest emotions and establish mood, or atmosphere. As you read, look for examples of language that appeals to the five senses and ask yourself what emotions and moods the imagery creates.

Literature Online

Author Search For more about Raymond R. Patterson, Ann Atwood, and Matsuo Bashō, go to glencoe.com and enter QuickPass code GL29763u3.

Learning Objectives

For pages 358–361

In studying these texts, you will focus on the following objectives:

Literary Study:

Analyzing haiku.
Analyzing imagery.

Meet the Authors



Matsuo Bashō

Matsuo Bashō was born into the samurai, or warrior class, in Japan and started writing poetry at the age of nine. He later taught poetry to many devoted students. Bashō was probably born in 1644; he died in 1694.

Haiku is a living art form. Many contemporary poets have experimented with the form, including **Raymond R.**

Patterson and Ann Atwood.

Patterson was born in 1929. He is a former director of Black Poets Reading. Atwood was influenced by nature throughout her life. She was born in 1913; she died in 1992.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate unfamiliar words in the poems with known words and concepts. For example, show students a picture of a *quilt*. Ask them what a quilt is like and what it is used for. (Possible response: A quilt, which is like a blanket, keeps you warm.) Show students three sheets of colored paper: a white sheet, a gray sheet, and a black

sheet. Tell students that the white sheet is daytime and the black sheet is nighttime. Identify the gray sheet as *dusk*. Draw a single tree on the board; then add other trees to create a *grove*. Pour water through a napkin, tissue, or piece of paper. As the water slowly passes through the material, say: “The water is *seeping* through.”

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging On the board, write the following words from the poems: *quilt, dusk, grove, seeping*. Provide definitions. Then have students use the vocabulary words to write a paragraph in which they describe a setting for a story. Encourage students to share their paragraphs with the class.

Teach

Literary Element

1

Imagery The comparison between sunlight and a quilt helps readers picture the scene. The image appeals to the senses of sight and touch and creates a peaceful, cozy feeling.

ADVANCED Ask: **Why is the poem titled “Glory, Glory . . .”?** (Possible response: The speaker glorifies the relationship between the sun and the grandmother—both are ancient caretakers. The ellipsis points suggest that more glory is to come.)



For additional literary element practice, see Unit 3 Teaching Resources, p. 37.



For an audio recording of this selection, use Listening Library Audio CD-ROM.



Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 145–152
- Interactive Read and Write for English Learners, pp. 145–152
- Interactive Read and Write for Approaching Level Learners, pp. 145–152

Glory, Glory . . .

Haiku by
Raymond R. Patterson

Across Grandmother’s knees
A kindly sun
Laid a yellow quilt.

1

Imagery What sensory details help you picture the scene in the poem? To what senses does this image appeal?

Haiku 359

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Tell students that a metaphor is a comparison that does not contain *like* or *as*. Say: **An example of a metaphor is *The snow is a blanket*.** The writer suggests that the snow and a blanket have common characteristics. Then, ask: **What metaphor is found in “Glory, Glory . . .”?** (that the sunlight is a yellow quilt) Ask students to identify what these two items have in common.

Approaching Learners

DIFFERENTIATED INSTRUCTION



Emerging Tell students that a haiku creates a word photograph. For each of the poems, have students draw the image described. Group the drawings by poem and post them in these groups. Lead students to discuss similarities and differences among

the drawings. Tell students that the poet Archibald MacLeish wrote, “A poem must not mean but be.” Lead students to discuss how these poems support MacLeish’s statement.

UNIT THREE

Teach

Literary Element

1

Imagery This image creates an image of longing and loneliness.

BQ BIG Question

Bashō's sensitive description of "moonlight seeping through" a bamboo grove shows that the speaker feels connected to nature and respects it.

ADVANCED Tell students that Bashō's poem has been translated from Japanese into English. Interestingly, the translator is able to maintain the syllable pattern, which generally is lost in translation. Lead students to discuss the difficulties of translating text from one language into another.

To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 39–40.

Literary Element Practice

Symbol In "Birds Circling at Dusk," point out how the writer juxtaposes two contrary images—dusk and the beginning of a journey. Traditionally, dusk symbolizes the end of a journey because it is the end of the sun's journey. Yet here, dusk occurs at the beginning

Birds Circling at Dusk

Haiku by Ann Atwood

1

Birds circling at dusk.
The first night of my journey—
yet how far from home!

Imagery What emotion does the image in this poem create?

Bamboo Grove

Haiku by
Matsuo Bashō



Song of the cuckoo:
in the grove of great bamboos,
moonlight seeping through.

BQ BIG Question
How does the poet feel about nature? How can you tell?

360 UNIT 3 What Makes Life Good?

of a journey. Lead students to discuss the effect of this juxtaposition. Make sure that students consider that what is the end of a journey for some may be the beginning of a journey for others.

Personification Write *personification* on the board and underline the word *person* within it. Remind students that writers use personification when they give human form or characteristics to an animal, object, or idea. Point out that in "Glory, Glory . . ." the sun is personified. In small groups, have students discuss how this technique makes them think differently about the sun. Ask each group to present its ideas to the class.

After You Read

Assess

For additional assessment, see Assessment Resources, p. 77.

Respond and Think Critically

1. First haiku—a sunny day; second haiku—dusk, somewhere far from the speaker's home; third haiku—night in a grove of bamboo trees.
2. "Kindly sun" implies daytime; "dusk" indicates evening; "moonlight seeping through" indicates nighttime.
3. All of the poems include images of nature; the first two poems show people interacting with nature, but the third does not.
4. Students may say that the first haiku makes the most effective use of the fewest words because it makes use of a familiar image.
5. A grandmother sits with a ray of sunshine across her knees. Feelings may include love or peace.
6. Students should support their choices with evidence.

Spelling Link

1. i
2. o
3. e

Writing

Students' haiku should have the following characteristics:

- 5-7-5 syllable pattern
- focus on nature
- imagery

For grammar practice, see Unit 3 Teaching Resources, p. 38.

After You Read

Respond and Think Critically

1. What are the settings of the three haiku? Describe them. [Identify]
2. In each haiku, what words or phrases provide clues to the time of day? [Identify]
3. In what ways are the three haiku similar and different? Explain. [Compare]
4. In your opinion, which poem makes the most effective use of the fewest words? Explain. [Evaluate]
5. **Literary Element Imagery** Describe the image in the first haiku. What feeling or mood does this image bring to mind? [Interpret]
6. **BQ BIG Question** Which poem best matches your own feelings about nature? Explain. [Connect]

Spelling Link

Spelling is related to sound. Spelling is also related to meaning. Notice that these words have similar meanings, even though some of their vowel sounds are different:

considerate



consideration

When you are unsure of a word's spelling, think about whether it is related to a word that you already know. Doing so may give you a clue to the correct spelling.

Practice The following word pairs have similar meanings. Write each word pair on a sheet of paper. Say each word aloud. Circle the vowel that sounds different in each word pair.

describe



description

harmony



harmonious

courtesy



courteous

Writing

Write a Stanza Haiku consist of one stanza with three lines and traditionally have five syllables in the first and third lines and seven syllables in the middle line. Write a haiku on a subject related to nature. The list you made earlier may give you ideas for imagery.

TIP

Interpreting

To interpret the image in "Glory, Glory . . ." follow these steps:

- Reread the poem. Imagine how you would draw this scene.
- Think about the image that the sun's "yellow quilt" suggests.
- Consider how the image might express the speaker's feelings about Grandmother.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

Haiku 361

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging To help students write haiku, provide them with sets of note cards, each of which lists an element of nature such as a pine tree, a red leaf, a blade of grass, and so on. Also, create cards with items (needle, candy, velvet, and so on); actions (tickle, touch, drop, and so on); and descriptors (tall, jagged, creased, and so on). Tell students to arrange and rearrange

the cards on their desktops, adding or deleting words as necessary until they form three lines of poetry. Then, tell students to check their syllable patterns, again adding or deleting words as necessary, to match the haiku form. Have students transfer their finished poems to sheets of paper.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 66

Or ask students to join a storytelling circle. **Ask:** *What stories have been passed down in your family?* Invite volunteers to share their stories.

Ask: *What makes family stories important enough to pass down from one generation to another?* Have volunteers share their explanations.

Language History

Ancestor Tell students that ancestors are an important concept in Silko's poem. Explain that the word *ancestor* comes from the Latin prefix *ante-* meaning "before" and the verb *cedere* meaning "to go." The word *ancestor* means "to go before." An ancestor is any person from whom one is descended, such as a grandparent or someone earlier in the family line.

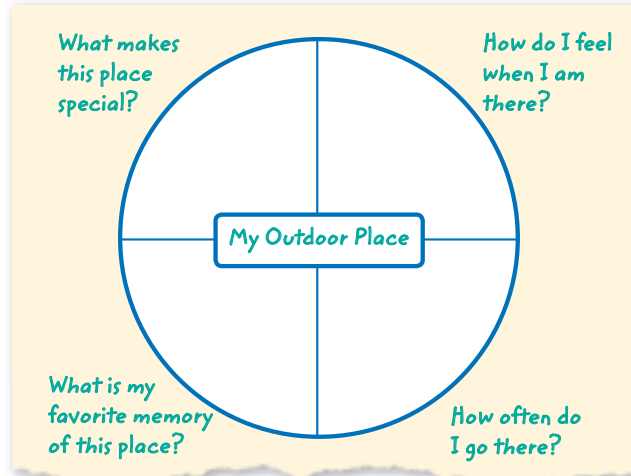
Before You Read

Where Mountain Lion Lay Down with Deer

Connect to the Poem

Think about a special place outdoors. What makes this place special to you?

Graphic Organizer Create a graphic organizer like the one below. In the box in the center, briefly describe your special outdoor place. Write your answer to each question in the space provided.



Build Background

Leslie Marmon Silko is a Native American from the Laguna Pueblo tribe.

- The Laguna Pueblo reservation is in the west central part of New Mexico. This area is surrounded by cliffs, mesas (flat-topped hills), and canyons. A network of rivers supplies water to the region.
- Pueblo culture is closely tied to nature. Both living and nonliving things are believed to be powerful. Harmony with nature is central to Pueblo traditions.
- The Pueblo people's belief in the power of nature and in living in harmony with nature can be seen in "Where Mountain Lion Lay Down with Deer."

Meet Leslie Marmon Silko



"I see myself as a member of the global community. . . . When I write, I am writing to the world, not to the United States alone."

—Leslie Marmon Silko

Native American Heritage

Leslie Marmon Silko grew up on the Laguna Pueblo Indian Reservation in New Mexico, listening to tales told by her female relatives. These stories gave Silko a sense of identity and inspired her writing. Silko's own stories explore her Pueblo heritage and the conflict between traditional and modern ways.

Literary Works Silko has written novels, essays, and poetry collections, including *Voices Under One Sky*.

Leslie Marmon Silko was born in 1948.



Author Search For more about Leslie Marmon Silko, go to glencoe.com and enter QuickPass code GL29763u3.

362 UNIT 3 What Makes Life Good?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Use the Define/Example/Ask routine to introduce the following words from the selection: *ancestors*, *descended*, and *reflection*.

- Provide student-friendly definitions. Explain that ancestors are family members who lived in the past, that *descended* means "to come from an ancestor," and that a reflection is a mirror image.

- Provide these examples: My great-great-grandparents are my ancestors. I descended from them. He saw his reflection in the store window.
- To reinforce understanding, **ask:** *Who is a family member who is not your ancestor? Who is a person from whom you descended? Where in nature might you see your reflection?*

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Write these words from the poem on the board: *ancestors*, *descended*, *reflection*. Have students look up the etymology of each word. Then lead a discussion about how the etymologies connect to the words' definitions. For example, ancestor comes from the Latin *antecedere* meaning "to go before." An ancestor is a person from whom another is descended.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how can one's respect for nature show a connection to the past?

Literary Element Free Verse

Free verse is poetry that has no fixed pattern of rhyme, line length, stanza arrangement, or rhythm. Repetition and strong images are often used in free verse. The arrangement of lines and stanzas also adds to the poem's meaning.

Free verse enables poets to express their feelings and ideas in new and unique ways. Some poets use free verse to give their poems the natural, realistic rhythms of conversation. As you read, pay attention to the ways in which the word choice, imagery, and arrangement of lines help express the poem's meaning.

Reading Strategy Interpret Meaning

When you **interpret meaning**, you use your own understanding of the world to decide what the events or ideas in a literary work mean.

Interpreting meaning helps you understand the author's beliefs and feelings. It also helps you connect your own beliefs and feelings to the literary work. To interpret meaning, ask yourself:

- What is the author really trying to say here?
- In what way does the poem relate to my understanding of the world?
- What larger ideas might the poem be about?

Use a graphic organizer like the one below.

Paraphrase the line or stanza.

What images does the poet use?

What feelings do you have when you read the line or stanza?

What deeper meaning does the line or stanza convey?

Learning Objectives

For pages 362–367

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing poetic form and structure.

TRY IT

Interpret Meaning You interpret meaning every day. For example, think about a time when a friend was happy, angry, or upset. Could you tell how this person felt without even talking to him or her? What clues about his or her emotions did your friend give you?

Before You Read

Focus

Summary

In this poem, Silko connects personal history with nature and ancestral history.



For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 50–51.

Literary Element

Free Verse Mention that poets who write in free verse do use sound devices. To illustrate sound devices, point out the alliteration in line 14: “watching wind’s reflection.”

Reading Strategy

Interpret Meaning To help students interpret meaning, encourage them to ask questions as they read the poem. For example, after reading the first three lines of Silko's poem, students might ask, “Why does the speaker step silently?”

TRY IT

Students may say that they interpret the mood of friends by examining facial expressions and body language.

Where Mountain Lion Lay Down with Deer 363

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Beginning Make sure that students understand the difference between possessive forms of nouns and plural forms of nouns. Have each student work with a partner to identify the possessive nouns (*wind's*) and plural nouns (*ancestors*, *years*, *ones*, *songs*, *stars*) in the poem. Ask the students to choose one of these nouns and

use it to write two simple sentences, one in which the base word takes a plural form and another in which it takes a possessive form. For example, “I have many ancestors,” and “I read my ancestor's letters.”

Approaching Level

DIFFERENTIATED INSTRUCTION



SMALL GROUP Emerging Remind students to read without pausing until they reach a period. Read the poem aloud to students. Then have students echo the way in which you read each sentence. To build **reading fluency**, have students read aloud to one another in small groups.

UNIT THREE

Teach

View the Art

Possible response: The painting inspires feelings of smallness and awe in the viewer, because the mountains and canyon look so vast and old. The painting helps illustrate how the speaker feels connected to the past and his or her cultural history through nature.

Ask students to study the details in the photograph. **Ask:** **What makes the setting of this painting appear ancient?** (Possible answer: the hugeness and quietness of the rough, rocky mountains and the deep canyon; the lack of any human element in the painting)

Cultural History

Oral Tradition Silko grew up in an oral culture, in which ancestral legends were told and retold as part of the collective memory of the tribe. In oral cultures, adults teach children by telling stories. People in oral cultures believe that children remember information better when it comes in the form of a story.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

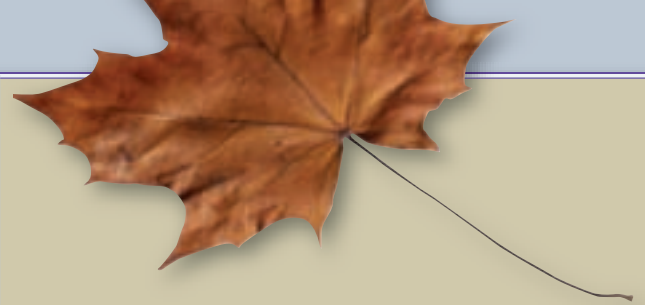
Literary Element Practice



Sensory Language Explain that sensory language helps readers experience what the speaker experiences. To help students identify the sensory language used in Silko's poem, draw a five-column chart on the board, labeling the columns with the senses as shown here.

Sight	Sound	Smell	Touch	Taste
black	silently	wild mountain	rock	

Ask students to help you complete each column by inserting appropriate details from the poem. Some students may note that Silko's poem does not include the sense of taste.



Looking Across the Grand Canyon, c.1910. Edward Henry Potthast. Oil on canvas. Phoenix Art Museum, AZ.

View the Art What feelings do you get when you look at this painting? How might the painting help you understand the meaning of the poem?



Where Mountain Lion Lay Down with Deer

— Leslie Marmon Silko —

I climb the black rock mountain
stepping from day to day
silently.
I smell the wind for my ancestors
pale blue leaves
crushed wild mountain smell.
Returning
up the gray stone cliff
where I descended
a thousand years ago.
Returning to faded black stone
where mountain lion lay down with deer.
It is better to stay up here
watching wind's reflection
in tall yellow flowers.
The old ones who remember me are gone
the old songs are all forgotten
and the story of my birth.
How I danced in snow-frost moonlight
distant stars to the end of the Earth
How I swam away
in freezing mountain water
narrow mossy canyon tumbling down
out of the mountain
out of the deep canyon stone
down
the memory
spilling out
into the world.

BQ BIG Question

What does the speaker's silence suggest about her feelings toward nature?

1

Free Verse In what way does the line length and arrangement add to the poem's meaning?

2

Interpret Meaning Explain the feeling that the speaker is expressing in these lines.

Where Mountain Lion Lay Down with Deer 365

UNIT THREE

Teach

BQ BIG Question

She feels respect and awe toward nature.

Literary Element

1

Free Verse The length and arrangement of the lines emphasize the importance of the speaker's connection with this ancient place.



For additional literary element practice, see Unit 3 Teaching Resources, p. 47.

Reading Strategy

2

Interpret Meaning The speaker expresses sadness about cultural traditions that have been lost.



For additional reading skill or strategy practice, see Unit 3 Teaching Resources, p. 48.



To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 50–51.

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Intermediate Explain that readers must look beyond the primary meaning of a word or phrase and decide what it symbolizes or represents for the poet. Lead a discussion about the phrase “stepping from day to day silently.” Invite students work in groups to act out the phrase's literal meaning. Encourage them to question its literal meaning and consider its symbolic

meaning within the context of the poem. Then have students conduct their own discussion of the phrases “I smell the wind for my ancestors,” and “where I descended a thousand years ago.” When they have completed their discussion, invite the students to share their conclusions. Correct any misreadings at that time.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Display a photograph of water streaming down a steep mountain canyon. Have students examine the photograph and the last four lines of Silko's poem. Ask students to write a sentence that explains the way in which the water in the photograph is similar to the last four lines of the poem.

After You Read

Assess

For additional assessment, see Assessment Resources, p. 78.

Respond and Think Critically

Possible answers:

1. The setting of the poem is a mountain with black and gray stones and tall yellow flowers.
2. The title suggests that the setting is an unusual place where natural enemies—mountain lions and deer—live together in harmony.
3. By climbing the mountain, the speaker goes back to the time when his or her ancestors lived.
4. The speaker appreciates nature just as her ancestors did. On the black rock mountain, the people who came before her had experiences similar to the speaker's.
5. The speaker sees the flowers blowing and bending in the wind.
6. Students should identify a natural image from the poem and explain why it appeals to them.

Academic Vocabulary

Retain means “to continue to keep or have.”

After You Read

Respond and Think Critically

1. What is the setting of this poem? Include details from the poem in your answer. [Recall]
2. What does the title suggest about the setting of the poem? Explain. [Infer]
3. What does the line “stepping from day to day” tell you about the speaker and the setting? Explain. [Interpret]
4. Reread line 4. Why does the speaker mention her ancestors? Why, in your opinion, does the setting remind the speaker of the people who came before her? Explain. [Analyze]
5. Reread lines 14–15. What is the speaker describing? Explain. [Interpret]
6. **BQ** **BIG Question** What image of nature from the poem appeals to you most? Explain. [Evaluate]

Academic Vocabulary

Leslie Marmon Silko’s poem shows how important it is to **retain** our connections to nature and to our ancestors. Using context clues, try to figure out the meaning of the word *retain* in the sentence above. Check your guess in a dictionary.



TIP

Inferring

To answer question 2, think about what the poem says and use your own knowledge.

- Recall what you know about mountain lions and deer. Consider whether they would sleep side by side.
- Think about the Pueblo belief that everything in the natural world is powerful. Identify ways in which the poem reflects that belief.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

366 UNIT 3 What Makes Life Good?

Literary Element Practice



Setting Remind students that setting is the time and place of the action.

Although the physical setting of Silko’s poem is clear (the black rock mountain), the time setting is not. Organize students in small groups. Have each group create and complete a three-

column chart that lists three types of details from the poem: details that suggest a present time setting, details that suggest a past time setting, and details that fit both a present and a past time setting. Invite groups to share and discuss their findings with the class.

Literary Element Free Verse

1. Reread lines 7–11. What word does the poet repeat? What is the effect of this repetition? Decide if the repetition highlights a certain meaning or creates a musical effect within the poem. Explain your answer.
2. Reread lines 21–29. What action is described in these lines? Why do you think the poet arranged the lines in this way? Explain.

Review: Imagery

As you learned on page 358, **imagery** is language that uses sensory details to help the reader see, hear, feel, smell, and taste the scenes in the work.

3. Provide three examples of imagery in the poem that describe color. What effect does this imagery have? Explain.
4. Which details in lines 19–20 help create a vivid image of the scene? Explain.
5. Which details in lines 22–25 appeal to your sense of touch? Explain.

Reading Strategy Interpret Meaning

Test Skills Practice

6. The speaker's attitude toward her ancestors is best described as
 - A hopeful.
 - B humorous.
 - C respectful.
 - D fearless.

Grammar Link

Pronouns and Antecedents A **pronoun** is a word that takes the place of a noun, a group of words acting as a noun, or another pronoun. The word or group of words that a pronoun refers to is called its **antecedent**.

The woman recalled the memory of her ancestors.

In the sentence above, the pronoun is the word *her*. The word *woman* is the antecedent, or the word that the pronoun *her* refers to. When you use a pronoun, make sure that the pronoun refers clearly to its antecedent. If an antecedent is unclear, rewrite the sentence.

Unclear: *I touched a shell with my foot, and it broke.*

Clear: *I touched a shell with my foot, and the shell broke.*

Practice Write a sentence about Silko or the poem using a pronoun and an antecedent. Identify the pronoun and its antecedent in your sentence. For example,

Leslie Marmon Silko writes about her experiences as a Native American.

Her is the pronoun; *Leslie Marmon Silko* is the antecedent.

Write with Style

Apply Imagery Write a free-verse poem about an outdoor place you have visited. Your poem should be from five to ten lines long. Use the graphic organizer you made earlier to help you think about your place. Free verse does not follow a set pattern of lines, stanzas, or rhyme. In your poem, use imagery and repetition and vary the length and arrangement of lines.

Where Mountain Lion Lay Down with Deer 367

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Encourage students to experiment with the length and arrangement of lines in their poems. Have students write their poems in paragraph form and then cut the paragraphs into separate sentences. Next, have students arrange and rearrange the sentences, cutting some of the sentences into phrases or single words. Finally, have students write their poems on paper after they have decided upon a line arrangement.

Write with Style

Students' free-verse poems should contain five to ten lines and include the following elements:

- imagery
- repetition
- varying line lengths



For grammar practice, see Unit 3 Teaching Resources, p. 49.

After You Read

Assess

Literary Element

1. The poet repeats the word *returning* to emphasize the speaker's journey to the mountain and connection with the past.
2. The poet describes swimming in a mountain stream and tumbling down a canyon. The poet uses a cascading arrangement of lines to mirror the image of falling water and to increase the reader's sensory experience of the poem.
3. The poet uses the following colors: black (lines 1, 11); blue (line 5); gray (line 8); and yellow (line 15). The color imagery helps the reader visualize the scene.
4. "Snow-frost moonlight" and "distant stars" help create a vivid image of the scene. The words *moonlight* and *stars* suggest a nighttime setting. The words *snow-frost* and *distant* help the reader experience the cold vastness of the scene.
5. "Freezing mountain water," "mossy," "tumbling," and "stone" appeal to the sense of touch. These details help the reader imagine a cold, dizzying ride down a canyon lined with patches of soft moss.

Reading Strategy

6. C

Grammar Link

The poetry of Silko reflects her Pueblo traditions. *Silko* is the antecedent of *her*.

Vocabulary Workshop

Multiple-Meaning Words

Focus

Write on the board:

As I dress for the ball, I throw a ball for my dog. Fetch is his favorite game. He is always game to play.

Explain that the underlined words have multiple-meanings. Ask students to define these words using context clues.

Teach

Write on the board: I smell the wind for my ancestors / pale blue leaves / crushed wild mountain smell.

Ask students to identify the correct meaning, or denotation, of each underlined word. Then have them discuss each word's connotation. Remind students that context determines a word's connotation. Make sure that students understand that all words do not have strong connotations; some words are neutral.

Assess

Possible answers:

1. meaning: to sense the presence of something; connotation: positive/to feel a comforting connection
2. meaning: lacking intensity or depth of color; connotation: negative/cold and deathlike
3. meaning: an odor; connotation: neutral

For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

Learning Objectives

For page 368

In this workshop, you will focus on the following objective:

Vocabulary: Understanding multiple-meaning words.

Tip

Vocabulary Terms When you look up a multiple-meaning word in the dictionary, you'll see several related definitions within a single dictionary entry.

Test-taking Tip If you are not sure which meaning of a word is intended, look for context clues that define, restate, or give an example.

 Literature Online

Vocabulary For more vocabulary practice, go to glencoe.com and enter the QuickPass code GL29763u3.

Vocabulary Workshop

Multiple-Meaning Words

Connection to Literature

"It is better to stay up here / watching wind's reflection / in tall yellow flowers."

—Leslie Marmon Silko, "Where Mountain Lion Lay Down with Deer"

Multiple-meaning words, such as *reflection*, have more than one definition, or **denotation**. In the line from Silko's poem, *reflection* means "a result or sign of something." *Reflection* can also mean "a mirror image" or "a serious thought."

In addition to their dictionary definitions, some words also express certain feelings or ideas, called **connotations**. Words can have different connotations—positive or negative—depending on how they are used.

Here are some other multiple-meaning words from "Where Mountain Lion Lay Down with Deer."

Word	Meanings	Examples
smell	an odor	The flowers have a pleasant <i>smell</i> .
	to use your nose to sense an odor	I can <i>smell</i> the leaves.
	to sense the presence of something	I <i>smell</i> victory.
pale	lacking intensity or depth of color	My shirt is <i>pale</i> green.
	lacking healthy color	When I was ill, my skin looked <i>pale</i> .
	feeble or weak	He made a <i>pale</i> attempt to speak.

TRY IT: Using the chart above, write the correct meaning of the underlined word. Then describe the word's connotation.

1. I smell my ancestors in the mountain wind.
2. The pale yellow leaves rustle in the wind.
3. The smell of crushed leaves filled the air.

368 UNIT 3 What Makes Life Good?

Vocabulary Practice



Multiple-Meaning Words Organize students in small groups. Provide each group with the following list of multiple-meaning words: *bark, count, date, file, grave, hide, kind, line, mean, net, press, rare, story, tire, vault, well, and yard*. Have students use dictionaries and prior knowledge to write the multiple-meanings of each word. Then ask each group to select ten of the words from the list and compose a silly story that illustrates the multiple-meanings of those words. Have each group present its story to the class.



Writing Practice

Write a Dialogue Ask students to consider the multiple meanings of the word *pound*. Then have them write a dialogue in which they explain the different meanings of *pound* to a foreign visitor who has lost his or her dog.

Before You Read

Why the Waves Have Whitecaps

Connect to the Folktale

"Why the Waves Have Whitecaps" explains a natural event involving wind and water. Think of a powerful natural event, such as a thunderstorm, that you have experienced.

Quickwrite Freewrite for a few minutes about ways in which the natural world can seem human. Think about animals, plants, and landforms as well as such elements as wind, water, and storms.

Build Background

This folktale is written in dialect. Dialect is a form of language spoken by people of a certain region or group. Features of the dialect in this folktale include dropped vowel and consonant sounds ('em instead of them).

Folktales were passed down orally before being written down. Folklorists use dialect to capture a traditional culture's speech and story patterns.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how does the depiction of wind and water help me to understand nature?

Literary Element Style

Style is the way an author chooses and arranges words and sentences in a literary work. Style can reveal an author's purpose in writing and attitude toward the subject and audience. Diction, sentence structure, and use of imagery are some factors that make up an author's style. As you read, ask yourself, how does Hurston's style help me understand her purpose for writing?



Author Search For more about Zora Neale Hurston, go to glencoe.com and enter QuickPass code GL29763u3.

Learning Objectives

For pages 369–372

In studying this text, you will focus on the following objective:

Literary Study: Analyzing style.

Meet Zora Neale Hurston



Folklorist and Writer Zora Neale Hurston grew up in Eatonville, Florida, the country's first self-governed African American city. Sharing folktales was a common pastime in her close-knit community. She became interested in preserving African American folklore and began to collect tales in the rural South. Hurston is best known for her novel *Their Eyes Were Watching God*. She also published plays, stories, essays, and two collections of folklore. Zora Neale Hurston was born in 1891 and died in 1960.

Why the Waves Have Whitecaps 369

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 68

Or show students photographs of ocean waves. Point out the white tops of the waves. Tell students to imagine that they had no knowledge of science. Ask how they would explain the whitecaps.

Summary

The narrator of this folktale says that wind and water are women who once were friends. Mrs. Wind and Mrs. Water sat together and talked about their children, the birds and the fish. Mrs. Wind bragged so much, though, that Mrs. Water began to resent Mrs. Wind's children. When birds came to drink, Mrs. Water drowned them. Now, when Mrs. Wind calls her children, their feathers rise to the water's surface, giving the waves white caps.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 53–57.

Literary Element

Style To help them answer the question, tell students to pay attention to how Hurston's characters speak.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Tell students that many words in the selection that look unfamiliar are actually familiar words disguised by dialect. On the board, **write**:

de = the	jus' = just
chillun = children	mo' = more
sho = sure	tain't = there isn't
wese = we are	kin = can
git = get	squinch = quench
ast = asked	tole = told
dat's = that's	

Explain that the selection also contains informal expressions such as "a whole heap" and "brag on." Show students a large pile of books. Explain that a heap is a large amount. Then ask them to explain the expression "a whole heap" in their own words. (Possible response: a lot) Suggest that students define other expressions as they read.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Tell students that the writer uses dialect and informal expressions in this folktale. Explain the meanings of *de, jus', chillun, mo', sho, tain't, wese, kin, git, squinch, ast, tole, dat's, a whole heap, brag on*. Then have students create a dictionary for the words and expressions. Tell them to refer to their dictionaries as they read the story.

Teach

View the Art

Christopher Richard Wynne Nevinson was born in London, England, in 1889. He died there in 1946. Many of Nevinson's early paintings depict the struggles of war and battle. These were based on Nevinson's own time as a Red Cross volunteer during World War I. Later in his career, the artist shifted his focus to portraits and landscapes. **Ask:** **From what period of Nevinson's career does this painting probably come?** (the latter part)

Teaching Note

African American Vernacular English

On the board, write: **They flies, they walks, they swims, they sings, they talks, they cries.** Explain that this sentence is written in dialect to recreate the rhythms of African American speech. Point out that in standard English, verbs must agree with their subjects in person and number. For regular verbs, the third-person singular form ends in *s*, as in: *She flies, she walks*, and so on. The third person plural does not end in *s*: *They fly, they walk*, and so on.



Waves, c.1917. Christopher Richard Wynne Nevinson. Oil on canvas. Private Collection.

Why the *Waves* Have Whitecaps

Zora Neale Hurston

370 UNIT 3 What Makes Life Good?

Reading Practice



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 9.9
DRP: 53
Lexile: 740



Draw Conclusions About Characters

Remind students that drawing conclusions is a useful strategy for understanding characters. Help students draw conclusions about Mrs. Water. Ask students what information the author gives them about Mrs. Water through her actions and what she says. (*She grows to hate Mrs. Wind's children so much that she drowns them. When Mrs. Wind looks for her children, Mrs. Water denies that she saw them.*)

Guide students toward the conclusion that Mrs. Water is resentful, spiteful, and willing to deceive her friends. Have students draw conclusions about Mrs. Wind independently. Suggest that students consider what their conclusions reveal about the folktale's message.

De wind is a woman, and de water is a woman too. They useter¹ talk together a whole heap. Mrs. Wind useter go set down by de ocean and talk and patch and crochet.

They was jus' like all lady people. They loved to talk about their chillun, and brag on 'em.

Mrs. Water useter say, "Look at *my* chillun! Ah² got de biggest and de littlest in de world. All kinds of chillun. Every color in de world, and every shape!"

De wind lady bragged louder than de water woman:

"Oh, but Ah got mo' different chilluns than anybody in de world. They flies, they walks, they swims, they sings, they talks, they cries. They got all de colors from de sun. Lawd, my chillun sho is a pleasure. 'Tain't nobody got no babies like mine."

Mrs. Water got tired of hearin' 'bout Mrs. Wind's chillun so she got so she hated 'em.

One day a whole passle³ of her chillun come to Mrs. Wind and says: "Mama, wese thirsty. Kin we go git us a cool drink of water?"

She says, "Yeah chillun. Run on over to Mrs. Water and hurry right back soon."

When them chillun went to squinch they thirst Mrs. Water grabbed 'em all and drowned 'em.

When her chillun didn't come home, de wind woman got worried. So she went on down to de water and ast for her babies.

"Good evenin' Mis' Water, you see my chillun today?"

De water woman tole her, "No-oo-oo."

Mrs. Wind knew her chillun had come down to Mrs. Water's house, so she passed over de ocean callin' her chillun, and every time she call de white feathers would come up on top of de water. And dat's how come we got white caps on waves. It's de feathers comin' up when de wind woman calls her lost babies.

When you see a storm on de water, it's de wind and de water fightin' over dem chillun. 🌊

¹ **Useter** means "used to."

² **Ah** is dialect for *I*.

³ **Passle** means *parcel*. Here, it refers to a group of children.

1

Style What are some examples of dialect in these sentences?

BQ **BIG Question**

How did the people who first told this folktale most likely feel about nature?

UNIT THREE

Teach

Literary Element

1

Style Examples of dialect include *Mama, wese, Kin*, and *git us*.



For additional literary element practice, see Unit 3 Teaching Resources, p. 58.

BQ **BIG Question**

The people who told this folktale probably believed that nature was a part of them. By making the wind and the water into people, they made nature seem like something people could connect to and understand.

Literary History

Hurston and Folklore Zora Neale Hurston may be best remembered for her novel *Their Eyes Were Watching God*, but she made her mark first as a folklorist. Hurston studied anthropology at New York City's prestigious Columbia University. She traveled in the southern United States, as well as Jamaica and Haiti, collecting folktales. Her collection of southern folklore, *Mules and Men*, was published in 1935.



To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 60–61.

Why the Waves Have Whitecaps 371

Advanced Learners

DIFFERENTIATED INSTRUCTION



Compare and Contrast Ask students to recall other familiar folktales that explain natural phenomena and share them with the class.

Then, have students choose a folktale from this or earlier units and compare it with "Why the Waves Have Whitecaps."

Encourage students to create a graphic organizer such as a Venn diagram that

answers the following questions about the folktales they are comparing: What phenomena does it explain? Does it present elements of nature as human beings? Is it told in dialect?

Have students write a paragraph or two summarizing the similarities and differences they find in their folktales.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging To reinforce student comprehension of the folktale, have students work with a partner to orally summarize the main events from "Why the Waves Have Whitecaps."

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 79–80.

Respond and Think Critically

Possible answers:

1. The author gives wind and water the characteristics of two women. They talk, brag, and become jealous. Mrs. Wind searches for her missing children. At the end of the story, Mrs. Wind and Mrs. Water fight.
2. Mrs. Water has grown to hate Mrs. Wind's children from hearing Mrs. Wind brag about them.
3. The wind sends her children, the birds, to get a drink from her friend, the water. The hateful water drowns them. She denies it, but the wind calls out for her children. The whitecaps are the drowned birds' feathers rising to the surface when the wind calls.
4. The author uses dialect to capture the oral quality of this folktale. The dialect lets readers "hear" the story as it was once told, with its rhythms intact.
5. Hurston's style replicates spoken dialect. She uses such words and phrases as *useter*, *a whole heap*, and *dat's how come*. She creates the image of the wind and the water as two women who are friends. These elements create a mood that readers might associate with children listening to an adult tell stories.
6. The wind and water are shown to be powerful forces. Wind (air) and water are the mothers of many creatures, and without air and water, life could not exist.

After You Read

Respond and Think Critically

1. What human qualities does the author give to wind and water? Give details to support your answer. [Identify]
2. Why does Mrs. Water drown Mrs. Wind's children? [Recall]
3. According to the folktale, what causes whitecaps on water? Explain. [Summarize]
4. Recall the information you read about in Build Background. Why does the author use an African American dialect to tell this folktale? Explain. [Evaluate]
5. **Literary Element Style** Describe Zora Neale Hurston's style in this folktale. What are some examples of striking word choice and imagery in the folktale? How does Hurston's style contribute to the mood of the tale? Explain. [Analyze]
6. **BQ BIG Question** How does this folktale demonstrate appreciation for the force of nature? Explain. [Conclude]

Academic Vocabulary

In writing "Why the Waves Have Whitecaps," Zora Neale Hurston used dialect. She avoided **altering** the language of the original folktale. Use context clues to figure out the meaning of the word *altering* in the sentence above. Check your guess in a dictionary.

Writing

Write a Summary Writing a summary involves retelling the main idea and the most important details of a story in your own words. Recall the characters and key plot events of Hurston's "Why the Waves Have Whitecaps." Then write a brief summary of the folktale. Your summary should also explain what you think is the message or meaning of the folktale.

TIP

Analyzing

Here are some tips to help you analyze. Remember that when you analyze, you look at separate parts of a selection to understand the whole selection.

- Reread the folktale. Notice whether the author uses common, simple words or formal, detailed descriptions.
- Identify how the action takes place—through the narrator's description, through dialogue, or a combination of the two.
- Consider whether the use of dialect gives the folktale a formal or informal feel.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

372 UNIT 3 What Makes Life Good?

Writing

Write a Summary Students' summaries should

- identify the main characters
- clearly describe the main events of the plot
- explain the meaning of the folktale

For grammar practice, see Unit 3 Teaching Resources, p. 59.

Academic Vocabulary

Altering means "changing."

Finding Humor and Delight



Serenade to Doris. Haydn Cornner. Oil on canvas. Private Collection, ©Portal Gallery Ltd.

BQ BIG Question What Makes Life Good?

Why might some people laugh when they see the painting *Serenade to Doris*?
What situations make you respond with humor and delight?

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Explain that a serenade is a vocal or instrumental performance of music that is often intended to praise or compliment a woman. A serenade is often performed outdoors at night, frequently beneath the window of the performer's sweetheart. Tell students that Doris may be the name of the dog pictured outside the window. Have students use this information to identify other elements of comedy in the painting. Ask

questions to prompt students' thinking: Where is the bird? Where is Doris? What time of day is depicted? Students should note that the bird serenades Doris from inside rather than outside the home because Doris is outside. The sky in the painting appears to be getting lighter rather than darker, which suggests sunrise rather than sunset—the typical time for serenades.

Part 2: Finding Humor and Delight

Ask: How does humor make life good? (Students may say that humor causes people to laugh, generating feelings of warmth and joy.)

View the Art

Tell students that, as a young man, Haydn Cornner trekked through Europe as part of a touring comedy show. He enjoyed painting sets and making props. **Say:** Some comedy relies on an element of surprise. What is surprising or unexpected about Cornner's painting? (Many people associate dawn with the sound of birds chirping in the trees; in this painting, the bird is dressed in a tuxedo and is shown playing the violin at dawn.)

BQ BIG Question

Possible responses: Some people may laugh because a bird cannot play the violin or wear clothes. Others may laugh because the bird is serenading the dog outside the bird's window—people may laugh at the absurdity of such a relationship. Students' responses regarding humorous situations will vary. Help students analyze their examples to identify other elements of humor or comedy.



For additional support for English Learners, see Unit 3 Teaching Resources, p. 63.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 69

Or read aloud the author profile.

Then write the vocabulary word *wholeheartedly* on the board. Help students identify synonyms for *wholeheartedly*. Ask them to think of activities or experiences they have taken part in wholeheartedly.

Vocabulary

Have students work in groups to write brief skits that use the words *solitude*, *obscure*, and *embarked*. Have students act out their skits for the class, and then discuss how the different groups used each word.

For additional vocabulary practice, see Unit 3 Teaching Resources, pp. 72–73.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

from *An American Childhood*

Connect to the Memoir

Think back to when you were in elementary school. What is one of your favorite memories from that time in your life?

Quickwrite Freewrite for a few minutes about this memory. What happened? What makes the memory special?

Build Background

An American Childhood is set in Pittsburgh, Pennsylvania. Annie Dillard lived there in the 1940s and early 1950s. At that time, the city was at work on the “Pittsburgh Renaissance.” People worked to clean up the city’s environment, improve transportation, and renew the city’s downtown.

- Pittsburgh is located at the point where the Monongahela and Allegheny rivers unite to form the Ohio River. Much of the city lies on hills surrounding this river junction.
- Pittsburgh has many distinct neighborhoods, 90 of which are officially recognized by the city.
- In 1950, more than 675,000 people lived in Pittsburgh. The population has declined since then.

Vocabulary

wholeheartedly (hōl’ hār’ tid lē) *adv.* completely; sincerely (p. 377). *Keisha passes out flyers about recycling because she wholeheartedly believes that recycling is important.*

solitude (sol’ ə tōd’) *n.* the state of being alone or separate from others (p. 378). *He may have seemed lonely to others, but Tom enjoyed his solitude.*

embarked (em bärkd’) *v.* made a start (p. 378). *After preparing for several months, Catherine embarked on a challenging two-week hike.*

obscure (əb skyoor’) *adj.* not clearly seen; remote (p. 380). *After a long drive into the hills, we reached the obscure town.*

prolong (prə lōng’) *v.* to lengthen in time (p. 381). *We decided to prolong our vacation by staying one more day.*

Meet Annie Dillard



“Writing a book is like rearing children—willpower has very little to do with it. . . . You do it out of love.”

—Annie Dillard

Nature Writer Annie Dillard often writes about the beauty and violence of the natural world. She became interested in nature at an early age. As a girl, she collected rocks and insects and studied tiny organisms under a microscope. “*An American Childhood* is about the passion of childhood,” Dillard says, “a child’s vigor, and originality, and eagerness, and mastery, and joy.”

Literary Works Dillard writes essays, poetry, fiction, and nonfiction. *An American Childhood* was published in 1987. Annie Dillard was born in 1945.

Literature Online

Author Search For more about Annie Dillard, go to glencoe.com and enter QuickPass code GL29763u3.

374 UNIT 3 What Makes Life Good?

English Learners

DIFFERENTIATED INSTRUCTION

Preview Vocabulary Read each vocabulary word aloud. Then have students chorally repeat the word three times. Call on volunteers to read aloud the definitions and example sentences. To reinforce understanding of the vocabulary words, ask students to respond to the following prompts:

1. State an opinion that you believe wholeheartedly.

2. Describe what you would do with an hour of solitude.
3. Name a project or assignment you have embarked on recently.
4. Share an obscure piece of information that you know.
5. Identify an activity that you would like to prolong.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Review the definitions of the vocabulary words with the class. Then have students write about a memory from their early childhood. Tell them to use at least three of the vocabulary words in their writing. After students have finished, have them share their memories with the class. Make sure students have used the vocabulary words correctly.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what makes this experience so delightful for the young Dillard? Why does she remember it vividly as an adult?

Literary Element Tone

Tone is the author's attitude toward the subject, ideas, theme, and characters or people in a text. The tone of a work may be witty or serious, sad or upbeat, scholarly or sarcastic, admiring or angry.

Tone is important because it affects how readers feel about what they are reading. You can identify the tone of a text by paying attention to word choice, sentence construction, the kinds of details the author uses, and the images the author creates.

A memoir, like an autobiography, shares an author's personal experiences. The tone of a memoir can reveal how the author feels about those experiences. As you read, ask yourself, does the author like the people she writes about, including her younger self? Is the tone happy or somber? Is it humorous, serious, or a bit of both?

Reading Skill Analyze Style

When you **analyze**, you look closely at separate parts of a text in order to better understand the entire text. **Style** is the way an author chooses and arranges words and sentences. An author's style often reveals his or her tone and purpose for writing.

To **analyze style**, pay attention to word choice, the use of imagery, sentence variety, and the degree of formality, or seriousness. As you read, think about how these separate elements work together to create an overall effect. Use a chart like the one below to keep track of the details that help create the author's style.

	Example or Description	How does this add to the author's style?
Word choice		
Use of imagery		
Sentence variety		
Degree of formality		

Learning Objectives

For pages 374–383

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing tone.

Reading: Analyzing style.

TRY IT

Analyze If you wanted to write an informal and humorous note to a friend, what words and phrases might you use? How would the note change if you decided to write in a serious, formal style? With a partner, talk about different ways that you could turn an informal, humorous note into a formal and serious note.

from *An American Childhood* 375

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate The author's use of imagery may hinder English learners' comprehension. Review with students that writers often use metaphors or other types of figurative language to express imagery. Then model how to analyze Dillard's use of imagery by using the chart. List this example of imagery: "[The cars] were targets

all but wrapped in red ribbons." **Say:** *This use of imagery is a metaphor and appeals to the sense of sight.* **Ask:** *How do you picture the cars? (as gifts) What is the effect of the comparison of cars to gifts? (to explain how easy it was to hit the cars with snowballs)*

Before You Read

Focus

Summary

The author recalls an exciting chase that followed a snowball hit on a car. The chase passed through the neighborhood where she grew up and played with the local boys. The driver gets out of his car and chases the children, finally catching up with the author and her friend. Dillard remembers the exhilaration she felt while running from their pursuer.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 64–69.

Literary Element

Tone After defining tone, discuss with students what tone they think a memoir, or account of personal experiences, might typically have. List students' ideas in a web. As they read, tell students to look for descriptive words and other details that reveal the author's attitude toward the childhood experience that is the focus of the selection.

Reading Skill

Analyze Style Review the different aspects of style: word choice, imagery, sentence variety, and degree of formality. Remind students that imagery is language that creates vivid pictures and impressions by appealing to readers' senses.

TRY IT

Students may say that they would include jokes, sentence fragments, and slang in an informal note. For a formal note, they would delete slang and write in complete sentences.

UNIT THREE

Teach

View the Art

Ask: **What mood does this painting suggest? Explain.** (Possible response: *The painting suggests a quiet, peaceful mood because the snow looks virtually undisturbed and no people appear in the street scene.*)

Literary History

Types of Autobiography Although most autobiographies are book-length, there are many shorter types of autobiographical writing. Besides memoirs, such as Dillard's *An American Childhood*, autobiographical writing can include diary entries, travel journals, eyewitness accounts, and anecdotes. Anecdotes are brief accounts of simple incidents.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.2
DRP: 56
Lexile: 880



Campden Hill Square, 1996. Oil on canvas. Jeanne Maze. Private Collection.

from An American Childhood Annie Dillard

376 UNIT 3 What Makes Life Good?

Reading Practice

Analyze Narrator and Point of View Emphasize that the selection is a memoir. Explain that a memoir is a short autobiographical piece that tells about important people or periods in the author's life. Ask students whom they would expect to be the narrator in a memoir. (*the author*) **Ask:** **What is the point of view in a memoir?** (*first-person*) Have students point to pronouns in the first paragraph that support their identification of the selection's point of view. Discuss how the selection would be

different if it were not written from a first-person point of view or narrated by the author. (*It would no longer be a memoir and would not have the immediacy that the current account does; it would use third-person pronouns such as he, she, and they.*)

Teach

Reading Skill 1

Analyze Style The author uses sentences of different lengths and structures, which help create a lively, informal conversational style.

For additional reading skill or strategy practice, see Unit 3 Teaching Resources, p. 71.

BQ BIG Question

The narrator took delight in physical activities such as football, baseball, and throwing snowballs. **Ask:** *What does the author say was one of her happiest experiences? (getting in trouble for throwing snowballs)* **Ask:** *What is ironic about the author's statement? (Getting in trouble made her happy.)*

ADVANCED Have students use what they have learned about the author so far to suggest scenarios in which the author might have found pleasure in getting in trouble for throwing snowballs.

Some boys taught me to play football. This was fine sport. You thought up a new strategy for every play and whispered it to the others. You went out for a pass, fooling everyone. Best, you got to throw yourself mightily at someone's running legs. Either you brought him down or you hit the ground flat out on your chin, with your arms empty before you. It was all or nothing. If you hesitated in fear, you would miss and get hurt: you would take a hard fall while the kid got away, or you would get kicked in the face while the kid got away. But if you flung yourself **wholeheartedly** at the back of his knees—if you gathered and joined body and soul and pointed them diving fearlessly—then you likely wouldn't get hurt, and you'd stop the ball. Your fate, and your team's score, depended on your concentration and courage. **Nothing girls did could compare with it.**

Boys welcomed me at baseball, too, for I had, through enthusiastic practice, what was weirdly known as a boy's arm. In winter, in the snow, there was neither baseball nor football, so the boys and I threw snowballs at passing cars. **I got in trouble throwing snowballs, and have seldom been happier since.**

On one weekday morning after Christmas, six inches of new snow had just fallen. We were standing up to our boot tops in snow on a front yard on trafficked Reynolds Street, waiting for cars. The cars traveled Reynolds Street slowly and evenly; they were targets all but wrapped in red ribbons, cream puffs.¹ We couldn't miss.

I was seven; the boys were eight, nine, and ten. The oldest two Fahey boys were there—Mikey and Peter—polite blond boys who lived near me on Lloyd Street, and who already had four brothers and sisters. My parents approved Mikey and Peter Fahey. Chickie McBride was there, a tough kid, and Billy Paul and Mackie Kean too,

¹ **Cream puff** is slang for "an old, used car that is in good condition." It is also slang for a "weakling" or "pushover." By calling the cars **cream puffs**, the narrator means that they were easy to hit with snowballs.

Vocabulary
wholeheartedly (hōl' hār' tid lē) *adv.* completely; sincerely

Analyze Style Notice the sentence variety in the paragraph you just read. What impressions are you forming of the author's style?

BQ BIG Question
What activities did the narrator take delight in as a child?

from An American Childhood 377

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Point out that slang expressions that children might use in conversation contribute to Dillard's informal style in this selection. Help students identify slang expressions, such as *cream puffs* and *popped it one*, as they read. Discuss the

meanings of these expressions. Model using the expressions orally in sentences. Then have students offer their own sentences incorporating the expressions. Finally, have students work with partners to create a glossary of slang words and phrases from the

selection. Tell students to include the following for each entry: the slang word or phrase, its meaning, and a sample sentence that uses it. Suggest that students make the slang glossary an ongoing project, incorporating slang expressions from other selections.

UNIT THREE

Teach

Reading Skill

1

Analyze Style The repetition of *perfect* emphasizes the author's very vivid, or perfect, recollection of a moment from childhood and suggests that she has a positive attitude toward her experiences as a child.

from across Reynolds, where the boys grew up dark and furious, grew up skinny, knowing, and skilled. We had all drifted from our houses that morning looking for action, and had found it here on Reynolds Street.

It was cloudy but cold. The cars' tires laid behind them on the snowy street a complex trail of beige chunks like crenellated castle walls.² I had stepped on some earlier; they squeaked. We could have wished for more traffic. When a car came, we all popped it one. In the intervals between cars we reverted to the natural **solitude** of children.

1 I started making an iceball—a perfect iceball, from perfectly white snow, perfectly spherical, and squeezed perfectly translucent³ so no snow remained all the way through. (The Fahey boys and I considered it unfair actually to throw an iceball at somebody, but it had been known to happen.)

I had just **embarked** on the iceball project when we heard tire chains come clanking from afar. A black Buick was moving toward us down the street. We all spread out, banged together some regular snowballs, took aim, and, when the Buick drew nigh,⁴ fired.

A soft snowball hit the driver's windshield right before the driver's face. It made a smashed star with a hump in the middle.

Often, of course, we hit our target, but this time, the only time in all of life, the car pulled over and stopped. Its wide black door opened; a man got out of it, running. He didn't even close the car door.

He ran after us, and we ran away from him, up the snowy Reynolds sidewalk. At the corner, I looked back; incredibly, he was still after us. He was in city clothes: a suit and tie, street shoes. Any normal adult would have quit, having sprung us into flight and made his point. This

Analyze Style How does the repetition in this sentence show the author's attitude?

² **Crenellated castle walls** have battlements, or notches, along the tops.

³ Light can shine through something that is **translucent**.

⁴ When the Buick **drew nigh**, it came close, or approached.

Vocabulary

solitude (sol'ə tōōd') *n.* the state of being alone or separate from others

embarked (em bärkd') *v.* made a start

378 UNIT 3 What Makes Life Good?

Literary Element Practice



Identify Story Elements Point out that although a memoir is a form of nonfiction, it shares some of the elements of fiction. For example, a memoir is frequently written as a story, with setting, characters, action, and theme. The main difference

between a memoir and fiction is that autobiographical writing is a factual account of real events in a person's life, written by that person. Have students work in small groups to create a chart showing the story elements of Dillard's memoir: setting, characters, events,

and theme. Direct students to identify the first three elements as they read and list them in the chart. When students have finished reading the selection, ask them to write one or two sentences summarizing the theme, or message, of Dillard's story from childhood.



Tideswell Berbyshire. Andrew Macara. Oil on canvas, 63.5 x 76.2 cm. Private Collection.

man was gaining on us. He was a thin man, all action. All of a sudden, we were running for our lives.

Wordless, we split up. We were on our turf; we could lose ourselves in the neighborhood backyards, everyone for himself. I paused and considered. Everyone had vanished except Mikey Fahey, who was just rounding the corner of a yellow brick house. Poor Mikey, I trailed him. The driver of the Buick sensibly picked the two of us to follow. The man apparently had all day.

He chased Mikey and me around the yellow house and up a backyard path we knew by heart: under a low tree, up a bank, through a hedge, down some snowy steps, and across the grocery store's delivery driveway. We smashed through a gap in another hedge, entered a scruffy backyard and ran around its back porch and tight between houses to Edgerton Avenue; we ran across Edgerton to an alley and up our own sliding woodpile to the Halls' front yard; he kept coming. We ran up Lloyd Street and wound through mazy backyards toward the steep hilltop at Willard and Lang.

2

Tone What does Dillard's tone reveal about her feelings toward the chase?

3

Analyze Style In this paragraph, how does the author's style capture the excitement of the chase?

from *An American Childhood* 379

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Direct students' attention to the words *impelled* and *compelled* in the sentence "He impelled us forward; we compelled him to follow our route" on page 380. Write the words on the board, divide them as follows into root and affixes, and then underline their common root: *im-pell-ed*, *com-pell-ed*. Point out that the Latin root *-pell(-)* means "to push or drive." Use the meaning of the root to paraphrase the

sentence as follows: "He drove us forward; we forced him to follow our route." Point out that the Latin root *-puls-* also means "to push or drive." Help students expand their vocabulary by identifying and defining other words with the root *-pell(-)* or *-puls-*. (*propel*, *repel*, *impulsive*, *compulsive*, *repulsive*).

UNIT THREE

Teach

View the Art

Artist Andrew Macara was born in Derbyshire, England, in 1944. Although mostly self-taught, Macara studied briefly at the St. Ives School of Painting. He often paints outdoor settings, such as this winter scene. Macara gathers ideas for his paintings through his travels, but many of his most popular works depict his native home.

Literary Element

2

Tone The tone reflects a seven-year-old's idea of a serious "battle." The words "everyone for himself" indicate a desperate situation.



For additional literary element practice, see Unit 3 Teaching Resources, p. 70.

Reading Skill

3

Analyze Style The author captures the excitement with active verbs such as *chased*, *smashed*, and *ran*. She uses descriptive phrases, such as "mazy backyards" and "steep hilltop," to help the reader visualize the setting. She also uses the word *and* repeatedly to show the many quick decisions that she and Mikey made as they ran. The prepositional phrases also create the sense that the chase is going on and on.

UNIT THREE

Teach

Literary Element

1

Tone The tone of the memoir is happy and excited. Words such as *immense*, *pounding*, and *joyous* show that Dillard is delighted by the discovery she made that snowy morning.

Language History

Labyrinth The word *labyrinth* comes from Greek mythology. King Minos of Crete had a complex system of passageways and blind alleys called a *labyrinth* especially built for the half-bull, half-man monster known as the Minotaur. King Minos put anyone he wanted to destroy in the labyrinth, and they wandered there until they either were devoured by the Minotaur or starved to death.

Political History

Panama Canal On page 381 the author mentions the Panama Canal. This canal was built by the United States, which controlled it from its opening in 1914 until 1979. The Republic of Panama and the United States shared control of the canal from 1979 to 1999, but since December 31, 1999, the government of Panama, through the Panama Canal Authority has had sole control of it.

He chased us silently, block after block. He chased us silently over picket fences, through thorny hedges, between houses, around garbage cans, and across streets. Every time I glanced back, choking for breath, I expected he would have quit. He must have been as breathless as we were. His jacket strained over his body. It was an immense discovery, pounding into my hot head with every sliding, joyous step, that this ordinary adult evidently knew what I thought only children who trained at football knew: that you have to fling yourself at what you're doing, you have to point yourself, forget yourself, aim, dive.

Mikey and I had nowhere to go, in our own neighborhood or out of it, but away from this man who was chasing us. He impelled us forward; we compelled him to follow our route. The air was cold; every breath tore my throat. We kept running, block after block; we kept improvising, backyard after backyard, running a frantic course and choosing it simultaneously,⁵ failing always to find small places or hard places to slow him down, and discovering always, exhilarated, dismayed, that only bare speed could save us—for he would never give up, this man—and we were losing speed.

He chased us through the backyard **labyrinths** of ten blocks before he caught us by our jackets. He caught us and we all stopped.

We three stood staggering, half blinded, coughing, in an **obscure** hilltop backyard: a man in his twenties, a boy, a girl. He had released our jackets, our pursuer, our captor, our hero: he knew we weren't going anywhere. We all played by the rules. Mikey and I unzipped our jackets. I pulled off my sopping mittens. Our tracks multiplied in the backyard's new snow. We had been breaking new snow all morning. We didn't look at each other. I was cherishing my excitement. The man's lower pants legs were wet; his cuffs were full of snow, and there was a prow of snow beneath them on his shoes and socks. Some

⁵ Events that happen *simultaneously* occur at the same time.

Vocabulary

obscure (əb skyoor') *adj.* not clearly seen; remote

Tone What is the tone of the memoir so far? What is Dillard's attitude toward the discovery she made that day?

Visual Vocabulary

A **labyrinth** is a set of winding, interconnected passages in which it is easy to get lost or lose one's way.



380 UNIT 3 What Makes Life Good?



Writing Practice

Write an Essay Have students respond to the selection by writing a one-page essay on the theme, or message, of Dillard's account as they interpret it. Tell students to state their interpretation in a clear thesis statement in the opening paragraph of their essay and then support it in subsequent paragraphs by

analyzing specific details and examples from the selection. Have students use peer review for feedback on their essays and revise them appropriately. Invite volunteers to read their essays aloud to the class.

Teach

Literary Element 2

Tone It is surprising that Dillard is not upset that the man caught her and Mikey. She is awed by the fact that an adult could be as determined and passionate as she is. For Dillard, this discovery is a happy, glorious moment.

BQ BIG Question

She was happy running because it was exciting and consumed all her attention. It was a moment to remember because nothing else she experienced required so much wholehearted, exuberant energy. The excitement made the moment a high point in her life.

To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 75–76.

trees bordered the little flat backyard, some messy winter trees. There was no one around: a clearing in a grove, and we the only players.

It was a long time before he could speak. I had some difficulty at first recalling why we were there. My lips felt swollen; I couldn't see out of the sides of my eyes; I kept coughing.

"You stupid kids," he began perfunctorily.⁶

We listened perfunctorily indeed, if we listened at all, for the chewing out was redundant, a mere formality, and beside the point. The point was that he had chased us passionately without giving up, and so he had caught us. Now he came down to earth. I wanted the glory to last forever.

2 **Tone** What is surprising about Dillard's tone as she remembers the chase?

But how could the glory have lasted forever? We could have run through every backyard in North America until we got to Panama.⁷ But when he trapped us at the lip of the Panama Canal what precisely could he have done to prolong the drama of the chase and cap its glory? I brooded about this for the next few years. He could only have fried Mikey Fahey and me in boiling oil, say, or dismembered us piecemeal, or staked us to anthills. None of which I really wanted, and none of which any adult was likely to do, even in the spirit of fun. He could only chew us out there in the Panamanian jungle, after months or years of exalting pursuit. He could only begin, "You stupid kids," and continue in his ordinary Pittsburgh accent with his normal righteous anger and the usual common sense.

If in that snowy backyard the driver of the black Buick had cut off our heads, Mikey's and mine, I would have died happy, for nothing has required so much of me since as being chased all over Pittsburgh in the middle of winter—running terrified, exhausted—by this sainted, skinny, furious red-headed man who wished to have a word with us. I don't know how he found his way back to his car. 🙄

6 Something done **perfunctorily** is done in a routine way, with little interest.
7 The Central American nation of **Panama** is known for the Panama Canal, which connects the Atlantic and Pacific oceans.

Vocabulary
prolong (prə lɒŋɡ) v. to lengthen in time

BQ BIG Question
Why was Dillard happy about running from the driver? What made this a memorable moment for her?

Approaching Level

DIFFERENTIATED INSTRUCTION

Established To check comprehension, ask students to provide oral summaries of Dillard's account of the snowball incident from her childhood. Have students follow these steps:

- Review the selection. Write its main ideas and key details on note cards.
- Organize main ideas and important details in chronological order.

- Use your own words to practice retelling what happened. Be sure to focus only on main ideas and important details. Refer to your notes as needed.

Have students deliver their summaries orally in small groups. Allow students to use their notes, but urge them to refer to them as little as possible.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 81–82.

Respond and Think Critically

1. On a snowy morning, Dillard and neighborhood boys are throwing snowballs at cars. When they hit a Buick, the driver gets out and chases them. No adult has ever chased them, so Dillard is excited. After a long chase, the driver catches Dillard and one of the boys. Dillard respects the man for chasing them but is disappointed that the glorious chase had to end.
2. Dillard plays baseball and football and happily tackles the other players. All the other kids that Dillard throws snowballs at cars with are boys. She seems more active and aggressive than the other girls in her neighborhood.
3. Dillard is adventurous and likes to push herself to the limits. She enjoys tackling “wholeheartedly” and appreciates that football requires “concentration and courage.” She likes to have fun but believes in fair play. Dillard also has a vivid imagination. For example, she describes tire tracks in snow as looking like “crenellated castle walls”; she imagines the man trapping her and Mikey “at the lip of the Panama Canal.”
4. Students may say that the lecture is not a suitable end to the chase. The chase is long and exciting, ranging over fences, through hedges, and into backyards, that it seems to require an equally dramatic ending. Dillard suggests that the Buick’s driver could have killed her and Mikey in imaginative ways. She understands, though, that however

After You Read

Respond and Think Critically

1. Using your own words, describe the main events of this episode from Annie Dillard’s memoir of her childhood. [Summarize]
2. In what ways might the young Dillard have been different from other young people in her neighborhood? Explain. [Infer]
3. What do the events in this account tell you about Dillard’s personality? Give details from the text to support your answer. [Analyze]
4. Describe the ending of the story. Do you feel that the ending was satisfying, considering what came before? Support your answer with details from the text. [Evaluate]
5. **BQ** **BIG Question** Dillard says that being chased delighted her because “nothing has required so much of me since.” Think of a task or adventure that required much of you. Did it bring you the same delight? Explain. [Connect]

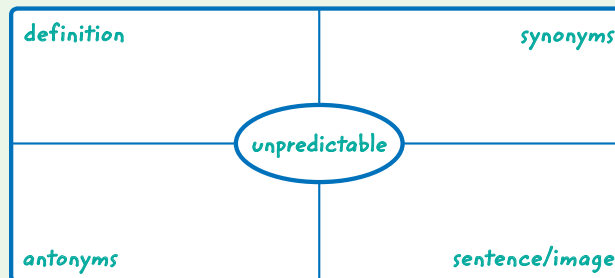
Vocabulary Practice

Choose the sentence that uses the vocabulary word correctly.

- A.** He did the chores **wholeheartedly**, without interest in finishing.
B. The actor threw himself **wholeheartedly** into learning the part.
- A.** The woman in the **obscure** hat asked me for directions.
B. Olivia may live in an **obscure** area, but she travels often.
- A.** Silas did not want to **prolong** the wait for another hour.
B. We have to **prolong** the entire distance to their house.

Academic Vocabulary

The driver’s reaction was exciting to Dillard, in part, because it was **unpredictable**. To become more familiar with the word *unpredictable*, fill out the graphic organizer below.



TIP

Evaluating

Here are some tips to help you evaluate. Remember, when you evaluate, you make a judgment or form an opinion about something.

- Reread the description of the chase. Look for details that make the chase seem exciting. Also, look for places where Dillard explains how she feels about the chase.
- Think about the kind of ending that would be as exciting as the chase itself.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

382 UNIT 3 What Makes Life Good?

disappointing the lecture is, it is the only possible end to the chase.

5. Students may say that they have had experiences that required much of them, such as an important soccer game or some other sporting event. Such an event may have brought a delight similar to that which Dillard felt.

Vocabulary Practice

B **B** **A**

Academic Vocabulary

definition: “surprising or hard to see coming”; synonyms: random, irregular; antonyms: expected, foreseeable; sentence: The former state champion’s unpredictable loss stunned everyone.

Literary Element Tone

1. In your own words, how would you describe the overall tone of this memoir? Remember that the tone is the author's attitude toward the subject, theme, and characters or people described.
2. How does the author create the tone in this selection? Explain.
3. What effect do you think the author's tone has on readers? How does the tone make you feel about what happens in this memoir? Give details from the memoir to support your answer.

Review: Author's Purpose

As you learned on page 211, an author's purpose is his or her reason for writing. An author might write to entertain, to persuade, to describe, or to inform, or for a combination of these purposes.

4. Why do you think Annie Dillard chose to include the story of the snowball chase in her memoir?
5. What are some reasons that a person might write an autobiographical memoir?

Reading Skill Analyze Style

Test Skills Practice

6. Read this sentence from *An American Childhood*.
We all spread out, banged together some regular snowballs, took aim, and, when the Buick drew nigh, fired.
The author expresses her style by
A describing a memorable event in her past.
B choosing words that paint a vivid image.
C describing a sequence of events.
D explaining the event in general terms.

Grammar Link

Indefinite Pronouns An **indefinite pronoun** is a pronoun that does not refer to a particular person, place, or thing.

Does **anyone** enjoy making snowballs? Did **everybody** consider the man a hero, or did **nobody** but the author think so?

Nothing is more exciting than a good chase.

Anything would have been better than giving up.

Few will have such an opportunity again, although **many** would like to.

Someone drove up in a Buick.

Most were perfectly formed, but **some** were irregular.

Others stayed indoors.

Practice Look for three sentences in the excerpt from *An American Childhood* that include indefinite pronouns. Think about how the indefinite pronouns are used in each sentence. Then write three sentences of your own that contain the same indefinite pronouns.

Write with Style

Apply Tone Think of a memorable experience you had playing with your friends when you were younger. Write a paragraph describing the experience, using a tone that reflects how you felt at the time. To find the right tone and the words to describe it, use a graphic organizer like the one below. You may also use a thesaurus to find words that fit your tone.

How I Felt	Tone	Words to Use
I laughed and laughed.	Humorous	giggling, goofy, silly, hilarious

from *An American Childhood* 383

After You Read

Assess

Literary Element

1. The adjectives *ordinary*, *normal*, and *usual* suggest that the author considers the driver's reaction justified.
2. The story recounts one of Dillard's exhilarating experiences.
3. A person might write a memoir to inform or to entertain.

Reading Skill

4. B

Grammar Link

Possible new sentences:

I wanted to find **someone** to play basketball with me. **Everyone** I met preferred soccer. **Nothing** is more fun than sinking a basket.

Write with Style

Students' essays should

- use appropriate word choice to convey the tone of a childhood experience
- use correct grammar, spelling, capitalization, and punctuation

For grammar practice, see Unit 3 Teaching Resources, p. 74.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Point out that the indefinite pronouns *all*, *any*, *most*, *none*, and *some* may be singular or plural.

- Most of the snow was melting. [singular]
- Most of my friends doubted my story. [plural]

Tell students to look at the object of the preposition. In the first sentence, *most* refers to *snow*. Because *snow* is singular, *most* is, too. In the second sentence, *most* refers to

friends. Because *friends* is plural, *most* is, too. Have students identify the subject and select the correct verb in these sentences:

1. None of the money (was, were) ever returned. (*None; was*)
2. Most of the boys (is, are) able to run as fast as I can. (*Most; are*)
3. (Do, does) anyone want to play football? (*anyone; does*)

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Focus

Summary

The selection discusses medical studies that indicate that laughter may reduce stress, improve circulation, boost the immune system, and reduce heart attack risk. Some hospitals and nursing homes are instituting programs that encourage patients and residents to laugh. The article recommends that people find ways to incorporate humor into their lives.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 77–82.

Teach

1. The deck suggests the article is about the health benefits of laughter.
2. The subhead shows that the second part of the article explains how laughter helps the immune system and helps people cope with pain.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.4
DRP: 65
Lexile: 1130

Learning Objectives

For pages 384–387

In studying this text, you will focus on the following objectives:

Reading:

Using text features.
Analyzing informational text.
Evaluating evidence.

Set a Purpose for Reading

Read this article to learn how an everyday activity can improve a person's health.

Preview the Article

1. Read the **deck**, or subtitle. What does it suggest the article is about?
2. Scan the article to find the **subhead**. What point do you think the writers will make in the article's second part?

Reading Strategy

Evaluate Evidence

To evaluate evidence, first find the main idea. Next find the facts the writers use to support that idea. Then make a judgment about whether the evidence supports the writers' claims.

As you read, use a graphic organizer like the one below to keep track of the evidence.

Main idea:

Fact 1:

Fact 2:

384 UNIT 3 What Makes Life Good?

Literary Element Practice



Identify and Analyze Text Features

Review text features that are commonly found in magazine articles: title or headline, deck or subtitle, lead (opening sentences), subheads, and graphics. Have students locate each in the selection. **Ask: How does the lead draw you into the article?** (Possible response: *The first two sentences are fun and teasing. You want to read on to find out what else the article has to say about laughter.*) Organize students in

The Giggle PRESCRIPTION

Laughter is the best medicine.

By TRACY EBERHART and ROBERT A. BARNETT

Go ahead, grin. Or better yet, laugh out loud. Laughter is an important part of a healthy life, according to Lee Berk, assistant professor of family medicine at the University of California. "Just thinking about a silly video you are going to watch can reduce feelings of tension, anger, and sadness," says Berk.

Berk and other researchers have done studies to confirm that laughing spells keep your body and mind healthy. In fact, Berk says, "Laughter is an instant vacation."

Laughing for a few seconds may give you the same workout as a minute of aerobic exercise by increasing the activity of the heart and stimulating

groups to scan recent copies of newsmagazines such as *TIME* to locate articles with catchy titles, decks, and leads. Tell students to select the example that they think would attract the most readers. Ask the groups to share their choice and explain why it is effective.

Teach

BQ > BIG Question

Invite students to share personal experiences in which laughter has helped them forget or resolve problems. **Say:** **Think of people you know who enjoy laughing and sharing funny stories. How do you feel when you are around them?** (*happy, lighthearted, carefree*) **Ask:** **How do you think laughter makes life good?** (*It brings people together; it helps people overcome tension.*)

Language History

Word Origins Cholesterol is a waxy substance that can build up in blood vessels and restrict blood flow. A heart attack occurs when blocked arteries cut off blood to the heart. The term *cholesterol* contains the Greek root *chole-*, meaning “gall” or “wrath.” Laughter might be seen, then, as clearing the body of gall, or pent-up anger, which can cause stress.



Ami Katz/Index Stock

circulation.¹ A good case of the giggles massages not only the heart but also the lungs, muscles, and digestive system. This increased physical activity, coupled with the feel-good mental benefits of having a good laugh, may have lifesaving effects.

According to studies done by doctors at the University of Maryland Medical Center in Baltimore, people with heart disease were 40% less likely to laugh in a variety of situations compared with people of the same age without heart disease. This may mean,

researchers say, that laughing can have something to do with helping to keep your heart healthy. Doctors are not sure exactly how laughter helps prevent heart disease, but they do know that mental stress causes physical changes that damage the lining of blood vessels, which can cause them to swell. At these sites of swelling, fat and cholesterol often build up, which can cause heart attacks. And because laughter can reduce mental stress, it may actually protect you against a heart attack!

¹ **Stimulating circulation** means “encouraging the movement of blood through the body.”

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Present a short, humorous clip from an appropriate movie or television show. Have students monitor any physical changes they notice while watching, such as laughter, increased heart rate or body temperature, or tears in their

eyes. **Ask:** **Do your physical changes correspond to what is described in the article?** (*Student answers will vary, but changes should be similar to what the article authors describe.*)

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Have student pairs scan the article to identify unfamiliar terminology, such as *tension*, *digestive*, *immune system*, *withstand*, and *contagious*. Tell students to list the terms, find the words’ definitions in a dictionary, and write the meanings next to the terms on their list. Encourage students to refer to the definitions they have listed as they encounter the words in the selection.

Teach

Reading Strategy

1

Evaluate Evidence To answer the following questions, have students refer to the evidence that they have gathered in their charts. **Ask:** Based on the information in the article, would you include a laughter program if you were an administrator at a hospital? Why or why not? What might prevent you from doing so? (Possible response: I would institute a laughter program because evidence suggests that it could help patients heal. Cost might be an obstacle.)

For additional reading skill or strategy practice, see Unit 3 Teaching Resources, p. 83.

View the Cartoon

Ask: Why is the beaver's statement humorous? (Possible responses: The cartoon plays on the idea that beavers are hard workers. It's absurd that the beavers would build a golf course.)

To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 84–85.

Laughing prevents disease and eases pain

Part of laughter's benefit is its positive effect on the immune system, which is the system that helps the body fight disease. Laughter helps your body stop the release of a hormone that weakens the immune system. Laughter also boosts your body's production of certain cells and proteins that fight infection and disease.

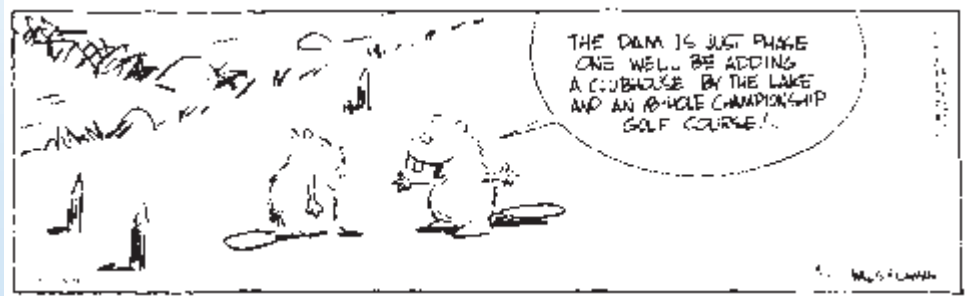
1

Hospitals and nursing facilities have learned to utilize² another of laughter's great benefits. Doctors have

² To **utilize** is to make use of.

learned that, if a patient is in pain, a good laugh can help. Fits of laughter boost chemicals in the brain that control pain. Your ability to withstand pain is raised during laughter and for a short time after you laugh. For this reason, many hospitals use laughter programs, including clowns and other performing artists, as part of their patients' treatment.

But maybe kids already know that laughing makes them feel good. Studies show that young people laugh many more times a day than older people. Just try to keep your ability to laugh as you get older. And remember to be silly. It's good for you!



Tribune Media Services

386 UNIT 3 What Makes Life Good?

Listening and Speaking Practice

View Classic Comedy Have students participate in stress reduction through laughter by viewing clips of classic comedians and comedy teams such as Charlie Chaplin, Stan Laurel and Oliver Hardy, and Lucille Ball. After

viewing, discuss each comedian's style of humor and encourage students to share their reactions to each. **Ask:** Which comedian would you recommend to friends and family for stress reduction? Why?

Assess

Respond and Think Critically

1. Students' summaries should include the main idea of the article—that laughter has healing effects—and several of the specific details that support it.
2. Students may say that laughing helped them resolve a difficult situation and reduced personal stress. Laughing also may have helped relieve physical discomfort or illness.
3. Lee Berk means that laughter gives you a break from your usual activities and, like a vacation, laughter is both relaxing and entertaining.
4. Doctors understand that stress can cause physical changes that increase the risk of heart attacks. Because laughter reduces stress, it can reduce these physical changes and make heart attacks less likely.
5. Students should say that the evidence in the article supports the authors' main idea and comes from expert sources. Students should indicate that the authors do not show bias.
6. Students may say that humor is important in life because it enhances health. The article shows that laughter has real health benefits and suggests that people who laugh often are less likely to have heart problems.

For a long and healthful life, eat right, get plenty of sleep, and laugh as often as you can. Don't just wait for funny things to happen. Plan for humor in your life.

- Watch funny movies (with other people if possible). Laughing is contagious.
- Create a humor journal. Record some of the funny things that happen to you. When you talk about your day with family or friends, find the humorous moments in it.
- Observe young children. They do and say a lot of funny things.
- Collect funny cartoons. Post some around your room.
- Read joke books or funny stories.
- Visit a zoo and watch the monkeys.
- Spend time with people who have a good sense of humor.
- Play charades, using only funny titles.

Respond and Think Critically

1. Write a brief summary of the main ideas in this magazine article. For help on writing a summary, see page 219. **[Summarize]**
2. **Text-to-Self** Think about a time when laughing made you feel better. In what way did laughter help you? Explain. **[Connect]**
3. What does Professor Lee Berk mean when he says, "Laughter is an instant vacation"? Give details from the article to support your answer. **[Interpret]**
4. Doctors believe that laughter may help prevent heart attacks. Why do they believe this? **[Analyze]**
5. **Reading Strategy Evaluate Evidence** Use your graphic organizer to evaluate the evidence in the article. Does the evidence support the main idea? Is the evidence reliable? Do the writers show bias, or give opinions based on their personal preferences? Explain.
6. **BQ BIG Question** Based on the information in this article, what role do you think humor plays in life? Explain.

The Giggle Prescription 387

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Find examples of humorous anecdotes or jokes and distribute them to students. As students read the material, work with them individually to identify elements such as wordplay and timing of delivery that make the pieces funny. Answer any questions students

have about pronunciation or meaning. Then have students practice reading their stories or jokes until they can present them smoothly with appropriate pacing, intonation, and expression. Invite students to tell their story or joke to the whole class or a small group.

Genre Focus: Poetry

Focus

Bellringer Options

Daily Language Transparency 71

Or play a recording of a familiar song with immediately recognizable lyrics. Explain that songs are a type of poetry. **Ask:** *Why are songs fun to sing or listen to?* Have students discuss why they enjoy songs.

Teach

Literary Element

Figurative Language **Ask:** *Why would a poet use metaphors or similes in a poem?* (Students may suggest that they make a poem more descriptive and interesting.)

ENGLISH LEARNERS Explain that in figurative language, words can mean something more or different than what they actually say. For example, the line “... my love is like a red, red rose” does not mean that the object of the speaker’s love is a rose. The speaker is simply comparing his love interest to a rose to show how beautiful she is.

TRY IT

Students’ webs should identify the characteristics of a poem from this unit.

Learning Objectives

For pages 388–389

On these pages, you will focus on the following objectives:

Literary Study:

Analyzing poetic form and structure.
Analyzing imagery.
Analyzing figurative language.
Analyzing sound devices.

Genre Focus: Poetry

Poetry is a kind of writing that uses not only words but also form, patterns of sound, imagery, and figurative language to convey its message. Any poem includes some or all of the elements described on these two pages.

Nursery rhymes, narrative poems, free verse, songs, and haiku are all examples of poetry.

Literary Elements

Structure refers to a poem’s form, or appearance. Poems are divided into **lines**. A group of lines is called a **stanza**. Stanzas function like paragraphs in a story.

Imagery is created by the poet’s use of words and phrases that appeal to the reader’s senses of sight, sound, touch, taste, and smell.

Rhythm is a poem’s pattern of stressed and unstressed syllables. A regular pattern—**meter**—creates a predictable rhythm. **Rhyme** is the repetition of the same or similar sounds, usually in the form of **end rhyme**, or stressed syllables at the ends of lines. **Internal rhyme** occurs within a line. A **rhyme scheme** is the pattern formed by a poem’s end rhyme.

Sound devices are techniques that create a sense of rhythm or that emphasize particular sounds. Sound devices include **alliteration**, or the repetition of consonant sounds at the beginnings of words, such as *doubt* and *dare*, and **onomatopoeia**, or words or phrases that

imitate or suggest the sound they describe, such as *purr* and *bang*.

Figurative language is used by poets for descriptive effect. **Metaphors** and **similes** are examples of figurative language that compare unlike things. A metaphor describes one thing as if it were another. A simile uses *like* or *as* to compare things. A **symbol** is any object, person, place, or experience that means more than what it is. **Personification** refers to giving an animal, object, or idea human form or characteristics. **Idioms** are expressions that are particular to a region, a language, or a group of people.

TRY IT

Using a web like the one on the next page, identify the characteristics of a poem in this unit.

388 UNIT 3 What Makes Life Good?

Reading Practice

Read Poetry Tell students that they should focus on these particular reading skills and strategies to understand and appreciate poetry:

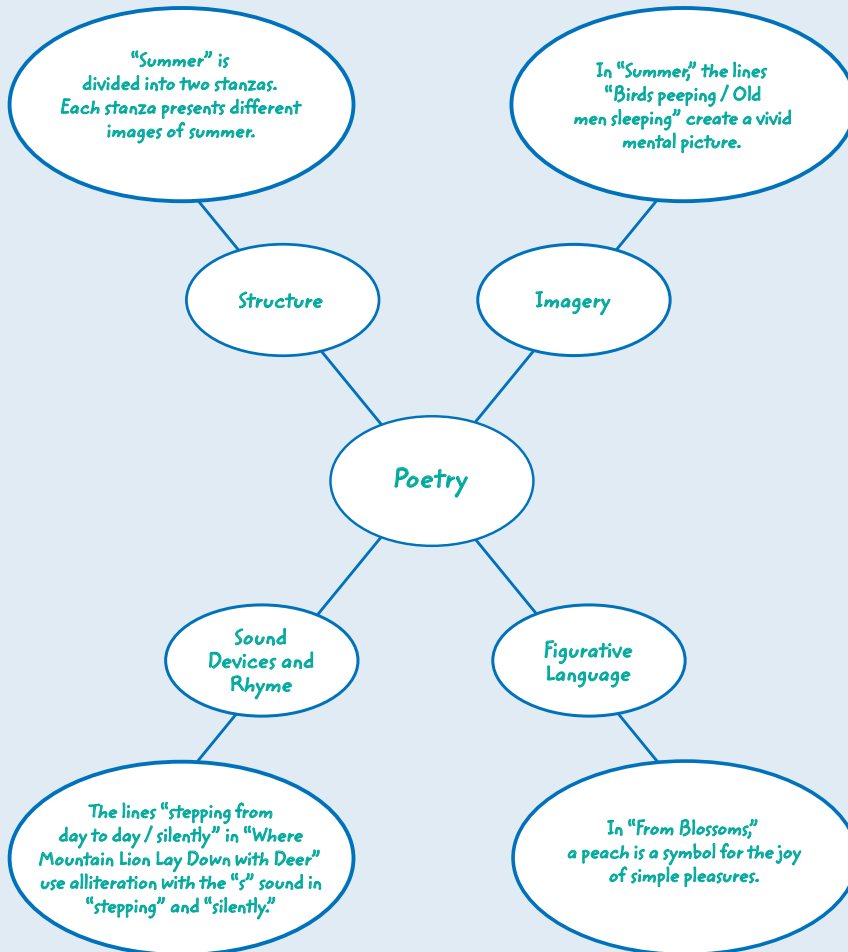
- connecting
- interpreting
- monitoring comprehension
- evaluating

Model these skills and strategies with a poem that students will be able to comprehend easily, such as “Summer” on page 391.

Listening and Speaking Practice

Rhythm and Sound To help students recognize stressed and unstressed syllables, have them invent short, rhymed couplets. As they say their couplets, have them clap out the stressed syllables. Then have students write what they said, underlining the stressed syllables.

To better understand literary elements in poetry and how poets use them to create effects and express ideas, look at the examples in the web below.



Literature Online

Literature and Reading For more selections in this genre, go to glencoe.com and enter Quickpass code GL29763u1.

Poetry **GENRE FOCUS** 389

Teach

Poetry Web

Help students read and understand the graphic organizer. Students are likely to begin by reading the large ovals at the top of the page. Redirect them to the center oval, labeled “Poetry.” Then read aloud the upper left section, which focuses on structure, followed by the upper right section, which focuses on imagery. If students are confused about the examples, show them the poem “Summer” on page 391. Finally, have students read the rest of the web independently.

Literary History

Historic and Prehistoric Poetry The origins of poetry can be traced back thousands of years. Archaeologists have found fragments of Babylonian, Sumerian, and Egyptian poetry, written in cuneiform and hieroglyphs, from more than four thousand years ago. The Sumerian *Epic of Gilgamesh*, for example, was written around 2000 B.C. **Ask:** *Why do you think poetry has endured for so long? (The musical qualities of poetry, such as rhythm and rhyme, give it a powerful appeal.)*

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Some students will find it challenging to identify and understand the elements of poetry in English-language poems. Images, metaphors, and similes often require advanced-level vocabulary skills. Explain to students that the spirit of poetry is universal and not limited by language. Ask each student

to bring in a favorite poem that is written in his or her first language. Have students take turns reading their poems aloud. After each reading, have students discuss poetic elements that do not require translation, such as rhythm, rhyme, and meter. Then challenge students to translate their poems into English.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Daily Language Practice
Transparency 72

Or have students list the other seasons, excluding summer, and activities associated with each one.

Summary

In this poem, the speaker describes summer activities.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 88–93.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 153–158
- Interactive Read and Write for English Learners, pp. 153–158
- Interactive Read and Write for Approaching Level Learners, pp. 153–158

Literary Element

Repetition Suggest that students use sticky notes to pinpoint examples of repetition.

Before You Read

Summer

Connect to the Poem

The poem you are about to read describes hot summer days. Think about the things, large and small, that make summer special for you.

List Make a list of your favorite summer activities. In your list, use at least five vivid, descriptive words to show what makes the activities fun.

Build Background

In “Summer,” Walter Dean Myers uses imagery to help readers understand and feel the speaker’s summer experience. Imagery is language that helps readers see, hear, feel, smell, and taste the scenes described in a piece of writing. Imagery often helps create the mood, or atmosphere, of a poem.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what sights and sounds does the speaker associate with summer?

Literary Element Repetition

Repetition is the recurrence of sounds, words, phrases, lines, or stanzas in a speech or piece of writing. For example, in “Summer,” some lines repeat the phrase “hot days.”

Authors and poets use repetition to call readers’ attention to important words and phrases. In poetry, repetition helps build rhythm, the pattern created by stressed and unstressed syllables. Repetition also helps create meaning and unity in a poem by tying together words and ideas.

As you read the poem, think about the effects of Myers’s use of repetition. What sounds, words, phrases, and lines does he repeat?

Literature Online

Author Search For more about Walter Dean Myers, go to glencoe.com and enter QuickPass code GL29763u3.

Learning Objectives

For pages 390–392

In studying this text, you will focus on the following objective:

Literary Study:
Analyzing repetition.

Meet Walter Dean Myers



Writing for Self-Expression

As a boy, Walter Dean Myers had a speech difficulty that made it hard for people to understand him. A teacher encouraged him to express himself through writing. Today he is an award-winning author, recognized especially for his young-adult fiction. Myers has published dozens of books, including modern fairy tales, ghost stories, and poetry. “Summer” was published in 1993.

Walter Dean Myers was born in 1937.

390 UNIT 3 What Makes Life Good?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Pantomime being hot by fanning yourself and wiping sweat from your brow. **Say:** *On a hot summer day, I feel sweat on my face.* Ask students to tell when, other than on a hot summer day, they might produce sweat. Tell students to think about the sounds a bird makes. Tell them that it is a peeping sound. Ask students what else might make a peeping noise. (*Possible responses: frog, mouse, baby*) Using colored

chalk, draw a picture of a bunch of daisies on the board. Make the petals white, and the center of each flower yellow. Ask students what kind of flower you have drawn. (Save your drawing to illustrate beaming.) Then write *beaming* on the board. Next to it, list these synonyms: *shining, glowing, bright, gleaming*. Ask students what part of the daisies they think might be beaming.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Provide students with definitions for the following words from the poem: *sweat, peeping, daisies, beaming*. Tell students to draw pictures to represent the vocabulary words. Under each picture have them write short descriptions that explain how the drawing represents the vocabulary word.

Teach

Literary Element

1

Repetition The /a/, /z/, /e/, and /m/ sounds are repeated. The repetition creates feelings of relaxation and dreaming.

ADVANCED Point out to students that the first two lines and the last two lines of the poem are repeated with slight variations. **Ask: What is the effect of this repetition?** (The repeating lines create a musical quality and reinforce the idea of summer's heat.)

For additional literary element practice, see Unit 3 Teaching Resources, p. 94.

BQ BIG Question

Summer activities make life good. The speaker mentions family, the outdoors, love, and rest.

View the Art

Have students examine the details of the illustration. **Ask: Which details suggest laziness?** (Students may suggest the sleepy expressions on the subjects' faces and the way in which they have their heads propped on their arms.)



Summer

Walter Dean Myers

- I like hot days, hot days
Sweat is what you got days
Bugs buzzin from cousin to cousin
Juices dripping
5 Running and ripping
Catch the one you love days
- Birds peeping
Old men sleeping
Lazy days, daisies lay
10 Beaming and dreaming
Of hot days, hot days,
Sweat is what you got days

Music Lesson #3, 2000.
Colin Bootman. Oil on board.
Private Collection.

Repetition What sounds are repeated in these lines? What feeling does the repetition create?

BQ BIG Question

What makes life good for the speaker?

Summer 391

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Explain to students that the suffix *-ing* can be added to the base form of a verb to form the present participle. Participles are often combined with helping verbs to form verb phrases. For example: *The juices are dripping.* Have students work in small groups to write sentences, using the present participle of the following verbs: *run, rip, peep, and dream.*

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Explain that the lack of end punctuation speeds up the reading of the poem, creating the sense of time passing quickly. Discuss whether summer seems to pass quickly or slowly and why. Help students make connections between these personal observations and the sense of time in the poem.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 96–97.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 83–84.

Respond and Think Critically

1. The speaker associates heat, sweat, bugs, cousins, running and playing, love, birds, flowers, sleep, and dreaming with summer.
2. This line suggests family gatherings in summer. The repeated word *cousin* creates a strong internal rhyme with *buzzin*, mimicking the noise generated by such family gatherings.
3. The line creates a mood of warmth and innocence.
4. The poem effectively captures the feeling of summer. Details such as sweat, buzzing bugs, and sleepiness convey the sensations of a hot day.
5. The repetition focuses readers' attention on the long days of summer. It links the words *hot*, *sweat*, and *lazy* and creates unity because the ending of the poem echoes the beginning.
6. Students may mention family trips, swimming, cookouts, and free time.

Spelling Link

ridicule: ridiculous
observant: observation

After You Read

Respond and Think Critically

1. What objects and experiences does the speaker associate with summer? Explain. [Recall]
2. Why does the poet include the line “Bugs buzzin from cousin to cousin”? Explain what kind of event this suggests. [Interpret]
3. What mood does the line “Catch the one you love days” help to create? [Interpret]
4. How well do you think the poem captures the feeling of summer? Use details from the poem to support your answer. [Evaluate]
5. **Literary Element Repetition** The word *days* appears several times in the poem. What is the effect of this repetition? Explain. [Analyze]
6. **BQ BIG Question** The speaker describes the things he or she enjoys about summer. What would you add to the speaker's list? Explain. [Connect]

Spelling Link

Unstressed Vowels Notice the **unstressed vowel sound** in the second syllable of *photograph*. In the dictionary, this sound is indicated by the schwa symbol (ə). To spell words with unstressed vowels, think of a related word in which the syllable containing the vowel sound is stressed. Then use the same letter to spell the word with the unstressed vowel.

Unknown Letter	Related Word	Correct Spelling
phot_graph	photography	photograph
inform_tive	information	informative

Practice On a sheet of paper, list the words *ridicule* and *observant*. Circle the unstressed vowel in each word. Next to each word, write a related word in which the vowel is stressed.

Writing

Write a Scene Which words remind you of the sights, sounds, tastes, and smells of summer? Write a description of something you do every summer. Make your scene vivid by repeating sounds, words, and phrases for emphasis. Check to see that your description is in a logical order, and use a thesaurus to find descriptive words that will appeal to your readers' senses.

392 UNIT 3 What Makes Life Good?

Writing

To help students get started, have them return to their lists of favorite summer activities and describe them to a partner. Tell partners to listen for sensory details. Then have students create five-column charts to record sensory details, using circles to identify sounds, words, or phrases to repeat for emphasis. Then, tell students to begin drafting their scenes.

Students' scenes should include

- vivid descriptions of summer activities
- images that appeal to the five senses
- repeated sounds, words, and phrases

For grammar practice, see Unit 3 Teaching Resources, p. 95.

TIP

Interpreting

To answer question 2, you must use your own understanding of the world to decide what the ideas or details in a selection mean.

- Reread line 3 of the poem.
- Think about your experiences. Where are you likely to hear “bugs buzzin”? When do you get to spend time with two or more of your cousins or other relatives?
- Ask yourself, what does the speaker want me to picture when I read this line?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

Before You Read

Dreams

Connect to the Poem

This poem is about dreams. What dreams and goals do you have?

List Make a list of your dreams and goals. Next to each dream or goal, list actions you can take to achieve each one.

Build Background

Langston Hughes was a key figure of the Harlem Renaissance.

- The Harlem Renaissance was a cultural, intellectual, and artistic movement of the 1920s and early 1930s. The movement was centered in Harlem, a neighborhood in New York City.
- During this time, many African American writers and artists began to explore their own experiences, hopes, and dreams.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how can dreams and goals influence a person's life?

Literary Element Rhyme

Rhyme is the repetition of sounds at the ends of words that appear close to each other in a poem. *Gold/cold* and *trail/nail* are examples. **End rhyme** occurs at the ends of a poem's lines.

Internal rhyme occurs within a line of poetry.

Poets use rhyme to emphasize words and ideas and to connect the lines of their poems. To find the **rhyme scheme**, or the pattern of rhyme formed by the end rhyme, mark each line according to the sound at the end. Mark the first line of a poem with an *a*. When you find another line that ends with the same sound, mark that line with an *a* also. Then mark the next end-of-the-line sound with a *b* and so on.

Mary had a little lamb	<i>a</i>
Its fleece was white as snow,	<i>b</i>
And everywhere that Mary went	<i>c</i>
The lamb was sure to go.	<i>b</i>

As you read, notice how Hughes uses rhyme and rhyme scheme.

Learning Objectives

For pages 393–396

In studying this text, you will focus on the following objectives:

Literary Study:
Analyzing rhyme and rhyme scheme.
Analyzing metaphors.

Meet Langston Hughes



"The people I had grown up with . . . weren't people whose shoes were always shined, who had been to Harvard . . . But they seemed to me good people, too."

—Langston Hughes

The People's Poet Langston Hughes is known for poetry that depicts the lives of ordinary people struggling to earn a living. He was born in 1902 and died in 1967.



Literature Online

Author Search For more about Langston Hughes, go to glencoe.com and enter QuickPass code GL29763u3.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 73

Or explain that poetry deals with a wide variety of subject matter, from ordinary, everyday experiences to broad, universal topics. **Ask:** **What topics are special to you and might make good subjects for poems?** Have volunteers share their ideas.

Summary

In "Dreams" the poet expresses the importance of having goals and hopes. He uses metaphor to describe what happens when dreams disappear.



For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 98–103.

Literary Element

Rhyme Explain that rhyme helps create a musical quality and highlights important ideas in the poem. Tell students that end rhyme is the most common type of rhyme. Explain that marking the rhyme scheme makes it easier to see the overall pattern in a poem.

Dreams 393

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Clarify the following words before reading.

- **fast** Tell students that *fast* has more than one meaning. Pantomime the meaning "tightly, firmly" by grabbing onto a table or chair, and holding tightly to steady yourself. **Say:** **I felt dizzy and had to hold fast to the table (or chair) so that I wouldn't fall.** Offer the following sentence to illustrate this meaning and use of *fast*:

The mother held fast to the child's hand in the crowded store.

- **barren** Show students pictures of a landscape that could be described as barren. Have them use this sentence frame to describe what they see, and then explain their description: *This place looks _____ because it _____. Conclude by filling in the blanks as follows: This place looks barren, because it has no trees or plants.*

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Explain the meanings of *fast* and *barren* as they are used in the poem. Ask students to suggest synonyms for each word. Then have them discuss with a partner scenarios in which these words might apply. For example, students might suggest holding fast to bicycle handlebars when riding over bumps or a barren winter landscape.

UNIT THREE

Teach

Literary Element

1

Rhyme The second and fourth lines rhyme. The poet connects the death of dreams with the inability to fly.

For additional literary element practice, see Unit 3 Teaching Resources, p. 104.

BQ BIG Question

According to the poem, letting dreams die leads to a life that is broken and barren. In other words, without dreams, life cannot be full and rich.

View the Art

Have students examine the portrait of Langston Hughes by German American artist Winold Reiss. Explain that Reiss, who left Germany for America in 1913, became famous for his portraits of Native Americans and African Americans, including a number of Harlem Renaissance figures. **Ask:** **What images do you see in the background? What might these images symbolize?** (Students may say that musical notes symbolize the influence of music, particularly jazz and the blues. The stairs may symbolize progress.)

For an audio recording of this selection, use Listening Library Audio CD-ROM.

To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 106–107.



Dreams

Langston Hughes

Langston Hughes (1902–1967), Poet, 1925. Winold Reiss. Pastel on artist board, 76.3 x 54.9 cm. Gift of W. Tjark Reiss in memory of his father, Winold Reiss. National Portrait Gallery, Washington, DC.

1

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

5 Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Rhyme Which lines in this stanza have end rhyme? Why might the poet want to connect these lines?

BQ BIG Question

What connection do you see between cherishing dreams and enjoying life?

394 UNIT 3 What Makes Life Good?

Research Practice



Langston Hughes and the Harlem Renaissance

Have students work in small groups to research one of the following topics for a class presentation:

- biographical information on Langston Hughes
- historical and cultural information on the Harlem Renaissance

Tell students to incorporate images, music, and poetry in their research. Remind students to give credit for all the information they use in a bibliography accompanying their report.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 85–86.

Respond and Think Critically

Possible answers:

- Students may say that dreams motivate them to do meaningful things and give them direction.
- A broken-winged bird cannot fly. By describing life without dreams as a broken-winged bird, the speaker means that people without dreams cannot live fully and significantly.
- Hang on to your dreams; if you don't, life is empty, hard, and cold.
- The bird that cannot fly suggests a person whose life cannot reach its full potential. The frozen field suggests loneliness and emptiness. Both describe what happens when dreams are lost.
- The speaker tells readers to "hold fast" to dreams, or to keep their dreams alive.
- The speaker says that dreams make life full and can bring happiness.

Academic Vocabulary

Here, *capacity* means "the measure of the ability to hold or absorb." The first meaning describes a person's abilities, but the second describes the ability of a place or a thing to contain something.

After You Read

Respond and Think Critically

- In what way are dreams important in your life? Explain. [Connect]
- In line 3, why does Hughes compare a life without dreams to a "broken-winged bird"? What is the point of the comparison? Explain. [Interpret]
- Paraphrase, or restate, the lines of the poem's second stanza. Remember to use your own words. [Paraphrase]
- Describe the image in the second stanza. According to the stanza, what is bad about a life without dreams? Compare the ideas in the second stanza with the ideas in the first stanza. How are the messages of the stanzas similar? How are they different? Explain. [Compare]
- What advice does the speaker give readers in "Dreams"? Use details from the poem to support your answer. [Analyze]
- BQ** **BIG Question** What do you think this poem is saying about what is important in life? Explain. [Conclude]

Academic Vocabulary

In "Dreams," the speaker says that without the **capacity** to dream, people will lead empty lives.

In the sentence above, *capacity* means "ability." *Capacity* also has other meanings. Think about this sentence: Our classroom has a maximum *capacity* of fifty people. What do you think *capacity* means here? What is the difference between the two meanings?

TIP

Comparing

To answer question 4, you must identify details that make the two stanzas different. Then you must think about what the differences between the stanzas mean.

- Start by looking closely at both stanzas. Notice that the stanzas have details in common, such as the same first line. What details are different?
- The differences between the stanzas may seem small, but they are meaningful. What do the details tell you about the loss of dreams?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

Dreams 395

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Have students practice correct pronunciation and fluency by reciting "Dreams." Tell students to read each stanza aloud, and help students with pronunciation and pacing as they read. Allow students to practice on their own. Then have student pairs recite the poem to each other.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Use Metaphor Review with students Hughes's use of metaphor in the poem. Then ask students to write a short poem describing a life in which dreams are maintained and fulfilled. Tell students to be sure to use metaphors to express their ideas. Encourage students to share their poems with the class.

After You Read

Assess

Literary Element

1. *abcb, aded*
2. Letting dreams die leaves one in the same state as a bird that is unable to fly. Also, the rhyme shows that the death of dreams is as sad as a bird with broken wings.
3. Letting go of dreams leaves one frozen, like a barren field covered in snow. Also, the rhyme shows that losing dreams is like passing from the liveliness of summer to the barren cold of winter.
4. Lines 3–4: Life without dreams is described as a bird with broken wings. Lines 7–8: Life without dreams is described as a barren, snow-covered field.
5. By describing a life without dreams as a bird with broken wings, the poet shows that dreams are essential to life. A bird with broken wings cannot fly, and a person without dreams cannot live a full life. By describing a life without dreams as a barren, frozen field, the poet shows that dreams keep us vital. A barren, snow-covered field is dormant or dead, and one who lets go of his or her dreams may become cold and unproductive.
6. Students may suggest that the metaphors create haunting images that have a greater impact on the reader than the message delivered by words alone.

Grammar Link

1. I
2. me

Literary Element Rhyme

1. Using the letters *a, b, c, d,* and *e,* show the rhyme scheme of “Dreams.”
2. The first stanza contains the rhyme *die/fly*. Why might Hughes have chosen to connect these two lines? Explain.
3. In the second stanza, *go* and *snow* rhyme. How does the poem connect letting dreams “go” with a field that is “frozen with snow”? Explain.

Review: Metaphor

As you learned on page 203, a **metaphor** is a figure of speech that compares seemingly unlike things. A metaphor describes one thing as if it were another without using connecting words such as *like* or *as*. Poets use metaphors to communicate deeper ideas and create vivid images.

Test Skills Practice

4. Which line from the poem contains a metaphor?
A Frozen with snow
B Life is a barren field
C For when dreams go
D Hold fast to dreams

Grammar Link

Subject Pronouns and Object Pronouns

A **pronoun** is a word used in place of a noun or a noun phrase. A pronoun used as a subject is a **subject pronoun**. A pronoun used as the object of a verb or a preposition is an **object pronoun**.

Subject Pronouns	Object Pronouns
Singular: I, you, he, she, it	Singular: me, you, her, him, it
Plural: we, you, they	Plural: us, you, them

When the subject or object names more than one person or thing, you may have to think about which pronoun to use. To determine which form of a pronoun to use, try isolating the pronoun.

Wrong: Mary, Phil, and him agreed.

Isolate the pronoun: Mary agreed; Phil agreed; he agreed.

Right: Mary, Phil, and he agreed.

Practice Rewrite each of the following sentences, using the correct pronoun.

1. My classmates and (I, me) read “Dreams,” by Langston Hughes.
2. Our teacher asked Penelope and (I, me) to read the poem aloud.

Write with Style

Apply Sound Devices Review the rhyme scheme of “Dreams.” Then write a stanza of your own, using the same rhyme scheme. Your stanza may explore the ideas in Langston Hughes’s poem, or you may write about a different topic. Create your own metaphor and include it in your stanza.

Write with Style

Have students refer to the list of topics they generated at the beginning of the lesson. Remind students that a stanza is like a poem’s paragraph. Point out that each stanza in “Dreams” can be read as a complete sentence. Have students freewrite a few sentences on their topic, then rework them into stanzas that follow the same rhyme scheme as “Dreams.”

Students’ stanzas should

- use the same rhyme scheme as “Dreams”
- explore the ideas in Hughes’s poem or describe a different topic
- include the use of metaphor



For grammar practice, see Unit 3 Teaching Resources, p. 105.

Before You Read

Miracles

Connect to the Poem

The speaker in this poem talks about small events in life that he or she enjoys. List three small things you appreciate most about life.

Partner Talk With a partner, discuss commonplace things that you appreciate. How important are the little things in life?

Build Background

“Miracles” mentions Manhattan, an area of New York City. Walt Whitman spent much of his life in New York.

- Whitman was born in a small, rural village on Long Island, New York.
- Fascinated by the excitement of Manhattan, Whitman went to work in New York City when he was twenty-two years old.
- In New York City, Whitman worked as an editor, a printer, and a journalist. His poems and short stories appeared in many popular newspapers and magazines of the 1840s.

Set Purposes for Reading

BQ BIG Question

As you read the poem, ask yourself, what everyday activities and objects are important to the speaker? Why are they important?

Literary Elements Alliteration and Repetition

Alliteration is the repetition of consonant sounds, usually at the beginnings of words. An example of alliteration is the repetition of the *s* sound in the following lines from “Miracles”:

“Every square yard of the surface of the earth is spread with the same . . .”

In poetry and prose, **repetition** is the recurrence of sounds, words, phrases, lines, or stanzas. Alliteration is a type of repetition.

Alliteration and repetition affect the way a poem sounds when read aloud. Poets and authors use alliteration and repetition to help emphasize certain words and ideas.

As you read, look for examples of alliteration and repetition.

Read the poem aloud to determine the effects of alliteration and repetition on your appreciation of the poem.

Learning Objectives

For pages 397–399

In studying this text, you will focus on the following objective:

Literary Study: Analyzing alliteration and repetition.

Meet Walt Whitman



Free Thinker Walt Whitman was one of the earliest poets to express himself without using regular rhyme and rhythm. His free-flowing poetic style influenced many poets who came after him. Walt Whitman was born in 1819 and died in 1892.



Literature Online

Author Search For more about Walt Whitman, go to glencoe.com and enter QuickPass code GL29763u3.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher

Daily Language Practice Transparency 74

Or ask students to think of places, objects, or events that they consider miraculous.

Summary

The poem “Miracles” celebrates the wondrous in the everyday. The speaker claims to “know of nothing else but miracles.” Street scenes, wading at the seashore, conversation, animals, the earth, the sea—all are miracles.



For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 108–113.

Literary Element

Alliteration and Repetition Lead students to understand that repeating words or phrases helps listeners or readers pay attention to important ideas.

Miracles 397

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching On the board draw an arrow with a point at one end and feathers at the other. Ask students to name the object. (*arrow, dart*) Explain that an arrow is similar to a dart. Have students find the line in the poem in which the word *dart* appears. Note that the word is used as a verb. Ask students to describe what it means to dart. (*move suddenly with great speed*) Tell students that the word *exquisite* comes

from a Latin verb that means “to seek or search out.” Explain that something exquisite is sought after and beautiful. Ask students what they would describe as exquisite.

- Write the prefixes *in-* and *ex-* on the board. Tell students that *in-* means “in or within” and that *ex-* is the opposite, meaning “out of or outside.” Contrast the words *interior* and *exterior*.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Write the following words from the poem and their definitions on the board: *dart, exquisite, interior, exterior*. Explain what an analogy is and present an example. For instance, small : large :: happy : sad. Then ask students to write analogies using the vocabulary words.

UNIT THREE

Teach

Literary Element

1

Alliteration and Repetition The repetition of *or* shows that the evidence of miracles is endless.

APPROACHING Ask: **How many lines in the poem begin with *or*?** (*ten*)

Ask: **How does this repetition show that miracles are everywhere?** (*It creates a sense of endlessness.*)

For additional literary element practice, see Unit 3 Teaching Resources, p. 114.

BQ BIG Question

All of the elements Whitman lists show his delight in life's goodness.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 116–117.

Listening and Speaking Practice

SMALL GROUP **Read Poetry** Give students a copy of the poem to mark. Then have them read the poem silently and put a mark next to each word they stress. Have students form groups and take turns reading aloud all or part of the poem. Encourage students to read the poem in various ways; for example, they might emphasize different words or read with varied

Miracles

Walt Whitman

Why, who makes much of a miracle?
As to me I know of nothing else but miracles,
Whether I walk the streets of Manhattan,
Or dart my sight over the roofs of houses toward
the sky,
5 Or wade with naked feet along the beach just in the
edge of the water,
Or stand under trees in the woods,
Or talk by day with any one I love . . .
Or sit at table at dinner with the rest,
Or look at strangers opposite me riding in the car.
10 Or watch honey-bees busy around the hive of a
summer forenoon,¹⁰
Or animals feeding in the fields,
Or birds, or the wonderfulness of the sundown, or of
stars shining so quiet and bright,
Or the exquisite¹³ delicate thin curve of the new moon
in spring;
These with the rest, one and all, are to me miracles,
15 The whole referring, yet each distinct and in
its place.¹⁵
To me every hour of the light and dark is a miracle,
Every cubic inch of space is a miracle,
Every square yard of the surface of the earth is spread
with the same,
Every foot of the interior swarms with the same.
20 To me the sea is a continual miracle,
The fishes that swim—the rocks—the motion of the
waves—the ships with men in them,
What stranger miracles are there?

10 *Forenoon* is another word for *morning*.

13 Something that is *exquisite* has a rare beauty, charm, or perfection.

15 This line suggests that all of these small, separate miracles are involved in, or refer to, some greater miracle.

Alliteration and Repetition

What effect is created by the repetition of the word *or*?

BQ BIG Question

Which details in the poem suggest that the speaker delights in the goodness of life?

398 UNIT 3 What Makes Life Good?

inflection. Encourage students to find the “music” in the language and express it to the group. Ask: **How does reading the poem and hearing it read aloud help you understand its meaning?** (*By making me think about each detail, it helps me appreciate how easy it is to see the miraculous in everyday things.*)

Assess

For additional assessment, see Assessment Resources, pp. 87–88.

Respond and Think Critically

Possible answers:

- Students should identify a favorite image and offer reasons for their choice.
- Students’ answers may include wading barefoot in the water at a beach, talking with a loved one, watching birds, seeing fish swim, and observing the motion of the waves.
- Whitman appeals to four senses in the poem: sight (“dart my sight over the roofs of houses toward the sky,” line 4); touch (“wade with naked feet along the beach just in the edge of the water,” line 5); hearing (“Or talk by day with any one I love . . .,” line 7); and taste (“Or sit at table at dinner with the rest,” line 8).
- The miracles in the poem are all ordinary objects and events in human life and in nature. By describing the everyday as miraculous, the poem conveys the attitude that both human life and nature are full of meaning, wonder, and joy.

- Whitman uses alliteration and repetition to emphasize the idea that miracles are everywhere. For example, the alliteration in the first line focuses attention on the word “miracles,” and the repetition of the word “or” shows how common miracles really are. Alliteration and repetition also help build the poem’s rhythm and musical sound.

After You Read

Respond and Think Critically

- What is your favorite detail or image in the poem? Explain. [Connect]
- What are five of the objects or moments that the speaker calls “miracles”? [Recall]
- In his descriptions of miracles, which of the five senses does Whitman appeal to? Give examples from the poem. [Interpret]
- What do the miracles in the poem have in common? What attitude toward nature and human life does this poem convey? Explain. [Analyze]
- Literary Elements Alliteration and Repetition** What are some of the effects of the alliteration and repetition in this poem? Are these two elements used to create a particular musical sound? To reinforce certain ideas? Explain. [Analyze]
- BQ BIG Question** What is the theme, or overall message, of “Miracles”? Explain. [Interpret]

Spelling Link

Rule for ie and ei Think of the word *fields* in “Miracles.” How do you know that the *i* comes before *e*? The following rhyme can help you remember the rule for spelling *ie* and *ei* words:

Put *i* before *e*
except after *c*
or when sounding like a long *a*
as in *neighbor* and *weigh*

There are some exceptions to this rule, including *either*, *height*, *neither*, *protein*, *seize*, and *weird*.

Practice Choose the correct spelling of each word.

- achieve, acheive
- viel, veil
- relieve, releive
- cieling, ceiling

Writing

Write a Journal Entry What other miracles could Whitman have included in his poem? Write a journal entry that describes three objects or events you would add to Whitman’s list. Explain why each is special to you and support your opinions with descriptions.

TIP

Analyzing

Here are some tips to help you analyze. Remember that when you analyze, you look at separate parts of a selection to understand the entire selection.

- Reread the poem, and notice the different types of events or things that the speaker considers miracles.
- Notice the general statements that the speaker makes about life and miracles.
- What do the examples of miracles and the speaker’s statements about life say about his or her outlook on nature and life?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

Writing

Students’ journal entries should include:

- three objects or events that students consider miraculous
- a description of each of the items listed
- an explanation why the student would add these items to the list

- The poem’s theme is that life is miraculous and should be appreciated and celebrated. By calling so many seemingly mundane things “miracles,” Whitman reminds readers to appreciate life fully.

Spelling Link

- achieve
- veil
- relieve
- ceiling

For grammar practice, see Unit 3 Teaching Resources, p. 115.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 75 and 76

Or say: **Think about a fairy tale you know. Ask: How would you describe the central character?** (Possible response: *Little Red Riding Hood is an innocent young girl who loves her grandmother.*) Have students discuss how the fairy tale would be different if the main character were modern.

Vocabulary

Preteach the selection vocabulary words by having partners write jokes using these words. Tell students that their jokes may be riddles, examples of wordplay, or short anecdotes.

For additional vocabulary practice, see Unit 3 Teaching Resources, p. 126.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary words with known words and concepts.

- **disruption** Explain that disruption is a synonym for trouble. On the board, write: **The ____ caused ____ in the classroom.** Fill in the blanks as follows with the words *boy* and *disruption*. Then, have student pairs suggest other words to fill in the blanks.

Before You Read

The Tale of 'Kiko-Wiko

Connect to the Graphic Story

Think about a story you've written. How did you invent the characters? What were some of the traits of your characters? If your characters could talk, what would they tell you about the story?

Partner Talk With a partner, talk about a story you have both read. If the characters in the story could tell you their opinions about the story, what would they say? What would they think of the other characters and the story's events? What changes to the story's setting and plot would they suggest?

Build Background

The graphic story you are about to read is from a comic book series called Akiko.

- Akiko is a fourth-grade girl who goes on many exciting adventures.
- In the series, Akiko often travels to strange planets with her friends.
- The character Akiko is based on two famous characters from children's books: Dorothy from *The Wizard of Oz* and Alice from *Alice's Adventures in Wonderland*.
- The author began writing the Akiko stories when he lived in Japan. He picked a common Japanese name for his main character. 'Kiko is a nickname for Akiko.

Vocabulary

whimsical (hwim' zi kəl) *adj.* full of odd or lighthearted ideas (p. 402). *The whimsical story was about monsters and dragons.*

disruptions (dis rup' shənz) *n.* unwanted breaks or interruptions (p. 405). *It was difficult to concentrate on the game due to my little sister's constant disruptions.*

Meet Mark Crilley



Gifted Artist Mark Crilley began drawing at a young age. After college, he taught in Japan, where he invented the character Akiko. Since then, he has published more than fifty issues in the Akiko comic book series. He writes, "somewhere underneath all the silly drawings and slapstick humor lies a gentle reminder of the little fourth grader within us all."

Literature Online

Author Search For more about Mark Crilley, go to glencoe.com and enter QuickPass code GL29763u3.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Read aloud the vocabulary words and their definitions. Invite volunteers to read aloud the sentences that follow the definitions. Then have students create a four-box cartoon strip in which they use the vocabulary words. Encourage students to use other story words as well. Then have students share their strips with the class.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, which parts of the story make me laugh? Which characters are funny? Why?

Literary Element Humor

In a literary work, **humor** is the quality that makes characters and their situations seem funny, amusing, or ridiculous. Humor often points out the **irony** of a situation—when the outcome of a situation is the opposite of what was expected.

Humor makes reading fun. Humorous characters and events help readers connect to and become more involved in what they are reading. As you read, ask yourself, which characters and events in the story make me smile or laugh?

Reading Skill Analyze Graphic Stories

Graphic stories are similar to comic strips, but the stories are usually longer. The purpose of many graphic stories is to entertain readers, but some also teach readers about history or current events.

When you **analyze graphic stories**, you pay attention to the special characteristics of graphic stories. For example, spoken words usually appear in dialogue balloons. A character's emotions or actions are often revealed in an illustration. Events take place in panels, or individual frames.

As you read "The Tale of 'Kiko-Wiko,'" notice how the illustrations and text work together to advance the story. Watch for elements that remind you of books, film, or television. Then compare the characteristics of the graphic story with the characteristics of traditional short stories. Use a graphic organizer like the one below.

Characteristics	Graphic Story	Traditional Story
story structure	panels or frames	paragraphs
illustrations		
dialogue		
narration		
plot		
character traits		

Learning Objectives

For pages 400–409

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing humor.

Reading: Analyzing graphic stories.

TRY IT

Analyze With a partner, talk about comics that you have read in a newspaper or a comic book. What special features of comics help you understand their stories? Which comics are your favorites? Are they funny or serious? Do you like them more or less than traditional short stories?

Before You Read

Focus

Summary

"The Tale of 'Kiko-Wiko'" is a story that never quite gets started. 'Kiko and the narrator are at odds from the very beginning. An ogre is supposed to frighten 'Kiko, but she insists that he isn't frightening enough. A replacement is brought in, but that doesn't stop 'Kiko and the narrator from arguing. Both storm off, leaving the ogre alone to wonder whether he will be compensated for his work.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 118–123.

Literary Element

Humor Tell students that irony—the name for a situation in which the outcome is the opposite of what was expected—is central to the humor in this selection. Have students discuss what might happen in an adventure story that draws on the plots of *The Wizard of Oz* and *Alice's Adventures in Wonderland*. Then, ask students to imagine the opposite of their expectations.

Reading Skill

Analyze Graphic Stories Explain that graphic stories tell stories differently from traditional fiction. Copy the graphic organizer on page 401 on the board, emphasizing that each characteristic in the first column is different in graphic stories and traditional fiction. Then complete the chart with students.

TRY IT

Partner discussions should focus on special features of comics, including dialogue bubbles, panels and frames, and visual representation of action.

The Tale of 'Kiko-Wiko 401

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP Beginning Students may have difficulty connecting to "The Tale of 'Kiko-Wiko.'" To help them connect, have students perform the graphic story as a short play. First, put students in groups of four and assign the roles of narrator, 'Kiko, first ogre, and second ogre. Next, have students flag any unfamiliar words

and look up their definitions and pronunciations. Then, have students practice acting out the play. Tell them to use their voices to convey the story's humor. If students are confident enough in their performances, you may want to have them perform the story for the class.

UNIT THREE

Teach

Literary Element

1

Humor The text is funny because 'Kiko-Wiko steps out of her role as a character in a fairy tale and acts as the narrator's creative advisor, or as an actor commenting on a script.

APPROACHING Ask: **What does the narrator usually do in a fairy tale?**

(Possible response: The narrator introduces the characters and comments on the action.) Ask: **Why do the narrator and 'Kiko talk to each other?** (Possible response: The author has them talk to each other for comic effect.)

For additional literary element practice, see Unit 3 Teaching Resources, p. 124.

Vocabulary

2

Write Sentences Read the definition of *whimsical* with the class, and ask students for examples of whimsical stories, songs, or movies.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

2



Humor What is funny about the way 'Kiko speaks to the narrator?

Vocabulary

whimsical (hwim' zi kəl) *adj.* full of odd or lighthearted ideas

402 UNIT 3 What Makes Life Good?

Writing Practice

Character Evaluation Tell students that although the author writes humorous comic strips, he still believes in "creating characters that really seem to live and breathe." Have students write a paragraph in which they evaluate the characters in this story. **Say:** Consider these questions:

- Are the characters like real people?
- What do the characters do that real people would do?
- Do the characters' motivations, or reasons for acting, seem true to life? Explain.

Reading Practice

Allusions Ask students whether they know the story of Cinderella. Summarize the story, focusing on the stepsister characters. **Ask:** Why does 'Kiko refer to evil stepsisters? (Possible response: The reference indicates that 'Kiko knows that Cinderella is a character in a fairy tale.)

Teach

Reading Skill

3

Analyze Graphic Stories The ogre is roaring at 'Kiko and making a scary face to frighten her.

For additional reading skill or strategy practice, see Unit 3 Teaching Resources, p. 125.

Literary Element

4

Humor The ogre and the narrator are discussing how 'Kiko should react to the ogre. Their conversation is funny because the narrator, the ogre, and 'Kiko are supposed to be in the story, and they should not be commenting on the story's progress.

Literary History

Fairy Tales Traditional fairy tales are stories that involve imaginary beings, such as fairies, and fantastic events. Other common elements of fairy tales include these:

- a fair young maiden
- an evil character or monster who mistreats, frightens, or kidnaps the young maiden
- a strong, handsome prince who saves the young maiden

Ask: Which of these elements are in "The Tale of 'Kiko Wiko" so far? (The story includes a young maiden and a monster.) How does this story treat these elements differently from what you might expect? (Possible response: The monster doesn't seem very evil and isn't scaring the maiden.)

Why don't you leave the narration to *me*, little Miss Devil's Advocate?¹



One day 'Kiko-Wiko was out for a walk when along came a monstrous ogre.²



Analyze Graphic Stories

What do the ogre's facial expression and dialogue show?

3



Humor Who is talking here? What makes this conversation amusing?

4

¹ A **devil's advocate** is someone who argues in favor of a less popular or less accepted idea.

² An **ogre** (ō'gər) is an imaginary monster in fairy tales.

The Tale of 'Kiko-Wiko 403

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students may have difficulty reading a comic strip fluently because of the placement of dialogue bubbles. To build **reading fluency**, tell students that they should read from left to right and start at the top and read down, as they would read any other text. Have students look at the bottom panel on page 402. **Say:** Identify

what you should read first, second, and third.

(Students should read the narrator's lines first; then 'Kiko's first dialogue bubble, which begins "Yeah, but"; and finally her second dialogue bubble, which begins "I could..." Have students reread the entire comic strip until they can read it fluently.)

Teach

Reading Skill

1

Analyze Graphic Stories The ogre is angry and frustrated. The words, “This is ridiculous,” his expression, and the wavy lines over his head show his strong feelings.

ENGLISH LEARNERS Students may not understand the expression “This is ridiculous.” **Ask: What does ridiculous mean?** (“unreasonable” or “completely silly”) **Ask: How does the sentence “This is ridiculous!” show that the ogre is frustrated?** (The ogre is saying that the situation is frustrating, unreasonable, and silly.)

Literary Element

2

Humor Humorous details include ‘Kiko’s giving her opinion of the new ogre, the old ogre’s commenting on the new one, and the narrator’s telling the old ogre to shut up. The chaotic, ridiculous situation, as well as the absence of fairy-tale language, contribute to the humor.

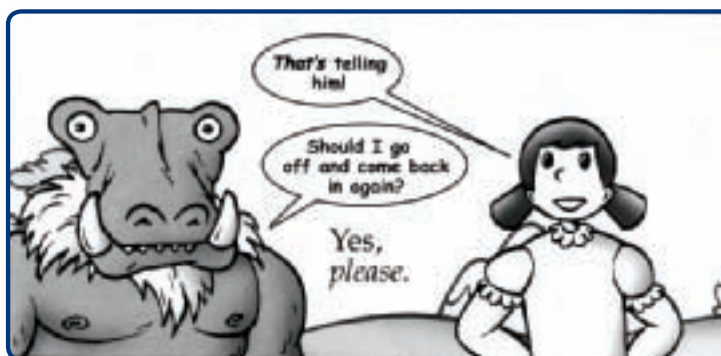


Analyze Graphic Stories

How does the ogre feel?
How do you know this?



Humor What details in this panel are especially humorous?



Reading Practice

Predict Remind students that predicting is a useful reading strategy. Tell students that they can use what they know about ‘Kiko to predict how she will react to the new ogre. **Ask: What do you know about ‘Kiko from the story so far?** (Possible response: She is imaginative and fearless. She does not hesitate to say what is on her mind or to

find fault with an ogre.) **Ask: Based on what you know about ‘Kiko, what can you predict about her reaction?** (Possible response: She will probably not be afraid of the new ogre. It is more likely that she will find fault with him, too, and will not be shy about saying so.)

Writing Practice

PARTNERS Retell the Story Remind students that ‘Kiko wishes she had “creative control.” Tell students to imagine what the story would be like if ‘Kiko were narrating it. Have partners write the story that ‘Kiko would tell. Students may draw graphic stories.

Teach

Literary Element

3

Humor 'Kiko's words are like those of an actor disagreeing with a director. The line is funny because it seems unlikely that it would come from a fourth-grader (as 'Kiko is) or from a fairy-tale character.

Vocabulary

4

Synonyms Have students read the definition for *disruptions* and then write two synonyms for it. Tell them to check their work by substituting their synonyms for disruptions in the selection.

Literary History

Ogres Ogres, giant monsters that eat people, have been figures in fairy tales since at least since the seventeenth century. In modern literature, they have been used to represent such real-world monsters as Nazis. The monsters in "The Tale of 'Kiko-Wiko" are not the only funny ogres. One such comic ogre is Shrek, the main character of the children's book *Shrek* and star of the movies that the book inspired. The word *ogre* is also used to describe an unpleasant or frightening person.

Ask: Why does the author include ogres in this humorous story?

(Possible response: The monsters add to the comedy. Part of the story's humor is based on the ogres' inability to frighten 'Kiko.)

4

3

Now, do you think we could possibly get through this without further **disruptions**?



Vocabulary

disruptions (dis rup' shənz) *n.* unwanted breaks or interruptions

The Tale of 'Kiko-Wiko 405

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Students may be confused about the events on pages 404–405. To help students identify and understand key events, read the narration and dialogue aloud, being sure to express the emphasis and tone indicated by italics, boldfacing, and punctuation. After reading each panel, say: **Identify the main idea the story conveys.** (On page 404, the top panel shows that 'Kiko insists on a scarier ogre. The

middle panel shows that no one is certain that the second ogre is any scarier than the first. The bottom panel shows that the second ogre defers to the narrator. On page 405, the top panel shows that 'Kiko and the narrator are fighting. The middle panel shows the narrator trying to regain control. The bottom panel shows the ogre doing his best to be frightening.)

Teach

Reading Skill

1

Analyze Graphic Stories 'Kiko appears to be either looking the new ogre over or not really seeing him. She seems indifferent and unafraid, even distracted.

Literary History

Comics Graphic stories have their roots in comics. The form originated in eighteenth-century England, when artists used drawings with dialogue balloons to tell stories. Nineteenth-century European artists created long-form picture stories. In the United States, comic strips became popular newspaper features. They delivered social commentary, tales of adventure, and jokes. American comic books began as collections of newspaper strips. In the late 1920s and 1930s, books of original material began to appear. The format let artists tell longer, more complex stories. Graphic novels, which tell more serious, artistically ambitious stories for adults, began to appear in the 1980s. **Ask:** How does "The Tale of 'Kiko Wiko" reflect developments in comics and graphic novels? (Graphic novel and comic artists may have tried some of the same experiments.)



Analyze Graphic Stories

Describe 'Kiko's facial expression as she looks at the new ogre. What does it tell you about her feelings?

406 UNIT 3 What Makes Life Good?

Research Practice

SMALL GROUP Fairy Tale Monsters Remind students that the ogres in "The Tale of 'Kiko-Wiko" are funny, no matter how hard they try to be scary. In traditional fairy tales, however, ogres are terrifying monsters. Have small groups research ogres and other fairy

tale monsters. **Ask:** In what culture did ogres originate? What other monsters appear frequently in fairy tales? Have groups present their findings to the class. Encourage students to include one or two traditional fairy tales in their presentations.

Literary Element Practice

Point of View **Ask:** What was the story's point of view at first? (third-person omniscient) Have students discuss the point of view at the end of the story, pointing out that a story without some sort of narrator cannot be described as a third-person narrative.

Teach

Reading Skill

2

Analyze Graphic Stories Someone has left the story, shutting a door forcefully behind. *Slam!* is written on different sides of the two panels, so there seem to be two doors, making the scene seem like a movie set.

ENGLISH LEARNERS Explain that the word *slam* is an example of *onomatopoeia*, a word that sounds like the thing it describes. **Ask:** *What does the word **slam** sound like? (It sounds like a door slamming shut.)*

BQ BIG Question

The words “The End” often appear at the end of a fairy tale or an older movie. The graphic novel format makes the story more interesting than a traditional fiction story because the pictures give as much information as the words. The characters are fun to look at and have funny expressions. The author seems to be using the graphic format to break the rules for fairy-tale creatures and cartoons.

To check students’ understanding of the selection, see Unit 3 Teaching Resources, pp. 128–129.



Analyze Graphic Stories
What does the word *Slam!* tell you in each of these panels?

2

BQ BIG Question

Where would you expect to see the words “The End”? Would this story be as enjoyable as a traditional story without pictures?

The Tale of 'Kiko-Wiko' 407

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Students may have some difficulty understanding the reactions of characters in “The Tale of ‘Kiko-Wiko.” Tell them that they can use visual clues from the illustrations to better understand the story. Begin by discussing the Reading Skill question on page 406. Make sure that students understand that ‘Kiko’s facial expression in the top panel on page 406 shows that she is distracted and not frightened by the ogre.

Then ask: **How would you interpret the facial expressions of the characters in the other panels on pages 406–407?** (Possible response: ‘Kiko is angry in the bottom panel on page 406 and in the top panel on page 407. The ogre is angry and threatening in the top panel on page 406, and then becomes confused. In the bottom panel on page 407, the ogre is upset and worried.)

Advanced Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Say: Name other fairy tales that have obvious narrators. Have student pairs choose one of the fairy tales and imagine what would happen if the narrator were to get into an argument with the main character and quit. Students may write their ideas or draw them as a graphic story.

After You Read

Assess

For additional assessment, see
Assessment Resources, pp. 89–90.

Respond and Think Critically

Possible answers:

1. He is not scary enough.
2. 'Kiko-Wiko does not react at all. She gets distracted thinking about the word *ogre* and how it should be pronounced.
3. The narrator talks to the characters, reacts to their actions, and even argues with them. The narrator acts like a movie director or like a character himself.
4. The narrator quits after becoming irritated that 'Kiko is arguing about and questioning his decisions.
5. 'Kiko is like typical cartoon characters because she is a graphic representation. She is different because she talks back to the narrator, does not stick to the script, is not scared by the ogres, makes the narrator quit, and leaves the story before it is finished.
6. Laughter is a release. It can improve people's moods and make difficult times easier to bear. By making readers laugh, a funny story can improve life.

Examine Media

Possible answers:

1. The humor in the strip is based on the stereotype of a pirate having a parrot for a pet. The character's parrot has died, so now he keeps a goldfish on his shoulder. It is funny because no pirate would carry a fish in a fishbowl on his shoulder.

After You Read

Respond and Think Critically

1. According to 'Kiko-Wiko, what is wrong with the first ogre? [Recall]
2. What happens when the second ogre tries to scare 'Kiko-Wiko? Explain. [Summarize]
3. What is notable or interesting about the narrator in this graphic story? Explain. [Interpret]
4. Why does the narrator quit? Explain. [Infer]
5. How is 'Kiko-Wiko similar to and different from cartoon characters that you are familiar with? Support your answer with examples from the graphic story. [Compare]
6. **BQ** **BIG Question** Think about the way that reading or hearing a funny story can improve one's day. Why does laughter help make life good? Explain. [Connect]

TIP

Comparing

Here are some tips to help you compare.

- Think about the cartoon characters you are familiar with. Describe how they usually behave.
- Look back at the story for specific examples of how 'Kiko-Wiko acts.
- Ask yourself, how are 'Kiko-Wiko's actions and words like those of other cartoon characters? How are they different?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Examine Media

The Gift of Laughter

"Mother Goose and Grimm" is a comic strip by Mike Peters. This strip originated in 1984 and is printed in more than 800 newspapers worldwide. It often focuses on fairy-tale themes. Read the strip below.



©2007 Grimm, Inc. grimmy.com. Dist. by King Features Syndicate, Inc.

Group Activity Discuss the following questions with classmates.

1. On what does the "Mother Goose and Grimm" comic strip base its humor?
2. What do "The Tale of 'Kiko-Wiko" and the comic strip have in common?
3. Think of a comic strip that you read often. What do you like about it? Why do you think newspapers publish comic strips? Explain.

Literary Element Humor

1. Why is 'Kiko-Wiko's reaction to the first ogre humorous? Explain.
2. What other moments or aspects of the story do you consider amusing? Explain.

Review: Characterization

As you learned on page 104, **characterization** includes all the methods an author uses to develop the personality of characters. In "The Tale of 'Kiko-Wiko," the author uses **indirect characterization**, revealing the personality of a character through the character's words and actions and through what other characters think and say about him or her.

Test Skills Practice

3. Which sentence best describes how 'Kiko-Wiko and the narrator deal with difficult situations?
 - A Each leaves when things are difficult.
 - B Each questions his or her own decisions.
 - C Each asks the other for help with difficulties.
 - D Both are determined to learn from others' mistakes.

Reading Skill Analyze Graphic Stories

4. What causes 'Kiko-Wiko to say that the narrator is unprofessional?
5. Look at the graphic organizer you filled in from page 401. What are the biggest differences between graphic stories and traditional stories? Explain, using details from "The Tale of 'Kiko-Wiko."

Vocabulary Practice

Respond to these questions.

1. What would you most likely describe as **whimsical**—a movie about a winter storm or a movie about a boy and his pet unicorn?
2. What would be most likely to cause **disruptions**—buying a new car or having unexpected house guests?

Academic Vocabulary

"The Tale of 'Kiko-Wiko" is the creative **concept** of Mark Crilley, who thought of the main character and her adventures. Using context clues, figure out the meaning of the word *concept* in the sentence above. Check your guess in a dictionary.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.



The Tale of 'Kiko-Wiko 409

After You Read

Assess

Literary Element

Possible answers:

1. 'Kiko's reaction is humorous because it is the opposite of what readers expect. She talks to the ogre in a casual way, when readers would expect her to be afraid.
2. The moments when the characters act in unexpected ways are the most amusing. For example, fairy-tale characters would not speak to or argue with the narrator. Fairy-tale narrators would not lose control of the story, get annoyed with characters, or quit. Finally, ogres in fairy tales would not be replaced, ask the narrator for directions, or worry about being paid for their time.

3. B

Reading Skill

4. The narrator quits and leaves the story, slamming an unseen door. The narrator's actions violate the conventions of graphic stories.
5. The greatest differences are that graphic stories depend on illustrations much more than does traditional fiction. The illustrations in a graphic story reveal most of the character traits and express most of the action. In traditional fiction, illustrations are at most a decoration.

Vocabulary Practice

1. a movie about a boy and his pet unicorn
2. having unexpected house guests

Academic Vocabulary

Concept means "idea."

Progress Check

Can students comprehend vocabulary?

If...fewer than 2 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

After You Read

Assess

Respond Through Writing

Convince an Audience Tell students that reviews are a kind of persuasive writing. Reviewers try to persuade readers to read a book, see a movie, and so on. Students should use “The Tale of ‘Kiko Wiko” to persuade readers to read graphic stories.

Revise Students may wish to trade reviews with a partner to help them revise their work. Remind students to be constructive when they critique another person’s work.

Review

Students’ reviews should

- clearly describe and express an opinion about “The Tale of ‘Kiko Wiko”
- include reasons to read graphic stories, citing examples from “The Tale of ‘Kiko Wiko” for support
- address counterarguments by including details from the selection
- demonstrate strong organization
- include an introduction and a conclusion

For grammar practice, see Unit 3 Teaching Resources, p. 127.

Research Practice

SMALL GROUP **Graphic Stories** Tell students that if they know more about graphic stories, they will have more to say about the benefits of reading them. Assign small groups of students to research graphic stories. Encourage them to find information about the history of graphic stories, as well as other graphic stories to read. Tell students to look



Respond Through Writing

Review

Convince an Audience “The Tale of ‘Kiko-Wiko” is a graphic story that many readers find entertaining. Write a review in which you describe “The Tale of ‘Kiko-Wiko.” In your review, try to convince your audience of the benefits of reading graphic stories.

Understand the Task When you convince an audience, you present an opinion and try to persuade readers to think the same way you do. Writing a persuasive review requires you to focus your ideas, form clear opinions, and support your opinions with evidence and examples.

Prewrite Think of the benefits of reading graphic stories such as “The Tale of ‘Kiko-Wiko.” Make a web diagram like the one below. In the center oval, write Benefits of Reading Graphic Stories. Add several other ovals, labeling each with a benefit of reading graphic stories. In each oval, also list examples from “The Tale of ‘Kiko-Wiko” that support the benefit.



Draft Select the best ideas from your web diagram. Consider making each idea the focus of one paragraph. Draft the body paragraphs of the review. Think about any counterarguments that your readers might have and include details to support your ideas. Then draft the introduction and conclusion. This sentence frame might help you get started:

I like to read graphic novels because _____, _____, and _____.

Revise After you have drafted your review, read it to determine whether you have stated your opinions clearly and supported them adequately. You may want to place your strongest points at the beginning or the end of the essay. Add examples or other evidence to each paragraph to support your opinion, if necessary.

Edit and Proofread Proofread your review. Correct any errors in spelling, grammar, and punctuation.

Learning Objectives

For page 410

In this assignment, you will focus on the following objective:

Writing: Writing a review.

Word Bank

The following are some words you might want to use in your review. Check their meanings in a dictionary first to make sure you use them correctly.

captions
characters
dialogue balloons
flow
frame
graphic novels
illustrations
narrator
panel
readable
thought balloons
typography

410 UNIT 3 What Makes Life Good?

Listening and Speaking Practice

Make a Presentation Have students present their reviews to the class. Encourage them to practice reading their reviews aloud. Remind students of the importance of speaking clearly, pronouncing words correctly, and using an appropriate tone of voice.

Love and Friendship



Development. Alberto Ruggieri.

BQ BIG Question What Makes Life Good?

What might the picture of a handshake show about the connection between two friends?
How can friendships with people you care about make your life good?

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS **Advanced** Explain that a suffix often changes the meaning or part of speech of a base word. Tell students that the suffix *-ment* means “a concrete result of an action.” When *-ment* is added to the verb *develop*, the resulting word *development* is a noun. *Develop* means “to expand by a process of

growth.” *Development* means “the result of developing.” Have student pairs explain the relationship between the words *govern* and *government*. Tell students that they may need to consult a dictionary to define the words. Invite volunteers to present their explanations to the class.

UNIT THREE

Part 3: Love and Friendship

Ask: **How do love and friendship make life good?** (Responses will vary. Students may say that loving and friendly relationships connect people. Tenderness and shared experiences make people feel nurtured and enable individuals to enjoy life and grow emotionally.)

View the Art

Tell students that Alberto Ruggieri works in advertising, where the image is the message. **Ask:** **What message does the picture convey?** (Possible response: People from different places and lifestyles can meet and become friends.)

BQ BIG Question

Possible responses: True friends feel warm toward each other; therefore, a handshake, which is a gesture of greeting or good will, is an appropriate symbol of friendship. Students may say that their friends enhance their enjoyment of life and enable them to approach new situations confidently. Make sure that students support their responses with examples and evidence.

For additional support for English Learners, see Unit 3 Teaching Resources, p. 131.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Selection Focus Transparency 9
Daily Language Practice
Transparencies 77 and 78

Or write on the board: **It is better to have loved and lost than never to have loved at all.** Ask: **What does this expression mean?** Have students discuss the expression.

Summary

In this poem, Poe explores the death of a loved one. The speaker describes the love of his life, the maiden Annabel Lee. Their love is so strong that even angels in heaven envy them. Annabel Lee dies tragically, and the speaker mourns her forever.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 132–137.

Before You Read

Annabel Lee

Connect to the Poem

Think about how you deal with difficult experiences in life. What activities help you through tough times?

Quickwrite Freewrite for a few minutes about how writing can help you deal with difficult experiences. How might expressing your feelings be a positive activity?

Build Background

Edgar Allan Poe lived a life as tragic as the lives he describes in some of his famous horror tales and poems. Like the speaker of “Annabel Lee,” Poe experienced great loss in his life.

- Poe’s mother, Elizabeth Arnold Poe, died of tuberculosis, a disease of the lungs, when he was only two years old. After her death, Poe and his sister, Rosalie, were separated and taken in by two different families.
- Poe’s first love, Sarah Elmira Royster, became engaged to another man while Poe was a university student.
- In 1836 Poe married Virginia Clemm, pictured below. His love for her was the one shining light in his life. Many people believe that Poe wrote “Annabel Lee” after Virginia died of tuberculosis.



Meet Edgar Allan Poe



Love and Madness Death played a large part in Edgar Allan Poe’s life, his fiction, and his poetry. Poe is best known for his detective stories (a form of fiction he helped originate) and tales of horror and madness. He wished, however, to be remembered for his poetry. “Annabel Lee,” one of the poet’s most popular romantic poems, was published two days after his early death.

Literary Works Poe’s most famous works include his haunting poem, “The Raven,” and two terrifying short stories, “The Tell-Tale Heart” and “The Pit and the Pendulum.” The poem “Annabel Lee” was published in 1849.

Edgar Allan Poe was born in 1809 and died in 1849.

 Literature Online

Author Search For more about Edgar Allan Poe, go to glencoe.com and enter QuickPass code GL29763u3.

412 UNIT 3 What Makes Life Good?

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Have students form six groups, and assign each group a stanza of the poem. Tell each group to select two or three words from its assigned stanza and create an illustration of each word for a poem pictiary. Allow groups to use a dictionary if necessary to determine the meanings of the words before

illustrating them. When the groups have completed their illustrations, have them exchange illustrations. Direct group members to study the illustrations they receive. Call on each group to describe what they see in their illustrations and then locate the word in the poem that it illustrates.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Write the following words from the poem on the board: *kingdom*, *kinsmen*, and *sepulchre*. Ask student pairs to invent a spooky setting and write a dialogue that contains these words and reflects the setting. Make sure students use the words correctly.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how is the speaker's life affected by his love for Annabel Lee?

Literary Elements Rhythm and Meter

Like songs, poems have rhythm. In poetry, **rhythm** is the pattern of beats made by stressed and unstressed syllables. Some poems have a predictable rhythm, called **meter**. To find the meter of a poem, try scanning, or reading the poem to find the pattern of stressed (') and unstressed syllables (~). Read this example from "Annabel Lee":

It was many and many a year ago,
In a kingdom by the sea,

Rhythm and meter are important tools that poets use to convey meaning and mood and to add interest. Together, rhythm and meter may help to show how the speaker of a poem feels. The musical quality that these poetic devices create also makes a poem enjoyable to read. As you read, consider how the rhythm and meter of the poem create a musical effect and help you to understand the meaning of the poem.

Reading Strategy Interpret Imagery

In poetry, **imagery** consists of the "word pictures" that authors use to make their subjects more vivid. Images help readers visualize what is being described. They also often suggest emotions. Images appeal to one or more of the five senses: sight, hearing, touch, taste, or smell.

When you **interpret imagery**, you use your own knowledge and understanding to decide what feelings and ideas the images in a poem suggest. To interpret imagery in a poem, think about

- which of the five senses the image appeals to
- what the poet is really trying to say
- what your own knowledge and experience tell you
- what impression the words leave in your mind

As you read, fill in a chart like the one below.

Image	Senses Image Appeals To	What Image Suggests

Learning Objectives

For pages 412–417

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing meter and rhythm.

Reading: Interpreting imagery.

TRY IT

Interpret Suppose your friend describes a new player on the basketball team as "a sleek cat gliding through the air." What do you know about cats and how they jump that helps you understand your friend's description of the player?

Before You Read

Focus

Literary Element

Rhythm and Meter Ask: Why is it so easy to recall a nursery rhyme such as "Ring Around the Rosy" when you probably have not recited it for years? (The rhythm and rhyme make recalling the words easy.)

Explain that before written language became commonplace, storytellers used rhythm and rhyme to hold their audiences' attention and to make their narratives memorable.

Reading Strategy

Interpret Imagery Remind students that good writers "show" rather than "tell." Read students the following: *Marty slammed his fists on the table hard enough to make his glass jump.*

Ask: How does Marty feel? How do you know? **Say:** Depending on the author's message and the reader's personal experience, more than one interpretation is possible. Marty could be angry, he could be winning a game, or he could be pounding out a rhythm.

TRY IT

The imagery suggests that the new player will be fast, agile, and a good jumper.

Annabel Lee 413

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate "Annabel Lee" contains a number of words that may be unfamiliar to English learners. Have students use a dictionary to define the following words:

maiden (line 3)
kinsmen (line 17)
bore (line 18)
envying (line 22)

Check students' understanding by having them replace the words in the lines with synonyms. Clarify meanings as needed.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Research the Poet Have students research the life of Edgar Allan Poe by using library or Internet resources. Have students write one-page biographies of the poet, connecting Poe's life experiences to "Annabel Lee" as well as to his other poems and short stories. Encourage students to share interesting facts with the class.

UNIT THREE

Teach

BQ BIG Question

The love he shared with Annabel Lee made him happy.

Reading Strategy

1

Interpret Imagery In lines 15 and 16, the cold temperature of the blowing wind appeals to the sense of touch. Students may also say that the blowing of the wind appeals to the sense of hearing.

For additional reading skill or strategy practice, see Unit 3 Teaching Resources, p. 139.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 175–180
- Interactive Read and Write for English Learners, pp. 175–180
- Interactive Read and Write for Approaching Level Learners, pp. 175–180

Literary Element Practice



Alliteration Remind students that alliteration is the repetition of initial consonant sounds. Have students find all of the words that begin with the letter *l* in the first two stanzas. **Ask:** **How does alliteration emphasize a particular idea in these stanzas?** (*Alliteration ties together the words lived, Lee, love, and loved. It emphasizes the poem's main*

Annabel Lee

Edgar Allan Poe

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;—
5 And this maiden she lived with no other thought
Than to love and be loved by me.

She was a child and *I* was a child,
In this kingdom by the sea,
But we loved with a love that was more than love—
10 I and my Annabel Lee—
With a love that the winged seraphs° of heaven
Coveted° her and me.

1 And this was the reason that, long ago,
In this kingdom by the sea,
15 A wind blew out of a cloud by night
Chilling my Annabel Lee;
So that her high-born kinsmen came
And bore her away from me,
To shut her up in a sepulchre°
20 In this kingdom by the sea.

The angels, not half so happy in Heaven,
Went envying her and me:—

11–12 **Seraphs** are high-ranking angels who are said to burn with love for God. Even these angels were jealous of (**coveted**) the love between the speaker and Annabel Lee.

19 A **sepulchre** (sep'əl kər) is a tomb or burial place.

BQ BIG Question

What had once made the speaker happy?

Interpret Imagery To what senses does the image in lines 15 and 16 appeal?

414 UNIT 3 What Makes Life Good?

idea: the love between the speaker and Annabel Lee.) Then discuss the effect of the repetition of this consonant sound. **Ask:** **Does the repetition of the / sound have a startling or soothing effect?** (*Students may note that the repetition creates a soothing sound, like a lullaby.*)

Teach

Literary Element

2

Rhythm and Meter The rhythm of these lines gives the poem a musical quality. The rhythm is also slow, emphasizing the narrator's grief.



For additional literary element practice, see Unit 3 Teaching Resources, p. 138.

View the Art

William Trost Richards (1833–1905) was an American artist who painted in a style sometimes called American Pre-Raphaelite. Early in his career Richards focused on producing still lifes and landscapes. From 1867 on, he painted many realistic and beautiful sea scenes. **Ask:** Does this image have soft or hard lines? Does it seem more realistic or more impressionistic? What is the overall mood, and how does it add to your understanding of the poem?

Teaching Note

Stanza Types Have students count the number of lines in the first two stanzas. Point out that a six-line stanza is called a *sestet*. Point out that the remaining stanzas are either six, seven (sextet), or eight (octet) lines.



To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 141–142.

Lands End, Cornwall, 1888. William Trost Richards. Oil on canvas, 157.5 x 127 cm. Butler Institute of American Art, Youngtown, OH.



Yes! that was the reason (as all
men know,
In this kingdom by the sea)
25 That the wind came out of the
cloud, chilling
And killing my Annabel Lee.

But our love it was stronger
by far than the love
Of those who were older
than we—
Of many far wiser than we—
30 And neither the angels in
Heaven above,
Nor the demons down under
the sea,
Can ever dissever^o my soul
from the soul
Of the beautiful Annabel Lee:—

For the moon never beams without bringing me dreams
35 Of the beautiful Annabel Lee;
And the stars never rise but I see the bright eyes
Of the beautiful Annabel Lee;
And so, all the night-tide, I lie down by the side
Of my darling, my darling, my life and my bride,
40 In her sepulchre there by the sea—
In her tomb by the side of the sea.

32 To *dissever* is to separate or split apart.

2

Rhythm and Meter

What effect does the rhythm of these lines have on the poem?

Annabel Lee 415

Approaching Level

DIFFERENTIATED INSTRUCTION



Partners Emerging Have student partners read aloud the first two stanzas of the poem. Tell them to pay close attention to the alliteration in the stanzas. Have partners take turns reading and listening. Encourage the listening partner to close his or her eyes to

focus closely on the poem's sound and meaning. After each stanza, have partners tell what they noticed about the sounds in the poem. Students should practice reading the stanzas until they can read the alliterative elements comfortably and expressively.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 91–92.

Respond and Think Critically

Possible answers:

1. Annabel Lee is the speaker's bride; Annabel Lee died.
2. The speaker claims that Annabel Lee had "no other thought" than the couple's love. Students can infer that Annabel Lee loved the speaker as much as the speaker loved Annabel Lee.
3. Annabel Lee died because the angels, who were jealous of the young couple's love, sent down a cold wind to kill her.
4. Students may say that the speaker has idealized Annabel Lee. His interpretation of events seems fanciful and his memories of Annabel Lee too perfect to be real.
5. Students may note that many people experience the death of a loved one and the grief expressed by the speaker. The killing wind from heaven and jealous angels are not realistic. The speaker's views of reality may be clouded by his overwhelming grief.
6. The speaker believes that love can make life full and happy. Students will probably agree that love makes life good.

View the Art

1. The poem is set in a kingdom by the sea. Whistler shows Annabel Lee walking along the seashore.
2. Students may suggest that as in the poem, Annabel Lee is idealized. But unlike the poem, Annabel Lee is alive and walking in the pastel.

After You Read

Respond and Think Critically

1. What is the relationship between the speaker and Annabel Lee? What happened to Annabel Lee? Explain. **[Recall]**
2. What do you learn about the speaker of the poem? How did Annabel Lee feel about the speaker? Support your answer with details from the poem. **[Infer]**
3. According to the speaker, why did Annabel Lee experience the fate she did? Explain. **[Paraphrase]**
4. To be *idealized* means "to be made a model of perfection." Do you think that the speaker of the poem has idealized Annabel Lee? Explain. **[Interpret]**
5. How realistic does this poem seem to you? Can you imagine a real-life person experiencing the same thoughts and emotions as does the speaker? Explain. **[Evaluate]**
6. **BQ BIG Question** How do you think the speaker of the poem would answer the Big Question? Do you agree with the speaker? Explain why or why not. **[Analyze]**

TIP

Evaluating

Use the questions below to help you answer question 5.

- How has the speaker reacted to the death of Annabel Lee?
- Which events in the poem seem realistic? Which events do not seem realistic?
- How do you react when you face a difficult experience? What helps you cope during hard times?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

View the Art

An Artist's Interpretation



Annabel Lee, c. 1890. James Abbott McNeill Whistler. 1890. Pastel on brown paper. Freer Gallery of Art, Washington, DC.

James Abbott McNeill Whistler created this pastel in 1890 to illustrate "Annabel Lee." Look carefully at the use of color and the setting. What mood does Whistler create?

Group Activity Discuss the following questions with classmates. Use evidence from "Annabel Lee" to support your answers.

1. How accurately does Whistler re-create the setting of the poem?
2. How accurately does Whistler re-create Annabel Lee? Consider her clothing and the amount of detail that you see.
3. How well does Whistler capture the mood of the poem? Explain.

416 UNIT 3 What Makes Life Good?



Reading Practice

Her clothing could be similar to Annabel Lee's. It gives Annabel Lee an air of grace, which is like the romantic image of Annabel Lee created in the poem.

3. Students may suggest that Whistler has not captured the sad and mournful mood of the poem. The mood of the pastel is more peaceful than the poem.

Paraphrase Paraphrasing is particularly useful with poetry that has unusual word order. For example, lines 30–34 might be paraphrased as follows: *Neither angels nor devils could split my soul from Annabel Lee's soul. Have students paraphrase the last stanza. (Every night I dream of the beautiful Annabel Lee, and I see her eyes in the bright stars. I lie down beside the woman who was my wife and my life in her seaside tomb.)*

Literary Elements Rhythm and Meter

1. How would you describe the rhythm of the poem? What does the rhythm add to the mood, or feeling, of the poem? Explain.
2. Reread stanzas 4 and 5. In stanza 5, what change do you notice in the rhythm and meter? Why do you think Poe introduced this change? Explain its effect.

Review: Rhyme

As you learned on page 393, **rhyme** is the repetition of sounds at the ends of words that appear close to each other in a poem. When poets use a pattern of rhyme formed by the end rhyme in a poem, they create a **rhyme scheme**. For example, notice the rhyming words in these lines from “Annabel Lee.”

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;—

The first four lines of stanza one have a rhyme scheme of *abab*.

3. What is the complete rhyme scheme of stanza one?
4. Which words rhyme in stanza two of the poem?
5. What does rhyme add to the poem’s effect? Are there ideas that rhyme helps to emphasize? Explain.

Reading Strategy Interpret Imagery

6. List three images in “Annabel Lee.” For each image, tell what sense or senses it appeals to. What feelings does each image suggest to you? Explain.
7. One possible theme, or message, of the poem is that love is powerful and everlasting. Identify three images that support this theme. Explain why you think the images suggest that love is powerful.

Academic Vocabulary

In “Annabel Lee,” the speaker suffers the **ultimate** loss when Annabel Lee dies.

In the preceding sentence, *ultimate* means “greatest.” It can also mean “last” or “final.”

Read the following sentence: “The **ultimate** game of the day will decide the winner of the basketball championship for our school league.” In what sense is *ultimate* used in this sentence? Explain.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

Academic Vocabulary

Students may note that in this sentence *ultimate* probably means “last” or “final” because the game is between two teams competing for the championship title.

After You Read

Assess

Literary Element

1. The slow, musical rhythm gives the poem a sad, gloomy feeling. The slow pace highlights the speaker’s sadness at the loss of Annabel Lee.
2. Line 29 disrupts the meter and forces the reader to slow down and reread the stanza. This interruption draws attention to the speaker’s attempts to convince the reader that the love between Annabel Lee and himself was strong enough to transcend death.
3. ababcb
4. The words *sea*, *Lee*, and *me* rhyme.
5. Rhyme calls attention to key words in the poem, emphasizing the idea that the speaker and Annabel Lee are one.

Reading Strategy

6. The image “Winged seraphs of heaven” appeals to sight, creating a sense of wonder. “A wind blew out of a cloud by night” appeals to touch and hearing and creates a cold, gloomy feeling. “For the moon never beams” appeals to the sense of sight and conveys a warm, happy feeling.
7. Students may say that three images that support the theme are demons and death cannot separate the souls of Annabel Lee and the speaker; the moon and stars remind the speaker of Annabel Lee; and the night-tide ebbs and flows while the speaker spends each night at Annabel Lee’s tomb. By connecting the couple’s love to seemingly eternal events—the rising of the moon and the flow of the tides—the speaker depicts that love as everlasting.

Assess

Respond Through Writing

Analyze Sound Devices Explain that the focus of expository writing is on communicating knowledge or offering an explanation. **Say:** *In this assignment, you will be writing your own interpretations of Poe's use of sound devices. You will explain how these devices support the meaning and theme of the poem.*

Expository Essay

Student essays should

- include a clear thesis statement
- organize ideas in a logical order
- identify examples of rhyme, alliteration, and repetition and explain how they support the poem's message
- be free of spelling, grammar, and punctuation errors

For grammar practice, see Unit 3 Teaching Resources, p. 140.

Literary Element Practice

Sound Devices In Edgar Allan Poe's poem, "The Bells," the poet uses repetition and onomatopoeia and refrains that imitate the ringing of bells. Read aloud the following stanza from "The Bells":

*Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so
musically wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of
the bells.*

Ask: *How does Poe capture the various sounds of bells? (The repetition of words is similar to the repeated ringing of bells; words like tintinnabulation, jingling, and tinkling have a musical, bell-like sound.)*

Respond Through Writing

Expository Essay

Analyze Sound Devices In "Annabel Lee," Poe uses rhyme, alliteration, and repetition to show the speaker's thoughts about the death of his wife. In an expository essay, analyze these sound devices and explain their effect on the meaning of the poem.

Understand the Task **Rhyme** is the repetition of sounds at the ends of words that appear close to each other in a poem. Alliteration is the repetition of consonant sounds, usually at the beginnings of words or syllables. An example of alliteration is contained in the line, "It was many and many a year ago." Alliteration is a type of repetition.

Repetition is the recurrence of sounds, words, phrases, lines, or stanzas. In your essay, identify examples of these **sound devices** and explain how they help reveal the message of the poem.

Prewrite Reread "Annabel Lee" to find examples of rhyme, alliteration, and repetition. Think about how these sound devices work together to create an overall effect. Keep track of your ideas in a chart like the one below.

	Example	Effect on Poem
Rhyme		
Alliteration		
Repetition		

Draft Before you begin your draft, decide how you will organize your essay. You may decide to write an introduction, a paragraph about each sound device and its effect, and then a conclusion. After you plan your organization, create a thesis statement. This sentence frame might help draft your thesis statement:

Sound devices in "Annabel Lee" are used to create a feeling of _____.

Revise After you have written your first draft, read it to make sure that your ideas are in a logical order. Rearrange sentences or examples of sound devices as necessary.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. Review the Grammar Tip in the side column for information on hyphens in compound modifiers.

Learning Objectives

For page 418

In this assignment, you will focus on the following objective:

Writing: Writing an expository essay.

Grammar Tip

Hyphens

Use a hyphen to join a compound modifier that appears before a noun. For example:

Poe is known for his high-quality stories.

The hyphen shows that the words *high* and *quality* go together as a compound modifier.

Be sure to hyphenate compound modifiers when they come before the word they describe but not when they come after. For example:

Before: "Annabel Lee" is a well-written poem.

After: "Annabel Lee" is a poem that is well written.

Before You Read

A Crush

Connect to the Short Story

Think about someone your age whom you wish you knew better. How could you let this person know that you want to get to know him or her?

List List ways you might quietly let someone know you'd like to get to know him or her better.

Build Background

W. Atlee Burpee & Co. is a mail-order seed company. A character in this story grows the following flowers from Burpee seeds.

- Zinnias have hairy stems and come in a variety of colors.
- Cornflowers have blue petals.
- Nasturtiums may be red, yellow, or orange.
- Marigolds may have yellow, orange, or red petals.
- Asters may be white, pink, yellow, purple, or blue.
- Four-o'clocks come in shades of white, yellow, pink, and red. Their name describes when their petals open: late afternoon.

Vocabulary

excess (ek'ses) *adj.* more than usual or necessary (p. 421). *After cleaning her closet, Tabitha donated her excess clothes to charity.*

speculation (spek'yə lā'shən) *n.* the act of forming an opinion or conclusion based on guesswork (p. 422). *Whether Mona or Trey would win the election for class president caused speculation among the students.*

improbable (im prob'ə bəl) *adj.* not likely (p. 423). *If you leave now, it seems improbable that you'll miss the bus.*

illuminated (i lōō'mə nāt id) *adj.* lit up (p. 424). *Illuminated by lights, the streets attracted late-night shoppers.*

discreetly (dis krēt'lē) *adv.* in a manner showing good judgment (p. 428). *Harry realized that he had walked in on a private discussion, so he discreetly walked away.*

Meet Cynthia Rylant

"I get a lot of personal gratification thinking of those people who don't get any attention in the world and making them really valuable in my fiction—making them absolutely shine with their beauty."

—Cynthia Rylant

A Difficult Childhood Cynthia Rylant grew up in West Virginia in a home without electricity or running water. In her early writings, she drew on this experience to describe ordinary characters in difficult situations.

Literary Works Rylant is the author of picture books, poetry, short stories, and young adult novels, including *Missing May*, which won a Newbery Medal. "A Crush" was first published in 1990.

Cynthia Rylant was born in 1954.



Literature Online

Author Search For more about Cynthia Rylant, go to glencoe.com and enter QuickPass code GL29763u3.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher

Daily Language Practice Transparencies 79 and 80

Or have students recall movies or books in which one character has a crush on another. **Ask:** *Why do people sometimes say that a feeling is "only a crush"? What is the difference between a crush and true love?*

Vocabulary

Give students this tip for learning the meanings of vocabulary words. **Say:** *When you learn a new vocabulary word, make an effort to use it every day for a week. By using the word repeatedly, you will make it a natural part of your vocabulary.*



For additional vocabulary practice, see Unit 3 Teaching Resources, p. 151.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

A Crush 419

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching English learners may benefit from a review of the specialized vocabulary that appears in the short story. On the board, write three headings: *Hardware*, *Garden*, and *Diner*. Then have students work in pairs to find and

list words and phrases from the story that fit each category, such as *carpenters and plumbers*, *tender small blooms*, and *French toast*. Have student pairs use context clues and dictionaries if needed to decode the meanings of the specialized vocabulary.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Read aloud the vocabulary words and their definitions. Ask students to identify prefixes or suffixes in the words. Tell them to look up the meanings of the affixes in a dictionary. Then lead a discussion about how the prefixes and suffixes alter the meanings of the base words.

Before You Read

Focus

Summary

Ernie, a shy man who has a functional impairment, moves to a group home when his mother dies. Jack becomes his friend and teaches him to garden. Jack also begins taking Ernie to breakfast at a restaurant across the street from a hardware store. When Ernie sees Dolores, the tough manager of the store, he falls in love with her. He begins leaving flowers in front of the store before it opens.

For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 143–148.

Literary Element

Symbol To help students understand the story’s symbols, review the meanings associated with seeds, flowers, and growth.

Reading Strategy

Draw Conclusions About Characters Point out that students draw conclusions every day. For example, if they see a man in the library checking out five novels, they would conclude that he enjoys reading.

TRY IT

Draw Conclusions Students may conclude that the classmate is helpful and considerate of other people.

- Other options for teaching this selection can be found in
- Interactive Read and Write for On-Level Learners, pp. 181–196
 - Interactive Read and Write for English Learners, pp. 181–196
 - Interactive Read and Write for Approaching Level Learners, pp. 181–196

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how can kindness and affection help to make a person’s life better?

Literary Element Symbol

A **symbol** is an object, a person, a place, or an experience that represents something else and means more than what it is. For example, a dove is a symbol of peace. A mountain may be a symbol of strength.

Authors use symbols to create deeper meaning and to emphasize themes in their works. Discovering the meaning of a symbol will help you gain a better understanding of a selection.

As you read “A Crush,” look for words, images, and actions that may represent something else. Ask yourself, what do these things symbolize, and why are they important in this story?

Reading Strategy Draw Conclusions About Characters

When you **draw conclusions** as you read, you use pieces of information to make a general statement about characters, events, and ideas. You figure out more than what the author states directly. Drawing conclusions about characters will help you understand the main idea or essential message of what you read. When you draw conclusions about characters, you can better understand why characters say and do certain things.

To draw conclusions about characters, look for details about the characters. Use these details to make general statements about the characters. As you read “A Crush,” use the chart below to organize details about the characters. Then draw conclusions about the characters, their thoughts, and their actions.

Character Name	Details About the Character	What I Already Know	Conclusions I Can Draw About the Character

Learning Objectives

For pages 419–432
In studying this text, you will focus on the following objectives:

Literary Study: Analyzing symbols.

Reading: Drawing conclusions about characters.

TRY IT

Draw Conclusions Imagine that you saw a classmate pick up someone’s papers from the floor, open the door for the teacher, and sit at lunch with a new student who has not yet made friends at school. What conclusion might you draw about this classmate?

English Learners

DIFFERENTIATED INSTRUCTION

Visualize Students will develop a deeper understanding of the selection if they use Cynthia Rylant’s descriptive language to visualize as they read. Tell students to read the first paragraph and to pay close attention to the descriptive details. Then have students draw a picture of the scene conveyed by the

paragraph. (Drawings should show a hardware store named Stan’s Hardware that has windows filled with bouquets of home-grown flowers in clear jars. Drawings may include townspeople slyly eying the storefront.) Suggest that students use the story’s descriptive details to visualize each scene as they continue to read.

Teach

Literary Element

1

Symbol The flowers represent death or romance.

ENGLISH LEARNERS Review with English learners the ways that flowers are used to observe holidays and important occasions such as weddings and funerals. Have English learners explain orally the flowers' importance in the opening of the story.



For additional literary element practice, see Unit 3 Teaching Resources, p. 149.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6

DRP: 57

Lexile: 1190

A Crush

Cynthia Rylant



When the windows of Stan's Hardware started filling up with flowers, everyone in town knew something had happened. **Excess** flowers usually mean death, but since these were all real flowers bearing the aroma of nature instead of floral preservative,¹ and since they stood bunched in clear mason jars instead of impaled on styrofoam crosses, everyone knew nobody had died. So they all figured somebody had a crush and kept quiet.

¹ **Floral preservative** is a chemical that helps cut flowers stay fresh looking.

Vocabulary

excess (ek'ses) *adj.* more than usual or necessary

1

Symbol What two events do flowers symbolize for the people in the town?

A Crush 421

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Help language learners understand how characters change in the course of the story. Have these students pause as they read to complete a chart listing causes and effects, such as the example shown at the right.

Remind students to add new characters as needed. When they have finished their charts, have students orally complete the following sentence stem for each character:

(Cause) causes Dolores to (effect). (Possible responses: Receiving flowers causes Dolores to take more pride in her appearance. Seeing Dolores causes Ernie to fall in love and engage more with the outside world. Seeing flowers at the store causes Dick Wilcox to be more friendly with customers.)

Character	Causes	Effects
Ernie	receives flowers	
Dolores		
Dick Wilcox		

Teach

Teaching Note

African American Vernacular English

Point out examples in the second paragraph on page 422 of past tense constructions formed with pronouns, such as *she knew*, *this worked*, and *they also liked*. Use the examples to review the correct way to form the simple past tense for regular and irregular verbs. Have students quietly read the paragraph aloud, reminding them to pronounce *-ed* endings correctly. Then have class members take turns creating and saying sentences that use other past-tense verbs correctly.

Cultural History

Laurel and Hardy Stan Laurel was a thin man with a long face. His partner was a not-so-thin man named Oliver Hardy. The popular comedy team of Laurel and Hardy made movies together from the late 1920s until 1951.

Ask: What does the comedian Stan Laurel symbolize for the hardware store's owner? (Possible response: *Stan Laurel may symbolize humor or childhood.*)

There wasn't really a Stan of Stan's Hardware. Dick Wilcox was the owner, and since he'd never liked his own name, he gave his store half the name of his childhood hero, Stan Laurel in the movies. Dick had been married for twenty-seven years. Once, his wife Helen had dropped a German chocolate cake on his head at a Lion's Club dance, so Dick and Helen were not likely candidates for the honest expression of the flowers in those clear mason jars lining the windows of Stan's Hardware, and **speculation** had to move on to Dolores.

Dolores was the assistant manager at Stan's and had worked there for twenty years, since high school. She knew the store like a mother knows her baby, so Dick—who had trouble keeping up with things like prices and new brands of drywall compound²—tried to keep himself busy in the back and give Dolores the run of the floor. This worked fine because the carpenters and plumbers and painters in town trusted Dolores and took her advice to heart. They also liked her tattoo.

Dolores was the only woman in town with a tattoo. On the days she went sleeveless, one could see it on the taut brown skin of her upper arm: "Howl at the Moon." The picture was of a baying coyote which must have been a dark gray in its early days but which had faded to the color of the spackling paste Dolores stocked in the third aisle. Nobody had gotten out of Dolores the true story behind the tattoo. Some of the men who came in liked to show off their own, and they'd roll up their sleeves or pull open their shirts, exhibiting bald eagles and rattlesnakes, and they'd try to coax out of Dolores the history of her coyote. All of the men had gotten their tattoos when they were in the service, drunk on weekend

² **Drywall compound** and **spackling paste** (mentioned in the next paragraph) are used to prepare walls before painting.

Vocabulary

speculation (spek'yə lā'shən) *n.* the act of forming an opinion or conclusion based on guesswork

422 UNIT 3 What Makes Life Good?

Assessment Practice

Cultural Differences Point out that getting a tattoo, such as those Dolores and other people in the hardware store display, is a rite of passage to adulthood in some cultures. Discuss the fact that the act of getting a tattoo involves both withstanding physical pain and implies making a commitment to a permanent physical marking on one's body. Brainstorm with students to develop a list of rites of passage

that are common in American culture: learning to drive, graduating from school, getting a job, and so on. Have students research and find an example of a rite of passage from another culture. Ask students to write a brief description of the rite, explaining the culture, where it is found, and how the rite is conducted.

leave and full of the spitfire³ of young soldiers. Dolores had never been in the service and she'd never seen weekend leave and there wasn't a tattoo parlor anywhere near. They couldn't figure why or where any half-sober woman would have a howling coyote ground into the soft skin of her upper arm. But Dolores wasn't telling.

That the flowers in Stan's front window had anything to do with Dolores seemed completely improbable. As far as anyone knew, Dolores had never been in love nor had anyone ever been in love with her. Some believed it was the tattoo, of course, or the fine dark hair coating Dolores's upper lip which kept suitors away. Some felt it was because Dolores was just more of a man than most of the men in town, and fellows couldn't figure out how to court someone who knew more about the carburetor of a car or the back side of a washing machine than they did. Others thought Dolores simply didn't want love. This was a popular theory among the women in town who sold Avon and Mary Kay cosmetics. Whenever one of them ran into the hardware for a package of light bulbs or some batteries, she would mentally pluck every one of the black hairs above Dolores's lip. Then she'd wash that grease out of Dolores's hair, give her a good blunt cut, dress her in a decent silk-blend blouse with a nice Liz Claiborne skirt from the Sports line, and, finally, tone down that swarthy, longshoreman⁴ look of Dolores's with a concealing beige foundation, some frosted peach lipstick, and a good gray liner for the eyes.

Dolores simply didn't want love, the Avon lady would think as she walked back to her car carrying her little bag of batteries. If she did, she'd fix herself up.

The man who was in love with Dolores and who brought her zinnias and cornflowers and nasturtiums and

³ When soldiers are off duty and allowed to go off base, they're on **leave**. When they're full of **spitfire**, they're quick-tempered and ready to fight.

⁴ A **swarthy longshoreman** is a dark or sunburned dockworker.

Vocabulary

improbable (im prob'ə bəl) *adj.* not likely

1

Draw Conclusions About Characters

Notice the details in the description of Dolores. What conclusions are you forming about her?

3

2

UNIT THREE

Teach

Reading Strategy

1

Draw Conclusions About Characters

Dolores is a private person. She is different from the other women in town.

APPROACHING To help students having difficulty, point out that although tattoos are common among some groups of people, the presence of a tattoo may make an unusual or surprising statement in some communities.



For additional reading skill or strategy practice, see Unit 3 Teaching Resources, p. 150.

Reading Strategy

2

Draw Conclusions About Characters

Ask: What conclusion can you draw about the values of the women who want to change Dolores? (These women value being attractive, taking care of their physical appearance, and being loved.)

APPROACHING Help students who are having difficulty understand the significance of the references to brand names. (Use of brand names reveals the values and shopping habits of some of the women in town.)

Vocabulary

3

Challenge students to make a one-panel cartoon containing the vocabulary word **improbable**. Instruct students to write a funny sentence in which the term is correctly used and then draw a humorous picture to accompany the sentence.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Discuss with students how the details associated with different characters help readers understand the characters' thoughts and personalities. Have student groups list items that are associated with different characters (for example, *Dolores:*

tattoo, coyote). After student groups have compiled their lists, have them analyze what the items reveal about the characters. Encourage students to continue to practice this analysis as they read. Remind them to look for details that reveal changes in the characters.

UNIT THREE

Teach

Reading Strategy

1

Draw Conclusions About Characters

Ernie has a functional impairment.

Cultural History

Seed Magnate W. Atlee Burpee & Co. is the world's largest mail-order seed company. It was founded in Pennsylvania more than one hundred years ago by eighteen-year-old W. Atlee Burpee, who borrowed \$1,000 from his mother to start the business. **Ask: Why would the ability to order seeds through the mail be important to some people?** (Students may say that people who do not have transportation or who live far away from gardening centers could use mail-order seeds to plant their gardens.)

marigolds and asters and four-o'clocks in clear mason jars did not know any of this. He did not know that men showed Dolores their tattoos. He did not know that Dolores understood how to use and to sell a belt sander. He did not know that Dolores needed some concealing beige foundation so she could get someone to love her. The man who brought flowers to Dolores on Wednesdays when the hardware opened its doors at 7:00 A.M. didn't care who Dolores had ever been or what anyone had ever thought of her. He loved her and he wanted to bring her flowers.

1

Ernie had lived in this town all of his life and had never before met Dolores. He was thirty-three years old, and for thirty-one of those years he had lived at home with his mother in a small, dark house on the edge of town near Beckwith's Orchards. Ernie had been a beautiful baby, with a shock of shining black hair and large blue eyes and a round, wise face. But as he had grown, it had become clearer and clearer that though he was indeed a perfectly beautiful child, his mind had not developed with the same perfection. Ernie would not be able to speak in sentences until he was six years old. He would not be able to count the apples in a bowl until he was eight. By the time he was ten, he could sing a simple song. At age twelve, he understood what a joke was. And when he was twenty, something he saw on television made him cry.

Ernie's mother kept him in the house with her because it was easier, so Ernie knew nothing of the world except this house. They lived, the two of them, in tiny dark rooms always **illuminated** by the glow of a television set, Ernie's bags of Oreos and Nutter Butters littering the floor, his baseball cards scattered across the sofa, his heavy winter coat thrown over the arm of a chair so he could wear it whenever he wanted, and his box of Burpee seed packages sitting in the middle of the kitchen table.

These Ernie cherished. The seeds had been delivered to his home by mistake. One day a woman wearing a brown uniform had pulled up in a brown truck, walked quickly

Vocabulary

illuminated (i lōō'mə nāt id) *adj.* lit up

Visual Vocabulary

Marigolds are yellow, orange, or red flowers. Some have strongly scented leaves.



Draw Conclusions About Characters

From the details in the paragraph, what impressions are you forming of Ernie?

Grammar Practice

Capitalization Write the following items on the board:

- | | |
|--------------|---------------------|
| 1. ernie | 5. Stan's hardware |
| 2. Big Boy | 6. a Hardware Store |
| 3. Dolores | 7. zinnia |
| 4. Wednesday | 8. seeds |

Remind students that proper nouns—people's names, place names, company

names, days of the week, and months of the year—should be capitalized. Likewise, the beginning of a sentence and the beginning of a quotation should be capitalized. Ask students to correct any capitalization errors in the words written on the board or write *correct* if an item is correct.

Teach

Literary Element

2

Symbol The flower packets are a symbol.

ADVANCED Ask advanced students to describe some of the associations that they have with flowers. Tell them to use those associations to predict what the flowers will symbolize later in the story.

Writer's Technique

Tone and Meaning Cynthia Rylant's short story presents important information in a matter-of-fact fashion. For example, she writes, "Ernie cried every day for nearly a month. And then he stopped." Her tone is sympathetic but spare, allowing readers to imagine for themselves how Ernie grieved when he cried, and in what way he had changed when his tears stopped.

to the front porch of Ernie's house, set a box down, and with a couple of toots of her horn, driven off again. Ernie had watched her through the curtains, and when she was gone, had ventured⁵ onto the porch and shyly, cautiously, picked up the box. His mother checked it when he carried it inside. The box didn't have their name on it but the brown truck was gone, so whatever was in the box was theirs to keep. Ernie pulled off the heavy tape, his fingers trembling, and found inside the box more little packages of seeds than he could count. He lifted them out, one by one, and examined the beautiful photographs of flowers on each. His mother was not interested, had returned to the television, but Ernie sat down at the kitchen table and quietly looked at each package for a long time, his fingers running across the slick paper and outlining the shapes of zinnias and cornflowers and nasturtiums and marigolds and asters and four-o'clocks, his eyes drawing up their colors.

Two months later Ernie's mother died. A neighbor found her at the mailbox beside the road. People from the county courthouse came out to get Ernie, and as they ushered him from the home he would never see again, he picked up the box of seed packages from his kitchen table and passed through the doorway.

Eventually Ernie was moved to a large white house near the main street of town. This house was called a group home, because in it lived a group of people who, like Ernie, could not live on their own. There were six of them. Each had his own room. When Ernie was shown the room that would be his, he put the box of Burpee seeds—which he had kept with him since his mother's death—on the little table beside the bed and then he sat down on the bed and cried.

Ernie cried every day for nearly a month. And then he stopped. He dried his tears and he learned how to bake refrigerator biscuits and how to dust mop and what to do if the indoor plants looked brown.

Ernie loved watering the indoor plants and it was this pleasure which finally drew him outside. One of the

2

Symbol What object or objects may be emerging as a symbol?

⁵ If you **ventured** somewhere, you went despite possible risk or danger.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Less proficient readers may find it difficult to understand general statements that describe Ernie's development, such as "He would not be able to count the apples in a bowl until he was eight." Have students make a time line that charts Ernie's chronological age and the developments that occur at

different ages in his life. Then have students analyze the actions that Ernie performs (*speaking, counting, crying*) and estimate his mental age. Instruct students to use colored pens to correlate Ernie's chronological and mental ages at different periods.

UNIT THREE

Teach

Reading Strategy

1

Draw Conclusions About Characters

You can draw the conclusions that Jack is kind and that he genuinely wants to help the people in the group home.

young men who worked at the group home—a college student named Jack—grew a large garden in the back of the house. It was full of tomato vines and the large yellow blossoms of healthy squash. During his first summer at the house, Ernie would stand at the kitchen window, watching Jack and sometimes a resident of the home move among the vegetables. Ernie was curious, but too afraid to go into the garden.

Then one day when Ernie was watching through the window, he noticed that Jack was ripping open several slick little packages and emptying them into the ground. Ernie panicked and ran to his room. But the box of Burpee seeds was still there on his table, untouched. He grabbed it, slid it under his bed, then went back through the house and out into the garden as if he had done this every day of his life.

He stood beside Jack, watching him empty seed packages into the soft black soil, and as the packages were emptied, Ernie asked for them, holding out his hand, his eyes on the photographs of red radishes and purple eggplant. Jack handed the empty packages over with a smile and with that gesture became Ernie's first friend.

Jack tried to explain to Ernie that the seeds would grow into vegetables but Ernie could not believe this until he saw it come true. And when it did, he looked all the more intently⁶ at the packages of zinnias and cornflowers and the rest hidden beneath his bed. He thought more deeply about them but he could not carry them to the garden. He could not let the garden have his seeds.

That was the first year in the large white house.

The second year, Ernie saw Dolores, and after that he thought of nothing else but her and of the photographs of flowers beneath his bed.

1 Jack had decided to take Ernie downtown for breakfast every Wednesday morning to ease him into the world outside that of the group home. They left very early, at 5:45 A.M., so there would be few people and almost no traffic to frighten Ernie and make him beg for his room. Jack and Ernie drove to the Big Boy restaurant which sat

Draw Conclusions About Characters

Based on Jack's actions, what conclusion can you draw about him?

⁶ If you looked *intently* at an object, you looked at it in a firmly focused way.

426 UNIT 3 What Makes Life Good?

Writing Practice

Characterization Explain that Ernie and Dolores are both dynamic characters; that is, they change over the course of the story. Ask students to write brief character sketches of Ernie and Dolores. Tell them to consider these questions:

- What are they like when the reader first meets them?

- How have they changed by the end of the story?
- Were the Avon and Mary Kay ladies right about Dolores?
- What do Ernie's flowers say about his state of mind?

Teach

Reading Strategy

2

Draw Conclusions About Characters

You can conclude that Ernie is changing because of his friendship with Jack, his exposure to the world, and his sighting of Dolores across the street at the hardware store. Most important, he is finally willing to plant his beloved seeds.

View the Art

The life of an employee or a patron of the Boulevard Diner in Worcester, Massachusetts, might be changed.

John Baeder, an American artist born in 1938, is famous for his photorealist paintings of roadside diners.

Photorealism is a style of painting in which the artist's careful attention to detail causes a work of art to look like a photograph.



Boulevard Diner, Worcester, MA, 1992. John Baeder. Oil on canvas, 30 1/4 x 48 1/4 in. O.K. Harris Works of Art, NY.

View the Art While Ernie was eating breakfast at the Big Boy restaurant, his life changed. Whose life might be changed at the diner in this painting?

across the street from Stan's Hardware. There they ate eggs and bacon and French toast among those whose work demanded rising before the sun: bus drivers, policemen, nurses, mill workers. Their first time in the Big Boy, Ernie was too nervous to eat. The second time, he could eat but he couldn't look up. The third time, he not only ate everything on his plate, but he lifted his head and he looked out the window of the Big Boy restaurant toward Stan's Hardware across the street. There he saw a dark-haired woman in jeans and a black T-shirt unlocking the front door of the building, and that was the moment Ernie started loving Dolores and thinking about giving up his seeds to the soft black soil of Jack's garden.

Love is such a mystery, and when it strikes the heart of one as mysterious as Ernie himself, it can hardly be spoken of. Ernie could not explain to Jack why he went directly to his room later that morning, pulled the box of

2

Draw Conclusions About Characters Why do you think Ernie is changing?

A Crush 427

Advanced Learners

DIFFERENTIATED INSTRUCTION



Research and Summarize Have students search online to find more information about the types of flowers mentioned in the story. Have students gather information about the conditions needed for the flowers to grow, as well as about their color and appearance.

Challenge students to find out whether particular flowers have special symbolism or associations. Ask students to write a brief summary of what they learn, including any images that they find in their research.

UNIT THREE

Teach

Literary Element

1

Symbol Students may suggest that the packages symbolize love, change, or happiness to Ernie.

Reading Strategy

2

Draw Conclusions About Characters

Jack knows that Ernie has a crush on Dolores, but he doesn't say anything because he is happy that Ernie is showing interest in the outside world.

APPROACHING To help students who are having difficulty in recognizing the importance of the narrator's use of the word *discreetly*, point out that by including this word, the author indicates that Jack understands what Ernie is doing, and that Jack consciously chooses not to comment on Ernie's actions.

View the Art

Call students' attention to the drawing of the seed packet. **Ask:** **What mood does the drawing convey?** (Possible answers: cheerfulness, optimism) Discuss with students why the drawing might convey a mood of optimism. (The drawing conveys the optimistic notion that the small brown seeds will grow into colorful flowers.)



Burpee seeds from under his bed, then grabbed Jack's hand in the kitchen and walked with him to the garden where Ernie had come to believe things would grow. Ernie handed the packets of seeds one by one to Jack, who stood in silent admiration of the lovely photographs before asking Ernie several times, "Are you sure you want to plant these?" Ernie was sure. It didn't take him very long, and when the seeds all lay under the moist black earth, Ernie carried his empty packages inside the house and spent the rest of the day spreading them across his bed in different arrangements.

That was in June. For the next several Wednesdays at 7:00 A.M. Ernie watched every movement of the dark-haired woman behind the lighted windows of Stan's Hardware. Jack watched Ernie watch Dolores, and **discreetly** said nothing.

When Ernie's flowers began growing in July, Ernie spent most of his time in the garden. He would watch the garden for hours, as if he expected it suddenly to move or to impress him with a quick trick. The fragile green stems of

Symbol What do you think the flower packages symbolize to Ernie?

Draw Conclusions About Characters What can you conclude about Jack from his discreet action?

Vocabulary

discreetly (dis krēt'lē) *adv.* in a manner showing good judgment

428 UNIT 3 What Makes Life Good?



Writing Practice



Change Point of View Organize students in three groups. Assign each group one character: Dolores, Ernie, or Jack. Then have each group write a short narrative, telling the story from the perspective of the assigned character. Point out that the omniscient narrator of the selection has access to each person's

thoughts and feelings. In their narratives, however, students will present the perspective of only one character. When groups have completed their narratives, have them share their work to compare the viewpoints of the different characters.

Teach

Cultural History

The Language of Flowers Long ago, people developed a “language of flowers” in which different varieties of flowers came to stand for different emotions or ideas. The recipient of a bouquet of flowers could “read” it if he or she recognized the symbols. Zinnias, for example, signified “remembrance,” and marigolds signified cruelty or jealousy. Flowers’ messages could be complex, with the meaning varying with the color and number of blooms placed in an arrangement.

his flowers stood uncertainly in the soil, like baby colts on their first legs, but the young plants performed no magic for Ernie’s eyes. They saved their shows for the middle of the night and next day surprised Ernie with tender small blooms in all the colors the photographs had promised.

The flowers grew fast and hardy,⁷ and one early Wednesday morning when they looked as big and bright as their pictures on the empty packages, Ernie pulled a glass canning jar off a dusty shelf in the basement of his house. He washed the jar, half filled it with water, then carried it to the garden where he placed in it one of every kind of flower he had grown. He met Jack at the car and rode off to the Big Boy with the jar of flowers held tight between his small hands. Jack told him it was a beautiful bouquet.

When they reached the door of the Big Boy, Ernie stopped and pulled at Jack’s arm, pointing to the building across the street. “OK,” Jack said, and he led Ernie to the front door of Stan’s Hardware. It was 6:00 A.M. and the building was still dark. Ernie set the clear mason jar full of flowers under the sign that read “Closed,” then he smiled at Jack and followed him back across the street to get breakfast.

When Dolores arrived at seven and picked up the jar of zinnias and cornflowers and nasturtiums and marigolds and asters and four-o’clocks, Ernie and Jack were watching her from a booth in the Big Boy. Each had a wide smile on his face as Dolores put her nose to the flowers. Ernie giggled. They watched the lights of the hardware store come up and saw Dolores place the clear mason jar on the ledge of the front window. They drove home still smiling.

All the rest of that summer Ernie left a jar of flowers every Wednesday morning at the front door of Stan’s Hardware. Neither Dick Wilcox nor Dolores could figure out why the flowers kept coming, and each of them assumed somebody had a crush on the other. But the flowers had an effect on them anyway. Dick started spending more time out on the floor making conversation with the customers, while Dolores stopped wearing T-shirts

⁷ **Hardy** means “strong and healthy.”

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging If students are having difficulty, help them imagine how Ernie and Jack interact with each other by having them role-play a conversation. Organize students in pairs, and have partners role-play a conversation that Ernie and Jack might have

had the first time they went to breakfast together. Remind students that Ernie is shy, has a small vocabulary, and usually speaks slowly whereas Jack is self-confident and friendly. After students practice, have them perform their conversations for the class.

UNIT THREE

Teach

Reading Strategy

1

Draw Conclusions About Characters

The flowers bring beauty into the store, and that beauty begins to affect how the workers feel. The flowers' message of affection and love begins to rub off on everyone who is around the flowers.

ENGLISH LEARNERS Review with English learners the difference between T-shirts and "crisp white blouses" and the connotations of each type of clothing.

BQ BIG Question

When the garden begins to fade, Jack finds a way to keep flowers in Ernie's life. He knows the importance of the flowers to his friend. He gets Ernie more seeds than Ernie can count.

View the Art

African violets, such as those shown here, grow well in homes if they are cared for consistently. The plants require specific amounts of light, water, and fertilizer to stay healthy and bloom year-round. **Ask:** **How would caring for a plant such as an African violet benefit Ernie?** (*Caring for African violets would allow Ernie to grow and give Dolores flowers year-round and would offer Ernie a sense of accomplishment and a source of pride.*)



To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 154–155.

1

to work and instead wore crisp white blouses with the sleeves rolled back off her wrists. Occasionally she put on a bracelet.

By summer's end Jack and Ernie had become very good friends, and when the flowers in the garden behind their house began to wither, and Ernie's face began to grow gray as he watched them, Jack brought home one bright day in late September a great long box. Ernie followed Jack as he carried it down to the basement and watched as Jack pulled a long glass tube from the box and attached this tube to the wall above a table. When Jack plugged in the tube's electric cord, a soft lavender light washed the room.

"Sunshine," said Jack.

Then he went back to his car for a smaller box. He carried this down to the basement where Ernie still stood staring at the strange light. Jack handed Ernie the small box, and when Ernie opened it he found more little packages of seeds than he could count, with new kinds of photographs on the slick paper.

"Violets," Jack said, pointing to one of them.

Then he and Ernie went outside to get some dirt. 🌱



430 UNIT 3 What Makes Life Good?

Reading Practice

Infer "The Crush" illustrates Ernie's upbringing in his mother's house and shows how his behavior changes after he moves to the group home and is befriended by Jack. Ask students what they might infer about the nature of

Ernie's impairment from the information that is presented in the story. Have students use as evidence Ernie's home environment with his mother and his developing relationship with Jack, Dolores, and his flowers.

Draw Conclusions About

Characters Why do the flowers change the behavior of the people who work at Stan's Hardware?

BQ BIG Question

How do Jack's actions show that he cares about Ernie and wants to help Ernie live a more fulfilling life?

Assess

For additional assessment, see Assessment Resources, pp. 93–94.

Respond and Think Critically

Possible answers:

1. Each thinks the flowers are for the other.
2. Students may say that flowers make them think of spring, love, death, special occasions, or other events or ideas. Students should explain why they associate flowers with the cited events or ideas.
3. They dislike the fact that her values are different from theirs. They may envy her a little for her knowledge and self-sufficiency.
4. The packages are the only thing that Ernie has left from the time he lived with his mother. Also, the pictures on them are beautiful. Ernie found the packages on his doorstep, so he may feel a special ownership of them.
5. Jack is patient, thoughtful, friendly, and unselfish. Throughout the story, he goes out of his way to help Ernie interact with the outside world.
6. The crush pushes Ernie to reach out to Jack and to learn to garden. It gives Jack a way to connect to Ernie. It makes both Dolores and Dick feel special.

After You Read

Respond and Think Critically

1. Whom do Dolores and Dick Wilcox think the flowers are for? **[Recall]**
2. When you see flowers, what do they make you think of? Why? Explain. **[Connect]**
3. Why do you think the women in town judge Dolores the way they do? **[Interpret]**
4. Why does Ernie like his seed packages so much? Explain. **[Infer]**
5. What makes Jack a good caretaker and friend for Ernie? Support your answer with details from the story. **[Evaluate]**
6. **BQ** **BIG Question** How does Ernie's crush change his life and the lives of the other three characters in the story? Explain. **[Analyze]**

Vocabulary Practice

Match each boldfaced vocabulary word with a word from the right column that has the same meaning. Two of the words in the right column will not have matches. Then write an original sentence using each vocabulary word, or draw a picture that represents the word.

- | | |
|-----------------------|---------------|
| 1. excess | a. cautiously |
| 2. illuminated | b. hastily |
| 3. discreetly | c. unlikely |
| 4. improbable | d. extra |
| 5. speculation | e. punctured |
| | f. assumption |
| | g. brightened |

Example:
excess

Sentence: When we doubled the cake recipe, we used the excess batter to make cupcakes.

Academic Vocabulary

Born in 1954, Cynthia Rylant is a **contemporary** author who continues to fill her stories with characters that today's young people can relate to. Using context clues, try to figure out the meaning of the word *contemporary* in the preceding sentence. Check your guess in a dictionary.

TIP

Interpreting

To answer question 3, use details from the story and your own understanding of how people interact.

- Start by reviewing the description of Dolores. Then review the description of the other women. How is Dolores different from the other women?
- Think about what you know about people who are different from those around them. How do others often treat such people? Why?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

 Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

Vocabulary

Students' sentences should contain correctly used vocabulary words; their pictures should represent the words.

- | | | |
|------|------|------|
| 1. d | 3. a | 5. f |
| 2. g | 4. c | |

Academic Vocabulary

Students' guesses should reflect the use of context clues. Students should use a dictionary to confirm their guesses.

After You Read

Assess

Literary Element

1. Her tattoo sets her apart from the other women in town and symbolizes her uniqueness.
2. The flower seeds are a symbol for Ernie, representing an outside world of beauty and happiness that he has never known. When the flower seeds turn into flowers and Ernie shares them with Dolores, the flowers symbolize a change in Ernie. He begins to show love and demonstrates that he is growing as a person and is becoming more comfortable as a member of his community.
3. The mood of the story is happy and uplifting.
4. Details of the setting, such as the garden and the Big Boy restaurant, reveal the mood. Descriptions of the characters as smiling and Ernie as giggling also set a positive mood. Also, Jack's and Ernie's actions and dialogue give the story a positive feeling.

Reading Strategy

5. D

Grammar Link

Adjectives may include *excess, new, fine, bald, young, real, pink, floral, clear, wise, round, beautiful*, or *twenty-seven*.

Adverbs may include *never, completely, mentally, simply, quickly*, and *perfectly*.

Students should use adjectives and adverbs correctly in their sentences.

Literary Element Symbol

1. What does Dolores's tattoo symbolize to the people of the town? Explain.
2. In the story, what objects or events represent change for Ernie? Explain.

Review: Mood

As you learned on page 195, **mood** is the emotional quality or atmosphere of a story. Descriptive words, setting, dialogue, and characters' actions can all contribute to the mood of a story.

3. What, in your opinion, is the mood of the story? Use details from the story to support your answer.
4. Explain how dialogue and setting contributed to the mood of the story. Give specific examples in your answer.

Reading Strategy

Draw Conclusions About Characters

Test Skills Practice

5. According to the story, how did Jack influence Ernie's life?
 - A He helped Ernie learn to garden and eased him into the outside world.
 - B He showed Ernie how to eat breakfast foods at the Big Boy restaurant.
 - C He persuaded Ernie to open his seed packages and plant the seeds.
 - D He taught Ernie how to talk to Dolores at the hardware store.

Grammar Link

Modifiers Two kinds of **modifiers**, or describing words, are adjectives and adverbs.

Adjectives are words that modify nouns and pronouns by answering these questions: Which one? What kind? How many?

I like that flower. (*Which one? that* flower)

I like red flowers. (*What kind? red* flowers)

I picked two flowers. (*How many? two* flowers)

Adverbs are words that modify verbs, adjectives, and other adverbs. Adverbs answer these questions: How? When? How often? Where? How much?

We ate breakfast quickly. (*How? quickly*)

I visited the garden today. (*When? today*)

We weed the garden daily. (*How often? daily*)

Plant the vegetables here. (*Where? here*)

It is too hot to work in the garden today. (*How much? too*)

Practice Find two adjectives and two adverbs in "A Crush." Then write two of your own sentences. One sentence should contain an adjective, and the other should contain an adverb.

Speaking and Listening

Literature Groups There are some unanswered questions in this story: Why didn't Dick Wilcox or Dolores try to find out who sent the flowers? Why didn't someone from the restaurant see Ernie and Jack leaving the flowers? With a group, discuss possible responses to these questions. Use details from the story and your own experience to support your answers.

432 UNIT 3 What Makes Life Good?

Speaking and Listening

Point out to students that a short story does not need to answer all questions. Some questions may be left for the reader to answer. Encourage students to consider what they know of the characters' personalities as they answer these questions.

For grammar practice, see Unit 3 Teaching Resources, p. 153.

Reading Practice

PARTNERS Identify Imagery Before students answer the questions about mood, allow them to work in pairs to scan the selection for examples of imagery. Remind them that the term *imagery* refers to words or phrases that appeal to readers' senses. After students have listed the examples they find, instruct them to discuss what their findings indicate about the mood of the selection.

Before You Read

The Luckiest Time of All

Connect to the Short Story

Think of the first time you met a person who later became very important to you.

Quickwrite Freewrite for a few minutes about that first meeting with someone who would become important to you. How did you feel about the person then? Did you know he or she would become important in your life? How do you feel about that person now?

Build Background

In 1898 Ephraim Williams was the only African American circus owner in the United States. Williams employed 26 people and owned 100 Arabian horses. By 1910 Williams had founded the all-black circus called “Silas Green from New Orleans.”

- The Silas Green show traveled throughout the South, performing one-night shows. It became one of the longest-lasting tent shows in U.S. circus history.
- Williams managed the show and performed tricks with his horses. Other acts included legendary blues singer Bessie Smith.
- The Silas Green show was popular with both black and white audiences and continued touring into the 1950s, even after Williams’s death in the 1930s.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how does Mrs. Pickens show her love for her great-granddaughter Tee and for her husband? How does Tee show she loves her great-grandmother? What does Mrs. Pickens teach Tee about love?

Literary Element Motivation

Motivation is the reason why a character acts, feels, or thinks as he or she does. Understanding a character’s motivation helps you understand the character more fully. To understand a character’s motivation, ask why the characters talk, think, and act as they do.

Learning Objectives

For pages 433–438

In studying this text, you will focus on the following objective:

Literary Study: Analyzing motivation.

Meet Lucille Clifton



Poet of Few Words Lucille Clifton is known as a poet who says much with few words. Her spare writing often depicts the lives of African American families and the courage needed to endure hardship. Clifton is the daughter of a steelworker and a laundress, who encouraged her ambitions and her love of the written word. Clifton is the author of many volumes of poetry and works of fiction for young people. She was born in 1936.



Literature Online

Author Search For more about Lucille Clifton, go to glencoe.com and enter QuickPass code GL29763u3.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 81 and 82

Or say: **Sometimes a meaningful relationship may begin by chance.**

Ask students whether they know how their parents, grandparents, or other relatives met. **Ask:** *Is it valuable to hear stories about how people met?* **Explain.** Discuss what can be learned from such stories.

Summary

Mrs. Elzie F. Pickens tells her great-granddaughter, Tee, how she met Mr. Pickens, her husband. On a spring day, Elzie and her friend decided to join the circus. After accidentally hitting a dancing dog with her lucky stone, Elzie found herself running from the dog. Amos Pickens came to her rescue, catching the dog and helping her find her lucky stone. That was the beginning of her relationship with Amos.



For summaries in languages other than English, see Unit 3 Teaching Resources, pp. 156–161.

The Luckiest Time of All 433

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Tell students that many English speakers use informal language when they speak and write. Create a matching game to help students understand the informal language used in the selection. On the board, list informal words and phrases from the selection in one column and definitions for them, out of order, in a second column. **Write:**
high times **ready to burst**

**just up and
lit out
fit to bust
brought low
lost heart**

- Work with students to match the informal expressions with their definitions.
- Follow up by having students work with partners to write four sentences using any of the informal language listed.

**adventures
suddenly
no longer had enthusiasm
set off
caused to fall**

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Tell students that Clifton uses idioms and colloquial language in the story. Challenge students to create definitions for these expressions from the story: *high times, just up and, lit out, fit to bust, brought low, lost heart*. Then have students make up a short skit in which they use at least three of the expressions.

Teach

Teaching Note

African American Vernacular

English Point out the phrase *Didn't say nothin to nobody* in the third paragraph. Explain that this phrase contains several negative words.

Ask: What negative words appear in this phrase? (*Didn't, nothin, nobody*)

Tell students that in dialogue and informal speech, multiple negatives are common, although incorrect. However, in formal speech and writing—including academic writing—multiple negatives are inappropriate. Ask students to restate this phrase by using only one negative word. (*Didn't say anything to anybody*)



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

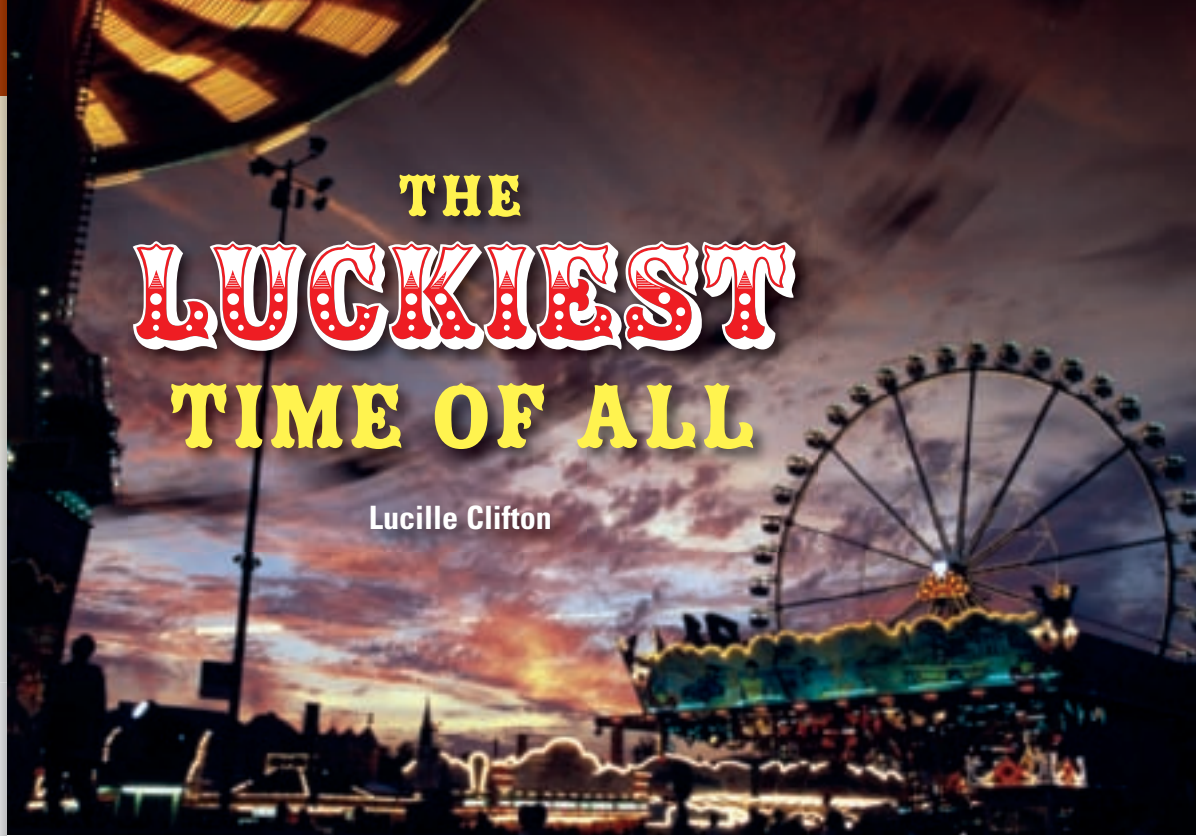
Dale-Chall: 5.7

DRP: 47

Lexile: 990

THE LUCKIEST TIME OF ALL

Lucille Clifton



Mrs. Elzie F. Pickens was rocking slowly on the porch one afternoon when her Great-granddaughter, Tee, brought her a big bunch of **dogwood blooms**, and that was the beginning of a story.

"Ahhh, now that dogwood reminds me of the day I met your Great-granddaddy, Mr. Pickens, Sweet Tee.

"It was just this time, spring of the year, and me and my best friend Ovella Wilson, who is now gone, was goin to join the Silas Greene. Usta be a kinda show went all through the South, called it the Silas Greene show. Somethin like the circus. Me and Ovella wanted to join that thing and see the world. Nothin wrong at home or nothin, we just wanted to travel and see new things and have high times. Didn't say nothin to nobody but one another. Just up and decided to do it.

Visual Vocabulary

Dogwood blooms are flowers, usually white or pink, from the dogwood tree or shrub.



434 UNIT 3 What Makes Life Good?

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Remind students that they can determine the meanings of unfamiliar words by using context clues, or the surrounding words and phrases. Point out that students may use this skill automatically at times. Direct students' attention to the word *plaited* in the

first paragraph on page 435. Ask: What does the word *plaited* mean? (*braided*) Then ask how students used context clues to help them understand the word's meaning. (*Students may say that the context told them the girls were getting dressed to go out.*)

Teach

Literary Element

1

Motivation Elzie and Ovella are caught up in the excitement of watching the dog dance, and they follow the example of other people by throwing money at the dog.



For additional literary element practice, see Unit 3 Teaching Resources, p. 162.

Writer's Technique

Repetition Direct students' attention to the description of the girls throwing money at the dancing dog in paragraphs 5 and 6. **Ask:** **What words and phrases does the author repeat in this description?** (*took a penny, threw, faster, turnin.*) **Ask:** **What kind of mood does this repetition create?** (*The repetition creates a mood of suspense.*)

"Well, this day we plaited our hair and put a dress and some things in a crokasack¹ and started out to the show. Spring day like this.

"We got there after a good little walk and it was the world, Baby, such music and wonders as we never had seen! They had everything there, or seemed like it.

"Me and Ovella thought we'd walk around for a while and see the show before goin to the office to sign up and join.

"While we was viewin it all we come up on this dancin dog. Cutest one thing in the world next to you, Sweet Tee, dippin and movin and head bowin to that music. Had a little ruffly skirt on itself and up on two back legs twistin and movin to the music. Dancin dancin dancin till people started throwin pennies out of they pockets.

"Me and Ovella was caught up too and laughin so. She took a penny out of her pocket and threw it to the ground where that dog was dancin, and I took two pennies and threw 'em both.

"The music was faster and faster and that dog was turnin and turnin. Ovella reached in her sack and threw out a little pin she had won from never being late at Sunday school. And me, laughin and all excited, reached in my bag and threw out my lucky stone!

"Well, I knew right off what I had done. Soon as it left my hand it seemed like I reached back out for it to take it back. But the stone was gone from my hand and Lord, it hit that dancin dog right on his nose!

"Well, he lit out after me, poor thing. He lit out after me and I flew! Round and round the Silas Greene we run, through every place me and Ovella had walked before, but now that dancin dog was a runnin dog and all the people was laughin at the new show, which was us!

"I felt myself slowin down after a while and I thought I would turn around a little bit to see how much gain that cute little dog was makin on me. When I did I got such a surprise! Right behind me was the dancin dog and right

1

Motivation Why do Elzie and Ovella throw their pennies?

¹ **Crokasack** is a shortened form of "croker sack," a bag made of burlap or a similar rough material.

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Beginning Monitor students' reading comprehension by having them work in pairs to answer the following questions:

- Who is telling the story?
- What strange thing did Elzie and her friend see at the circus?
- What happened when Elzie threw her lucky stone?
- Who helped Elzie?

Intermediate Direct students' attention to the following sentences, pointing out the underlined figures of speech.

(a) Well, I knew right off what I had done. (*immediately, right away*)

(b) Well, he lit out after me, poor thing. (*took off, ran*)

(c) Ovella and me lost heart for shows then and we walked on home. (*no longer wanted, lost interest in*)

Help students use context clues to figure out the meanings of these phrases. **Ask:** **What is the main action of the story? How does that help you determine what these phrases mean?**

UNIT THREE

Teach

Literary Element

1

Motivation Mr. Pickens tries to catch the dog in order to impress Elzie and keep her from getting bitten. He is smiling because the scene of the dog chasing the girls amuses him, and he seems to like the girls, especially Elzie.

BQ BIG Question

Mrs. Pickens shows her love by spending time with her great-granddaughter and telling her stories. Tee shows her love by giving her great-grandmother flowers and listening intently to her story.

To check students' understanding of the selection, see Unit 3 Teaching Resources, pp. 164–165.

behind him was the finest fast runnin hero in the bottoms of Virginia.

1 “And that was Mr. Pickens when he was still a boy! He had a length of twine in his hand and he was twirlin it around in the air just like the cowboy at the Silas Greene and grinnin fit to bust.

“While I was watchin how the sun shined on him and made him look like an angel come to help a poor sinner girl, why, he twirled that twine one extra fancy twirl and looped it right around one hind leg of that dancin dog and brought him low.

“I stopped then and walked slow and shy to where he had picked up that poor dog to see if he was hurt, cradlin him and talkin to him soft and sweet. That showed me how kind and gentle he was, and when we walked back to the dancin dog’s place in the show he let the dog loose and helped me to find my stone. I told him how shiny black it was and how it had the letter A scratched on one side. We searched and searched and at last he spied it!

“Ovella and me lost heart for shows then and we walked on home. And a good little way, the one who was gonna be your Great-granddaddy was walkin on behind. Seein us safe. Us walkin kind of slow. Him seein us safe. Yes.” Mrs. Pickens’ voice trailed off softly and Tee noticed she had a little smile on her face.

“Grandmama, that stone almost got you bit by a dog that time. It wasn’t so lucky that time, was it?”

Tee’s Great-grandmother shook her head and laughed out loud.

“That was the luckiest time of all, Tee Baby. It got me acquainted with Mr. Amos Pickens, and if that ain’t luck, what could it be! Yes, it was luckier for me than for anybody, I think. Least mostly I think it.”

Tee laughed with her Great-grandmother though she didn’t exactly know why.

“I hope I have that kind of good stone luck one day,” she said.

“Maybe you will someday,” her Great-grandmother said. And they rocked a little longer and smiled together. 🌸

Motivation Why is Mr. Pickens smiling and trying to catch the dog?

BQ BIG Question

How do Mrs. Pickens and her great-granddaughter show their love for each other?

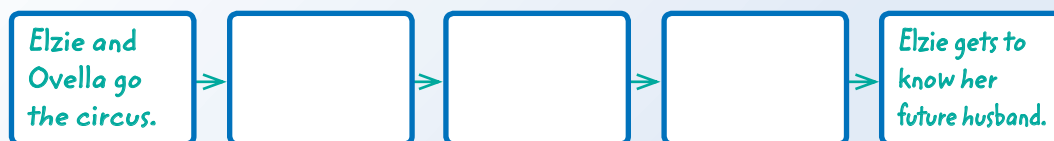
436 UNIT 3 What Makes Life Good?

Writing Practice

SMALL GROUP **Make a Poster** Have students make a poster advertising the Silas Greene show. Tell students to review the Build Background section for information on circuses from that time period. Also encourage students to use details from the story in their advertisements. Allow students to share their posters with the class.

Reading Practice

WHOLE GROUP **Analyze Cause and Effect** This story provides an opportunity for students to analyze cause and effect in a work of fiction. Have students complete a cause-and-effect chart like the one shown below:



Assess

For additional assessment, see Assessment Resources, pp. 95–96.

Respond and Think Critically

Possible answers:

1. When Mrs. Pickens receives the flowers from her great-granddaughter, she is reminded of a past spring day.
2. Elzie meets Mr. Pickens when he stops a dog from chasing her at the circus.
3. Mr. Pickens is a kind and helpful person and wants to see the girls home safely. He might also have walked the girls home because he had begun to care for Elzie.
4. Her smile says that she is happy remembering how she and her future husband met.
5. Tee at first thinks the stone is unlucky because it almost caused a dog to bite her. Mrs. Perkins thinks the stone is lucky because it helped her meet her future husband.
6. Students may say that they show love through words and actions. They may say that they also show love by spending time with and listening to family members.

Academic Vocabulary

The word *highlight* in the second sentence means “draw attention to.” The first meaning denotes a special object or event; the second meaning is a verb showing action or state of being.

Respond and Think Critically

1. Why does Mrs. Pickens begin telling a story to her great-granddaughter? [Recall]
2. How does Elzie meet Mr. Pickens at the circus? Give details from the story. [Summarize]
3. Why does Mr. Pickens follow Elzie and Ovella home? Support your answer with details from the story. [Infer]
4. Mrs. Pickens smiles as she describes Mr. Pickens following her home. What does her smile say about her feelings about Mr. Pickens? Explain. [Interpret]
5. Why does Tee at first think the stone is unlucky? How does her great-grandmother feel about the stone? Explain. [Compare]
6. **BQ** **BIG Question** How do you show your affection for close friends and family members? How do your experiences help you understand the characters in the story? Explain. [Connect]

Academic Vocabulary

For Elzie and Ovella, the cute dancing dog was the **highlight** of the show. In the preceding sentence, *highlight* means something of special significance or interest. *Highlight* also has other meanings. For example: Jody’s beautiful sculptures **highlight** her talent as an artist. What do you think *highlight* means in the preceding sentence? What is the difference between the two meanings?



TIP

Inferring

To answer question 3, think about Mr. Pickens actions in the story. Also, think about your own knowledge of people.

- Start by recalling what Mr. Pickens does in the story: are his actions kind, selfish, or mean?
- Think about how Mr. Pickens’s actions might show his feelings toward Elzie.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

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English Learners

DIFFERENTIATED INSTRUCTION

Beginning Discuss the relationship between Elzie and Tee. Ask students to describe an important person in their lives, perhaps a grandparent or another relative. Have students write a short description of this person. Tell students to explain who this person is and describe what makes him or her important.

Advanced Have students complete the following sentence frames. Then have students use their sentences to retell the story.

Elzie Pickens and her friend went ____.

They saw ____.

Elzie threw ____.

The dog ____.

Amos Pickens ____.

The day was lucky for Elzie because ____.

After You Read

Assess

Literary Element

1. They want to see the world.
2. She met her future husband that day.
3. Mrs. Pickens shows her affection for her great-granddaughter by calling her “Sweet Tee” and “Baby” and saying that the dancing dog was the cutest thing in the world next to her great-granddaughter.
4. The dialogue in the story seems realistic because the characters speak informally, use slang, and do not always speak in complete sentences, as real people often do.
5. Without dialogue the story would have more descriptive details. The story might be longer, and it would not include dialect.

Grammar Link

Possible sentences: Elzie was lucky that the dog was not running any faster than it was. She thought that the day at the circus was the luckiest day ever.

Speaking and Listening

During their oral reports, students should

- summarize a work by Lucille Clifton
- discuss the work’s theme
- include examples from the work
- demonstrate good speaking skills



For grammar practice, see Unit 3 Teaching Resources, p. 163.

Literary Element Motivation

1. Why do Elzie and Ovella want to join the circus?
2. Why does Mrs. Perkins consider the time she almost got bitten by a dog to be “the luckiest time of all”?

Review: Dialogue

As you learned on page 277, **dialogue** is the conversation between characters in a story. Dialogue is shown by the use of quotation marks around the exact words of a character.

3. How does Mrs. Perkins show her feelings about her great-granddaughter through her dialogue? Explain your answer using details from the story.
4. Is the dialogue in the story realistic or unrealistic? Support your answer using details from the story.
5. Notice that the story is almost all dialogue. How would the story be different if it was written without any dialogue? Explain your answer.

Grammar Link

Comparative and Superlative Adjectives

The **comparative** form of an adjective is used to compare a person, place, or thing with another. To form the comparative of one-syllable words and many two-syllable words, add *-er* to the end.

Mrs. Pickens is older than Tee.

To form the comparative of adjectives of more than two syllables, use the word *more* or *less*.

Elzie is more generous than her friend.

The **superlative** form of an adjective compares a person, place, or thing with two or more persons, places, or things. To form the superlative of one-syllable words and many two-syllable words, add *-est* to the end. You may have to change the spelling of the root. Use a dictionary to check spelling.

Elzie was the luckiest girl at the show.

To form the superlative of adjectives of more than two syllables, use the word *most* or *least*.

Elzie was the most excited person watching the show.

Practice Write two sentences about the story, using a comparative adjective in the first sentence and a superlative adjective in the second sentence.

Speaking and Listening

Oral Report Choose a work by Lucille Clifton and write an oral report with a summary of the work and a discussion of its theme, or main idea. Use examples from the work to support your ideas. As you present your report, maintain eye contact with your audience. Practice giving your report to a friend or family member before you present it to the class.

438 UNIT 3 What Makes Life Good?

Listening and Speaking Practice

Oral Report Tell students that good speakers use both voice and body to bring a speech to life and engage an audience. Encourage students to

- speak loudly enough so they can be heard by everyone in the room.
- stand up straight and keep their heads high so that their voices carry.

- use a friendly, confident tone of voice to keep listeners’ attention.
- try using subtle arm movements and gestures to emphasize important points.
- make eye contact with their audience.

Comparing Literature

Superman and Me and My First Memory (of Librarians)

BQ BIG Question

As you read these paired selections, ask yourself, what do the narrator in “Superman and Me” and the speaker in “My First Memory (of Librarians)” have in common? What gives their lives joy and meaning?

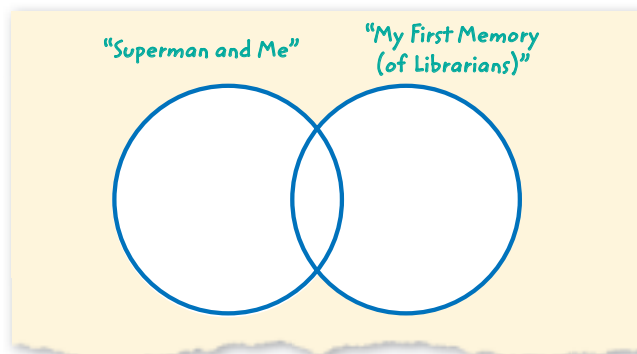
Literary Element Setting

You’ve learned that **setting** is the time and place in which the events of a literary work take place. The setting often helps create the mood, or atmosphere, of a story. As you read the essay and the poem, notice details that describe when and where. Also look for ways in which the setting helps reveal the theme, or overall message, of each selection.

Reading Skill Compare and Contrast

When you compare, you look for similarities. When you contrast, you look for differences. Comparing and contrasting the settings of two selections can help you understand how setting gives meaning to a literary work.

On the following pages, you’ll compare and contrast the settings of “Superman and Me” and “My First Memory (of Librarians).” Use a diagram like the one below to help compare and contrast the settings of the two selections. Record differences in the settings in the outer portions of each circle. Record how the settings are similar in the overlapping portion of the circles. Consider how the settings help reveal a similar theme across both selections.



Learning Objectives

For pages 439–447

In studying these texts, you will focus on the following objectives:

Literary Study: Analyzing setting.

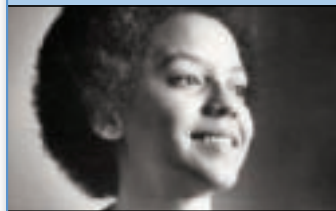
Reading: Comparing and contrasting setting and theme.

Meet the Authors



Sherman Alexie

Sherman Alexie grew up in the state of Washington. He was born in 1966.



Nikki Giovanni

Nikki Giovanni is a poet, a professor, and a political activist. She was born in 1943.



Literature Online

Author Search For more about Sherman Alexie and Nikki Giovanni, go to glencoe.com and enter QuickPass code GL29763u3.

Comparing Literature

Focus

Bellringer Options

Daily Language Practice Transparency 83

Or say: You are about to read two selections about the impact of books and reading. Explain that the authors, Sherman Alexie and Nikki Giovanni, would probably agree that reading changed their lives. **Ask:** What have you read that has helped you see the world differently?



For summaries, see Unit 3 Teaching Resources, pp. 167–172.

Literary Element

Setting Encourage students to look for sensory details that make the setting vivid and realistic.

Reading Skill

Compare and Contrast Point out that comparing settings will help students see the importance of where and when a story or poem takes place. Tell students to keep track of the settings’ details as they read. Note that, even though the two selections are from different genres, their settings will have some things in common.

COMPARING LITERATURE 439

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Preteach the following words from the selections: *random*, *modest*, *submissively*, *arrogant*, *presided*, *draped*, and *anticipation*.

- * Define each word using student-friendly language or a visual approach. Tell students, for example, that someone who is *arrogant* thinks he or she is better or more important than other people and acts that way. To illustrate *draped*, hang

a jacket or other piece of clothing over a chair.

- * Relate each word to known words. For example, connect *modest* to *humble*; *presided* to *led*; and *anticipation* to *hope*.
- * Have students search the selections for each word. Ask volunteers to read aloud the sentence containing the word and point out any context clues to the word’s meaning.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging On the board, write the following words: *random*, *modest*, *submissively*, *arrogant*, *presided*, *draped*, *anticipation*. Provide a definition for each. After you are sure that students understand the definitions, ask volunteers to explain the meanings of these words by saying what they are not. For example, someone who is arrogant is not humble.

Teach

View the Art

Have students describe the artwork on page 440. Make sure students note that the leaves and hills are formed from the pages of a book or perhaps newsprint. **Ask: What might the artist's use of pages and words symbolize? What might the bird symbolize?** (The pages from the book form leaves and mountains, suggesting that our world is shaped by words. White birds often represent peace and hope.)



Dove and Newspaper Hills. Kazu Nitta.

440 UNIT 3 What Makes Life Good?

Reading Practice

SMALL GROUP **Connect** Encourage students to connect what they read to their own lives. Explain that they will be more likely to enjoy what they read if they are able to make personal connections. These connections will help them better remember details as well.

Before students begin to read, have them discuss in small groups their first memories of learning to read and how they felt about reading as elementary students.

As they read, have students consider questions such as these:

- How is the narrator's life similar to mine? How is it different?
- What would I do in a similar situation?
- Do I agree or disagree with the narrator's opinions?

Teach

Comparing Literature

1

The setting is in the past on the Spokane Indian reservation in eastern Washington State. The family makes little money but is comfortable by reservation standards.

APPROACHING **Ask:** **Sherman Alexie says that his family was “middle class by reservation standards.” What does that tell you about life on the reservation?** (*Many others on the reservation were poorer. There were probably few job opportunities there.*)

Cultural History

Spokane Indian Reservation Explain to students that the Spokane Indians originally occupied millions of acres of land in the Pacific Northwest. In 1881, President Rutherford B. Hayes ordered that the Spokane move to a smaller area. This reservation is just over 150,000 acres in size. Over 2,000 people are members of the Spokane tribe. **Ask:** **How might living on a reservation shape the author’s perspective?** (*The author has probably been influenced by his tribe’s history and cultural traditions.*)

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 7.4
DRP: 57
Lexile: 920

SUPERMAN and ME

Sherman Alexie

I learned to read with a *Superman* comic book. Simple enough, I suppose. I cannot recall which particular *Superman* comic book I read, nor can I remember which villain he fought in that issue. I cannot remember the plot, nor the means by which I obtained the comic book. What I can remember is this: I was three years old, a Spokane Indian boy living with his family on the Spokane Indian Reservation in eastern Washington state. We were poor by most standards, but one of my parents usually managed to find some minimum-wage job or another, which made us middle class by reservation standards. I had a brother and three sisters. We lived on a combination of irregular paychecks, hope, fear, and government-surplus food.

My father, who is one of the few Indians who went to Catholic school on purpose, was an avid¹ reader of westerns, spy thrillers, murder mysteries, gangster epics, basketball-player biographies, and anything else he could find. He bought his books by the pound at Dutch’s Pawn Shop, Goodwill, Salvation Army, and Value Village. When he had extra money, he bought new novels at supermarkets, convenience stores, and hospital gift shops. Our house was filled with books. They were stacked in crazy piles in the bathroom, bedrooms, and living room. In a fit of unemployment-inspired creative energy, my father built a set of

¹ If you are an **avid** reader, you have a great enthusiasm for reading.

1

Comparing Literature
Describe the setting of the narrator’s childhood.

COMPARING LITERATURE 441

English Learners

DIFFERENTIATED INSTRUCTION

WHOLE GROUP **Beginning** Help students practice comparing settings by having students describe two familiar rooms at school (for example, the library and cafeteria or the auditorium and science room). Ask students to tell what each room looks like. Ask students how the rooms are alike and different.

Intermediate Write these sentences on the board:
Bright sunlight shines through the large window.
The new library has green carpet.
Point out the first sentence, and explain that the word *bright* describes *sunlight* and the word *large* describes *window*. Have students identify the nouns and adjectives in the second sentence.

Teach

Comparing Literature

1

Reading opens the narrator's eyes to a new way of looking at his world. He sees sections of his life, his surroundings, and his family as paragraphs that work together.

Writer's Technique

Metaphor Point out the statement "a paragraph was a fence that held words." Explain that Alexie is using a metaphor; he is comparing two seemingly different things. **Ask:** **How is a paragraph like a fence?** (Students may suggest that a paragraph is like a fence because it is used to contain something—words.) Then point out how Alexie extends the metaphor as he compares other things to a paragraph.

bookshelves and soon filled them with a random assortment of books about the Kennedy assassination, Watergate, the Vietnam War, and the entire twenty-three-book series of the Apache westerns.² My father loved books, and since I loved my father with an aching devotion, I decided to love books as well.

I can remember picking up my father's books before I could read. The words themselves were mostly foreign, but I still remember the exact moment when I first understood, with a sudden clarity, the purpose of a paragraph. I didn't have the vocabulary to say "paragraph," but I realized that a paragraph was a fence that held words. The words inside a paragraph worked together for a common purpose. They had some specific reason for being inside the same fence. This knowledge delighted me. I began to think of everything in terms of paragraphs. Our reservation was a small paragraph within the United States. My family's house was a paragraph, distinct from the other paragraphs of the LeBrets to the north, the Fords to our south, and the Tribal School to the west. Inside our house, each family member existed as a separate paragraph, but still had genetics and common experiences to link us. Now, using this logic, I can see my changed family as an essay of seven paragraphs: mother, father, older brother, the deceased³ sister, my younger twin sisters, and our adopted little brother.

At the same time I was seeing the world in paragraphs, I also picked up that *Superman* comic book. Each panel, complete with picture, dialogue, and narrative, was a three-dimensional paragraph. In one panel, Superman breaks through a door. His suit is red,

² The **Kennedy assassination** refers to the death of U.S. President John F. Kennedy in 1963. During the administration of U.S. President Richard Nixon, a series of scandals called **Watergate** took place. During the **Vietnam War** (1954–1975), the United States helped South Vietnam fight North Vietnam. The **Apache** are a group of Native Americans.

³ **Deceased** is another word for *dead*.

Comparing Literature In what way does reading affect the narrator's view of his setting?



Research Practice

Create a Fact Sheet Have students research a topic related to the ideas in "Superman and Me." Students may choose their own topic or one of the following:
 Sherman Alexie's biography
 Superman comics
 John F. Kennedy
 Watergate
 Spokane Indians

Instruct students to use reference books and Internet resources to create a one-page fact sheet on their topic. Then have them share their findings with the class. Remind students to credit their sources appropriately.

Teach

Comparing Literature

2

The narrator feels like an outsider in this setting because it seems like he is the only Native American boy on the reservation who is interested in reading and learning.

Literary History

Explain that *The Grapes of Wrath*, written by John Steinbeck, won several awards when it was published in 1939. A story about ordinary people's struggle during the Great Depression, the novel also stirred up a great deal of controversy for its social and political viewpoints. Tell students that "Dick and Jane" refers to elementary-school reading textbooks used at the time. These books center around a little boy and girl and are written with simple sentences and limited vocabulary.

blue, and yellow. The brown door shatters into many pieces. I look at the narrative above the picture. I cannot read the words, but I assume it tells me that Superman is breaking down the door. Aloud, I pretend to read the words and say "Superman is breaking down the door." Words, dialogue, also float out of Superman's mouth. Because he is breaking down the door, I assume he says, "I am breaking down the door." Once again, I pretend to read the words and say aloud, "I am breaking down the door." In this way, I learned to read.

This might be an interesting story all by itself. A little Indian boy teaches himself to read at an early age and advances quickly. He reads *Grapes of Wrath* in kindergarten when other children are struggling through Dick and Jane. If he'd been anything but an Indian boy living on the reservation, he might have been called a prodigy.⁴ But he is an Indian boy living on the reservation, and is simply an oddity. He grows into a man who often speaks of his childhood in the third-person, as if it will somehow dull the pain and make him sound more modest about his talents.

A smart Indian is a dangerous person, widely feared and ridiculed by Indians and non-Indians alike. I fought with my classmates on a daily basis. They wanted me to stay quiet when the non-Indian teacher asked for answers, for volunteers, for help. We were Indian children who were expected to be stupid. Most lived up to those expectations inside the classroom, but subverted⁵ them on the outside. They struggled with basic reading in school, but could remember how to sing a few dozen powwow songs. They were mono-syllabic in front of their non-Indian teachers, but could tell complicated stories and jokes at the dinner table. They submissively ducked their heads when confronted⁶ by a

2

Comparing Literature Why does the narrator feel like an outsider in his setting?

⁴ A **prodigy** is a young person with exceptional talent.

⁵ If you **subverted** an idea, you went against it.

⁶ If you **confronted** someone, you met him or her face-to-face.

Approaching Level

DIFFERENTIATED INSTRUCTION



Fluency Practice with reading sentences of varying lengths can benefit struggling readers. Read aloud the first paragraph of the essay, modeling appropriate pacing and intonation. Explain that Sherman Alexie uses a combination of long and short sentences. Also note the repetition and parallel structure, pointing out the sentences that include the

words "I cannot . . . nor . . ." Have students reread the paragraph to themselves, and encourage them to pay attention to pacing and intonation. Then have students work in pairs, taking turns reading the paragraph aloud to each other.

Continue with the second paragraph, noting how Alexie includes several sentences that

list things: types of books, places, and rooms. Remind students to pause briefly for commas and pause slightly longer for periods. Again, model appropriate pacing and intonation, and then have students practice reading aloud in pairs.

Teach

Comparing Literature

1

Possible response: Books can change your life by changing the way you look at the world and by providing new opportunities to you. The narrator sees books as a means to a better life.

Word History

Prefix *mono-* Point out the word *mono-syllabic* in the selection. Explain that the prefix *mono-* comes from Greek and means “one.” Explain that the word monosyllabic refers to words with one syllable. **Ask:** **Why does the narrator call these students “mono-syllabic”?** (*They speak to non-Indian teachers by using only short, simple words.*) Then ask students to list other words that include the prefix *mono-*. (*monogamy, monologue, monopoly*) **Ask:** **What other prefix means “one”?** (*uni-*) Have students suggest words that begin with *uni-*. (*unify, unicorn, unicycle, unison*)

non-Indian adult, but would slug it out with the Indian bully who was ten years older. As Indian children, we were expected to fail in the non-Indian world. Those who failed were ceremonially accepted by other Indians and appropriately pitied by non-Indians.

I refused to fail. I was smart. I was arrogant.⁷ I was lucky. I read books late into the night, until I could barely keep my eyes open. I read books at recess, then during lunch, and in the few minutes left after I had finished my classroom assignments. I read books in the car when my family traveled to powwows or basketball games. In shopping malls, I ran to the bookstores and read bits and pieces of as many books as I could. I read the books my father brought home from the pawnshops and secondhand stores. I read the books I borrowed from the library. I read the backs of cereal boxes. I read the newspaper. I read the bulletins posted on the walls of the school, the clinic, the tribal offices, the post office. I read junk mail. I read auto-repair manuals. I read magazines. I read anything that had words and paragraphs. I read with equal parts joy and desperation. I loved those books, but I also knew that love had only one purpose. I was trying to save my life.

Despite all the books I read, I am still surprised I became a writer. I was going to be a pediatrician.⁸ These days, I write novels, short stories, and poems. I visit schools and teach creative writing to Indian kids. In all my years in the reservation school system, I was never taught how to write poetry, short stories, or novels. I was certainly never taught that Indians wrote poetry, short stories, and novels. Writing was something beyond Indians. I cannot recall a single time that a guest teacher visited the reservation. There must have been visiting teachers. Who were they? Where are they now? Do they

⁷ An **arrogant** person is proud of himself or herself or feels that he or she is better than others.

⁸ A **pediatrician** is a doctor who specializes in the care of children.

Comparing Literature In what way can books save someone's life?

Writing Practice

Write a Letter Have students imagine that Sherman Alexie is coming to visit their class. He will be talking about how he grew up on the reservation, how he learned to read, and how he learned to be a writer.

Ask students to consider what they have learned about Alexie from this essay. What

impressions of the author do they have? What questions do they have for him? Have students write a letter to Sherman Alexie in which they describe their impressions and ask their questions.

Write an Invitation Encourage students to research writers from your area. Have students write a letter inviting a local writer to visit your classroom and discuss how he or she became a writer.

Teach

Comparing Literature

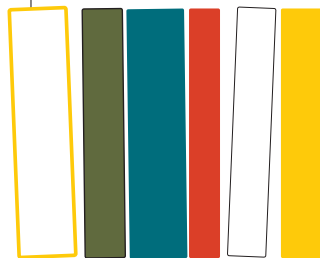
2

More Indian students have become interested in learning and writing, but there are still those who don't try or don't show their intelligence in the classroom.

exist? I visit the schools as often as possible. The Indian kids crowd the classroom. Many are writing their own poems, short stories, and novels. They have read my books. They have read many other books. They look at me with bright eyes and arrogant wonder. They are trying to save their lives. Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision. The pages of their notebooks are empty. They carry neither pencil nor pen. They stare out the window. They refuse and resist. "Books," I say to them. "Books," I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives. 🙌

2

Comparing Literature How has the school setting changed since the narrator was a child? How has it stayed the same?



COMPARING LITERATURE 445

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Tell students that sometimes two words can be joined to make one new word called a compound word. Have students brainstorm a list of compound words they are already familiar with.

Point to the title, and ask students to identify the two words that make up *Superman*.

Then point to the word *supermarket* in the second paragraph. Spanish-speaking students will probably recognize this cognate (supermercado). Point out that both words begin the same way. Encourage students to look for compound words as they read. Explain that identifying compound words can help

them figure out how to say the word, as well as how to figure out its meaning.

For practice, have students discuss the meaning of the word *super*. Then discuss how adding the word *super* affects the meaning of the words *market* and *man*.

Teach

Comparing Literature

1

The mood of the poem is excitement, anticipation, wonder, joy, and welcome. Students might say that the speaker points out the “welcoming smile of the librarian,” “the anticipation in my heart,” and “another world just waiting at my fingertips.”

Comparing Literature

2

Point out that the poet uses detailed descriptions to help her readers visualize the library. **Ask:** *How does the poet use sensory details to help you visualize the library?* (Students may note details such as “heavy wooden tables,” “creaky wood floor,” and “green shades.”) **Ask:** *To what senses do these images appeal?* (sight, sound, touch) **APPROACHING**

To check students’ understanding of the selection, see Unit 3 Teaching Resources, pp. 175–176.



My First Memory (of Librarians)

Nikki Giovanni

This is my first memory:
A big room with heavy wooden tables that sat on
a creaky wood floor
2 A line of green shades—bankers’ lights—down
the center
Heavy oak chairs that were too low or maybe I was
simply too short
5 For me to sit in and read
So my first book was always big
In the foyer⁷ up four steps a semi-circle desk
presided
To the left side the card catalogue
On the right newspapers draped over what
looked like a quilt rack
10 Magazines face out from the wall
The welcoming smile of my librarian
1 The anticipation in my heart
All those books—another world—just waiting
At my fingertips.

⁷ A **foyer** is a lobby or an entrance hall.

Comparing Literature What is the mood of the poem? In what ways do details in the setting affect the mood of the poem?

446 UNIT 3 What Makes Life Good?

Reading Practice

WHOLE GROUP **Compare and Contrast** On the board, draw a Venn diagram to help students compare and contrast setting. Point out that all libraries have some things in common, but many will be quite different than the one described in the poem.

Have students identify details in the poem that describe the library. Then have them

list details that describe the school or local library.

Have students use the completed Venn diagram to help them write a paragraph describing how the library in the poem is similar to and different from their school or local library.

Visualize Have students use the descriptive details of the library to visualize the setting. Encourage students to sketch or find images to represent the speaker’s description of the library.

Comparing Literature

BQ BIG Question

Now use the unit Big Question to compare and contrast “Superman and Me” and “My First Memory (of Librarians).” With a group of classmates, discuss questions such as

- What do the narrator and the speaker both value in their lives? Why?
- How do the activities that they enjoy improve the quality of their lives?

Support each answer with evidence from the readings.

Literary Element Setting

Use the details you wrote in your diagram to think about the settings in “Superman and Me” and “My First Memory (of Librarians).” With a partner, answer the following questions.

1. In what ways are the settings different in “Superman and Me” and “My First Memory (of Librarians)”? Discuss specific details, feelings, and any other ways the two settings differ.
2. In what ways are the settings in both selections similar? For example, you might think about how the narrator and the speaker feel in the settings, what opportunities the settings offer, or other important ways you think that the settings are alike.

Write to Compare

In one or two paragraphs, explain how the settings contribute to the same general theme in “Superman and Me” and “My First Memory (of Librarians).” You might focus on these ideas as you write.

- Tell how the places described in the selections affect the narrator’s and the speaker’s views about themselves and their lives.
- Include details about the appearance of people, places, and things that influence the quality of the narrator’s and the speaker’s lives.
- Explain how similarities and differences in the setting, mood, and structure of each selection affect your responses to the two selections.



Writing Tip

Transitional Words and Phrases As you write, use transitional words and phrases such as *then*, *as a result*, *therefore*, and *however* to connect the ideas in your paragraphs.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u3.

COMPARING LITERATURE 447

Approaching Level

DIFFERENTIATED INSTRUCTION



SMALL GROUP Established Because students are comparing two settings, you may suggest that they develop their paragraphs line by line, focusing first on one setting and then the other. Students should write sentences about each setting using a few sheets of paper cut in

sentence-length strips. Have students work individually or in small groups to arrange the sentences into logical paragraphs. Then have students copy their paragraphs on paper, adding transition words and conjunctions as needed.

Comparing Literature

Assess



For additional assessment, see Assessment Resources, pp. 97–98.

BQ BIG Question

The narrator and the speaker both value books and the opportunity to read and learn. The books that the narrator reads save his life by helping him escape the defeated attitude of most of the other young people on the reservation. Books lead him on his path to becoming a writer, and writing gives him a voice. The books that the speaker reads open up a new world for the speaker. They give the speaker both knowledge and adventure.

Literary Element

1. The setting in the poem takes place only in a library. The setting in the essay takes place in multiple locations, such as an Indian reservation, the narrator’s home, the narrator’s school as a boy, and schools the narrator visits later in life. The mood of the essay is striving and hoping for change. The mood of the poem is happy, lighthearted, and childlike.
2. Both settings contain books. The presence of books in the settings makes both the narrator and the speaker happy and gives them opportunities to learn.

Write to Compare

Students should describe the people and places in each setting, and show how these settings affect the narrator’s and speaker’s views of themselves and their lives. Students should explain how the similarities and differences in the selections’ structures, settings, and moods affect their responses to them.

Response to Literature

Focus

In this workshop, students will write an expository essay that is a response to literature. In this essay, students will analyze a poem in the unit and its relationship to the unit Big Question. Students will follow the stages of the writing process: prewriting, drafting, revising, and editing and proofreading. An annotated student model illustrates the development of a thesis through text evidence. The workshop also includes mini-lessons on word choice and poetry quotations.

Teach

Writing Plan

Model a thesis-centered approach to a writing plan. List the steps in writing a response to literature. Place a check next to the step you think will be most challenging. Discuss with students how to meet that challenge.

Learning Objectives

For pages 448–453

In this workshop, you will focus on the following objective:

Writing: Writing a response to literature using the writing process.

Writing Plan

- **Present the thesis, or main idea, of the essay in the introduction.**
- **Organize the essay around several clear, insightful ideas.**
- **Include evidence from the literary selection to support each idea and to show your understanding of the text.**
- **Use precise and vivid language to help readers understand your interpretation.**
- **Conclude by linking back to the thesis of the essay.**



Prewriting Tip

Thesis Statement Remember that a thesis statement expresses the main idea of an essay. It makes a point that can be supported with examples, or evidence.

448 UNIT 3 What Makes Life Good?

Workshop Practice

Print Materials

- Unit 3 Teaching Resources
- Writing Resources Book
- Writing Constructed Responses Booklet
- Real Success in Writing Research Reports Booklet
- Grammar and Language Workbook ATE
- Grammar and Composition Teacher Guide
- Grammar and Writing Transparencies

Technology

- Glencoe Online Essay Grader, glencoe.com
- Literature Online: Writing Resources, glencoe.com

Response to Literature

Spending time with a loved one, making a friend smile, watching a beautiful sunset—these are all things that make people feel happy to be alive. What things bring joy into your life? In this workshop, you will write a response to literature that will help you think about the Unit 3 Big Question: What Makes Life Good?

Review the writing prompt, or assignment, below. Then read the Writing Plan. It will tell you what you will do to write your response to literature.

Writing Assignment

A response to literature is an expository essay in which you interpret aspects of a literary selection. Write an interpretation of how the Big Question “What Makes Life Good?” is addressed in one of the poems you have read in this unit. The audience, or those reading your essay, should be your classmates and teacher.

Prewrite

Which poem do you find most interesting in this unit? How does that poem address the Big Question?

Gather Ideas

Review the poems in the unit. As you reread them, take notes on how each poem addresses the Big Question. Write down any lines that address the Big Question especially well.

Choose a Poem

Choose one of the poems you have reviewed. To get started, talk about the poem with a partner.

Partner Talk With a partner, follow these steps:

1. Discuss the meaning of the poem. Use your own words to explain the main ideas of the poem to your partner.
2. With help from your partner, decide how the poem addresses the Big Question and write a thesis statement that explains your interpretation.

The poem _____ by _____ shows that _____ makes life good.

For Writing Workshop graphic organizer and rubric, see Unit 3 Teaching Resources, pp. 178–180.

Get Organized

Create a web diagram of text evidence that supports your thesis.



Next, create an outline of your essay. Use your web to help you.

Thesis Statement: *"From Blossoms" by Li-Young Lee shows that appreciating nature and enjoying special moments make life good.*

I. Appreciating nature

- A. Title and line 1
- B. Line 6

II. Enjoying special moments

- A. Lines 13-14
- B. Lines 17-18

Draft

Get It On Paper

- Review your notes, thesis statement, web, and outline.
- Write several sentences connecting the poem to the Big Question.
- For each body paragraph, write a topic sentence that explains how the text evidence addresses the Big Question.
- End your essay by restating your thesis in a different way.

Develop Your Draft

1. State your **thesis** in your first paragraph. It should explain how the poem addresses the Big Question.

Lee shows that appreciating nature's gifts and enjoying life's special moments make it wonderful to be alive.

 **Literature Online**
Writing and Research
For prewriting, drafting, and revising tools, go to glencoe.com and enter QuickPass code GL29763u3.

Writing Workshop

Response to Literature

Teach

Prewrite

Have students work in pairs to consider how the poems in the unit address the Big Question. Suggest that students list the poems in a chart and write a sentence for each poem that explains how it addresses the Big Question.

Prewrite

If students are unsure which poem to select, tell them to choose a poem that they respond to strongly, either positively or negatively. Explain that such feelings will give their essay a strong focus.

Writing Skills

Create an Outline Tell students that the thesis statement belongs at the top of the outline. Beneath the thesis statement should be placed the evidence that supports it. Main ideas are indicated by Roman numerals, and text details are indicated by capital letters.

Writer's Technique

Thesis Statement A good writer drafts a working thesis that shapes the direction of the essay but can be revised as the writer's ideas come into focus.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Students may need help formulating a thesis statement. Have students who have chosen the same poem work in pairs to compose a thesis statement. Have students brainstorm words and phrases that describe the poem's answer to the Big Question. For Li-Young Lee's poem, for instance, students may suggest the word

nature and the phrase *special times*. Work with students to flesh out the words or phrases in a sentence, or have students incorporate their words or phrases in the sentence frame provided. Then have students read their thesis statements aloud to build **reading fluency**.

Teach

Draft

Remind students that a draft is a rough version of an essay. Urge students to focus on getting their ideas on paper in the draft stage. Point out that changes can be made later.

Writing Skills

Organization Tell students that a draft should have three parts: introduction, body, and conclusion. The introduction grabs readers' interest and includes the thesis statement. The conclusion restates the thesis in different words.

Ask: What does the body contain?
(In the body, the writer presents evidence to support his or her thesis.) Point out that the body includes at least one paragraph for each main idea in the outline.

Writer's Technique

Hook the Reader Skillful writers open an essay with an intriguing statement, a thought-provoking question, a meaningful quotation, or a striking example that supports the main idea. Writers use this "hook" to catch readers' attention.

Drafting Tip

Transitions Use transitional phrases such as *in addition*, *on the other hand*, *later*, and *as a result* at the beginning of a paragraph to show how the ideas are related to those in the previous paragraph.

TRY IT

Analyzing Cartoons

Why might *old* and *lazy* not be the best words for the boy to use? With a partner, discuss how word choice affects people's reactions to your speaking and writing.



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2. **Organize** your body paragraphs around clear, insightful ideas. Begin each one with a sentence stating the main idea of the paragraph.

Lee says that peaches are a gift from nature.

3. Include **evidence** that supports your ideas and that shows you understand the poem. Include line numbers with direct quotations.

*Those days are the special ones we never forget,
"days we live / as if death were nowhere / in the
background" (17–19).*

4. Use **precise and vivid language** to interest readers.

*Every bite reminds us of where it came from and of
how miraculous it is.*

5. In your **conclusion**, restate your thesis in different words.

*In "From Blossoms," the simple act of eating a peach
reminds the speaker of nature's gifts and of how
important it is to savor special moments when they occur.*

Apply Good Writing Traits: Word Choice

Use precise words that clearly express your images and ideas. Read the sentences below from Annie Dillard's memoir, *An American Childhood*. How does Dillard's word choice help you "see" the image she describes?

A soft snowball hit the driver's windshield right before the driver's face. It made a smashed star with a hump in the middle.

As you draft your response, choose lively verbs, specific nouns, and colorful adjectives and adverbs. Use a thesaurus for help.

450 UNIT 3 What Makes Life Good?

Writing Practice



Develop Effective Paragraphs Tell students that an effective paragraph has unity; that is, all the sentences work together to support the main idea of the paragraph.

Tell students that they can clarify connections between the sentences in their paragraphs by using transitional words and phrases. Have students check the paragraphs in their drafts for unity by doing the following:

- Make sure that all the sentences in a paragraph center on a single main idea.
- Circle the topic sentence, or sentence that states the main idea, in each paragraph.
- If a paragraph does not have a topic sentence, add one.

Analyze a Student Model

Sometimes the simplest things bring people the most joy. In "From Blossoms" by Li-Young Lee, the speaker buys peaches from a roadside stand and eats them. However, this poem is about more than eating a delicious summer treat. Using this everyday experience, Lee shows that appreciating nature's gifts and enjoying life's special moments make it wonderful to be alive.

Lee says that peaches are a gift from nature. In the title of the poem and again in the first line, he reminds readers that fruit comes "from blossoms." He goes on to describe "the laden boughs" (6) of the trees that give people who buy the peaches "nectar at the roadside" (8). The peaches bring nature with them, he says, because as we eat them, we "carry within us an orchard" (12).

In addition, eating a peach is one of life's special moments, according to the poem. Biting into "the round jubilation of peach" (16) is a joyous experience. Every bite reminds us of where it came from and of how miraculous it is. We taste "not only the skin, but the shade, / not only the sugar, but the days" (13–14). The days the speaker is talking about refer to the time it takes for a peach to grow. They also refer to days like the one during which the poem's speaker stopped by the peach stand. Those days are the special ones we never forget, "days we live / as if death were nowhere / in the background" (17–19).

In "From Blossoms," the simple act of eating a peach reminds the speaker of nature's gifts and of how important it is to savor special moments when they occur.

Thesis

Notice how the writer states the thesis of the essay in the last sentence of the first paragraph.

Organization

Make sure that each paragraph provides details about one main idea that supports the thesis.

Examples from the Selection

To support the main idea, the writer has chosen a quotation from the poem, copied it exactly, and indicated which line it is from.

Vivid Language

The word *joyous* clearly expresses the speaker's delight in eating the peach.

Conclusion

End by reminding readers of your thesis.

Writing Workshop

Response to Literature

Teach

Writing Skills

Topic Sentence Tell students that each paragraph in the student model contains a topic sentence that states the main idea. **Ask:** *What is the topic sentence in the second paragraph?* (The topic sentence is "Lee says that peaches are a gift from nature.")

ADVANCED **Ask:** *How does the writer emphasize the main idea of each paragraph in this model?* (The writer emphasizes the main idea of each paragraph by making the topic sentence the first sentence in the paragraph.)

Teaching Note

Thesaurus A thesaurus is a handy and rich source of lively verbs, specific nouns, and vivid adjectives and adverbs. The word *thesaurus* is of Greek derivation and means "treasury" or "storehouse." A writer can use a thesaurus to bring life and precision to his or her writing.

Writing Workshop RESPONSE TO LITERATURE 451

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students meet in small groups to discuss their work on their drafts. Each student should share two things about his or her paper that are going well and read relevant portions of the draft to illustrate. Also, have students share two challenges that they are facing. Have group members brainstorm solutions to one another's writing challenges.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Emphasize the importance of transitional words and phrases to link not only paragraphs but also sentences within a paragraph. Provide the examples of transition words and phrases: *also, after, now, here, before, therefore, then, because, however, like, although, and for example*. Have students identify transitional phrases

in the student model on page 451. Then ask them to review their drafts to determine where transitional words or phrases might be inserted to connect ideas within a paragraph or to move from one paragraph to the next. Help students select appropriate transitions.

Teach

Revise

Tell students to take a brief break before they move on to the next step in the writing process. Explain that a break may give them a new perspective on their ideas. When students are ready to revise, suggest that they read and revise a hard copy of the essay. Suggest that, in addition to conventional methods for deleting, adding, and moving text, they use stick-on notes to insert quotations that were forgotten in the draft stage.

Writer's Technique

Sentence Variety Writers often experiment with sentence length and word order during the revision stage. Good writers use both long and short sentences. They vary the beginnings of sentences to create interest and change the order of words and phrases to add clarity. A variety of sentences makes writing more appealing to readers.

Revising Tip

Circular Ending Think of your essay as a circle. Restating your thesis in the conclusion will make the circle feel complete to your readers.

Revise

Now it's time to revise your draft so your ideas really shine. Revising is what makes good writing great, and great writing takes work!

Peer Review Trade drafts with a partner. Use the chart below to review your partner's draft by answering the questions in the *What to do* column. Talk about your peer review after you have glanced at each other's drafts and written answers to the questions. Next, follow the suggestions in the *How to do it* column to revise your draft.

Revising Plan

What to do	How to do it	Example
Does your thesis clearly state how the poem addresses the Big Question?	Explain what the poem says about what makes life good.	Lee writes about ^{shows that} appreciating nature's gifts and enjoying life's special moments, ^{make it} wonderful to be alive.
Is the body of your essay organized clearly?	Begin each paragraph with a main idea that supports your thesis.	^{Lee says that} peaches are a gift from nature. In the title of the poem....
Do you include examples from the text to support your ideas?	Choose lines from the poem that best support your main idea and cite them correctly.	^{We taste "not only the skin, but the shade, / not only the sugar, but the days" (13–14).}
Is your language precise and interesting?	Use precise words that clearly express your ideas.	Biting into "the round jubilation of peach" (16) is a ^{great} ^{joyous} experience.
Does your conclusion link back to your introduction?	Look back at your thesis and restate it in different words	^{In "From Blossoms," the simple act of eating a peach reminds the speaker of nature's gifts and of how important it is to savor special moments when they occur.}

452 UNIT 3 What Makes Life Good?



Writing Practice

Improve Organization Remind students to check the essay's organization during the revision stage and revise as necessary to improve it. Tell students to use these questions to evaluate the structure of their essays:

- Does my essay have three distinct parts: introduction, body, and conclusion?
- Are my main ideas presented clearly?
- Do I provide quotations and examples from the text in order of importance or in some other logical order?

- Will the ideas I present make sense to readers?
- How effective is my word choice?

Have students answer these questions about their own drafts and about their partner's draft during peer review. Have students revise their drafts based on peer evaluations and their own assessments.

Edit and Proofread

For your final draft, read your essay one sentence at a time. The Editing and Proofreading Checklist inside the back cover of this book may help you spot errors. Use the proofreading symbols to mark needed changes. Then make corrections.

Grammar Focus: Quotations from Poetry

Be sure to cite quotations from the poem correctly. Enclose the exact words from the poem in quotation marks followed by the line number in parentheses. If you quote more than one line at a time, use a forward slash (/) to show where the line breaks. Below are examples of problems with poetry quotations and solutions from the Workshop Model.

Problem: It's not clear which words are the writer's and which are from the poem.

He goes on to describe the laden boughs (6) of the trees that give people who buy the peaches nectar at the roadside (8).

Solution: Enclose the words from the poem in quotation marks.

He goes on to describe "the laden boughs" (6) of the trees that give people who buy the peaches "nectar at the roadside" (8).

Problem: Readers will not be able to find a quotation in the poem.

The peaches bring nature with them, he says, because as we eat them, we "carry within us an orchard."

Solution: Include the line number(s) of the quotation after the closing quotation marks but before the period.

The peaches bring nature with them, he says, because as we eat them, we "carry within us an orchard" (12).

Present

It's almost time to share your writing with others. Write your essay neatly in print or cursive on a separate sheet of paper. If you have access to a computer, type your essay on the computer and check spelling. Save your document to a disk, and print it out.

Grammar Tip

Quotations When quoting lines from a poem in your essay, double-check to make sure that you've copied the words exactly and cited the correct line number(s).



Presenting Tip

Publishing Include a copy of the poem you interpreted on a separate sheet of paper with your essay. Be sure to state the author and source of the poem.



Literature Online

Writing and Research For editing and publishing tools, go to glencoe.com and enter QuickPass code GL29763u3.

Writing Workshop

Response to Literature

Teach

Edit and Proofread

Emphasize that a "second eye" often detects errors that the writer misses. Urge students to help one another edit and proofread.

Have students use the following checklist to proofread their essays.

- ☐ Subjects and verbs agree. (Be especially careful when a phrase comes between subject and verb.)
- ☐ Sentences are complete. No fragments or run-ons are included.
- ☐ Pronouns agree with their antecedents.
- ☐ Modifiers are used correctly.
- ☐ Spelling, punctuation, and capitalization are correct.

Assess

Use this checklist to assess students' essays:

- ☐ The thesis statement clearly addresses the Big Question.
- ☐ Main ideas and supporting evidence are organized and presented clearly.
- ☐ Interpretation of the poem is presented using precise and vivid language.
- ☐ The thesis is restated in different words in the conclusion.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Start a Literary Magazine Have students present their own and classmates' responses to poetry in the debut issue of a school literary magazine.

Provide students with examples of literary magazines that publish both critical reviews and original work.

Encourage students to publish their own reviews and to write original poetry for the magazine as well. Students may also solicit

and include appropriate student artwork for illustrations.

Encourage interested students to plan future issues of the magazine. Tell them to select a theme for each issue and ask for submissions from students throughout the school for inclusion in the magazine.

Speaking, Listening, and Viewing Workshop

Oral Response to Literature

Focus

In this workshop, students will plan, rehearse, and deliver an oral response to literature for the class. The workshop includes both speaking and listening guidelines, sentence frames for audience response, and an evaluation checklist.

Teach

Speaking Skills

Quotations Ask: *How might a speaker introduce a quotation from the text? (Possible response: A speaker might say “quote” at the beginning of a quotation and “end quote” at the end; a speaker might use expressions such as “the poem’s speaker says” or “according to the poem.”)*

Listening Skills

Active Listening At the conclusion of a classmate’s oral response, tell students to share an interpretation that agrees with or differs from the presenter’s. Suggest that students use one of these sentence frames to share such observations:

- I agree with your interpretation that _____. I also think that _____.
- I understand your point that _____, but I interpret the literature differently. I think that _____.



For Speaking, Listening, and Viewing rubric, see Unit 3 Teaching Resources, pp. 181–183.



For help with creating lesson plans, use TeacherWorks Plus CD-ROM.

Learning Objectives

For page 454

In this workshop, you will focus on the following objective:

Listening and Speaking:
Delivering an oral response to literature.

Presentation Checklist

Answer the following questions to evaluate your presentation.

- ☐ Did you speak clearly and precisely—and in a style that distinguished your ideas from the literary text?
- ☐ Did you vary the tone, pace, and volume of your speaking to add emphasis?
- ☐ Did you use gestures to draw attention to specific points?
- ☐ Did you make eye contact with your audience?

Literature Online

Speaking, Listening, and Viewing For project ideas, templates, and presentation tips, go to glencoe.com and enter QuickPass code GL29763u3.

454 UNIT 3 What Makes Life Good?

Listening and Speaking Practice

Active Listening If students have difficulty staying focused and engaged while listening to oral presentations, suggest that they try the following techniques:

Get rid of distractions. Clear your desk of books, papers, and anything else that might distract you. Clear your mind and get ready to listen.

Repeat what you hear. Silently repeat the speaker’s main points, record them, and make your own notes about them.

Speaking, Listening, and Viewing Workshop

Oral Response to Literature

Activity

Connect to Your Writing Deliver an oral response to literature to your classmates. You might want to adapt the response to literature that you wrote for the Writing Workshop on pages 448–453. Use supporting graphics and technology to strengthen your response. Remember that you focused on the Unit 3 Big Question: What Makes Life Good?

Plan Your Presentation

Reread your response to literature and highlight the sections you want to include in your presentation. Like your written response, your oral response should be organized around ideas—supported by details and examples—to help the audience understand your interpretation.

Rehearse Your Presentation

Practice your presentation several times. Try rehearsing in front of a mirror so that you can watch your movements and facial expressions. You may use note cards to remind you of your main points and text evidence, but practice your presentation often enough that you won’t lose eye contact with your audience.

Deliver Your Presentation

- Speak clearly and precisely.
- Adjust your speaking style to help your audience distinguish between your ideas and quoted material from the text.
- Change the tone, pace, and volume of your speaking to help emphasize important ideas in your interpretation.
- Use gestures to direct the audience’s attention to specific points.

Listening to Understand

As you listen, write questions you’d like to ask to elicit information. You can also use the following question frames to connect to and build on the speaker’s ideas in a way that respects his or her viewpoints.

- It seems to me that your attitude toward the subject of your interpretation is _____. Do others agree or disagree?
- To summarize your interpretation: _____. Is that correct?

Unit Challenge

Answer the BIG Question

In Unit 3, you explored the Big Question through reading, writing, speaking, and listening. Now it's time for you to answer the Big Question by completing one of the Unit Challenges below.

WHAT Makes Life Good?

Use the notes you took in your Unit 3 **Foldable** to complete your Unit Challenge.

Before you present your Unit Challenge, be sure to follow the steps below. Use this first plan if you choose to make a collage about what makes life good for you.

On Your Own Activity: Make a Collage

- ☐ Find and cut out pictures from old magazines or catalogs that show specific examples of what is important to you.
- ☐ Arrange and paste the images on a poster board.
- ☐ Present your collage to the class. Give facts about the images and offer descriptions about what they mean to you.

Use this second plan if you choose to create a character study. Your group should “interview” characters and speakers in this unit about what is important to them.

Group Activity: Create a Character Study

- ☐ Each group member tells how one character or speaker would answer *Who or what makes life good? Why?*
- ☐ Organize responses into these categories: **People, Feelings, Things, and Ideas and Goals.**
- ☐ Make a chart with a column for each category. Write the responses—and the character or speaker—in the columns.
- ☐ As a group, draw conclusions about what makes life good.
- ☐ Present the character study to the class.

Learning Objectives

For page 455

On this page, you will focus on the following objectives:

Writing: Creating a graphic organizer.

Listening and Speaking:
Presenting a collage.
Presenting a character study.

Unit Challenge

Focus

Bellringer Options

Daily Language Practice

Transparency 88

Or Ask: *From the poems and stories you've read in this unit, what do you think makes life good? Explain.*

Discuss students' favorite stories and poems from the unit to help them prepare for the Unit Challenge.

Teach

On Your Own Activity: Make a Collage

- If students need help selecting images for their collages, have them answer these questions:
What do I go out of my way to do?
What is something I would spend extra time to accomplish?
- Suggest that students include captions to explain the symbolism of the pictures they include.

Group Activity: Create a Character Study

- Remind students to think about characters' and speakers' actions, not just their statements.
- To help students draw conclusions, have them complete the following statement: Because of the way the character ____, I conclude that ____ makes life good.

Assess

Encourage students to discuss what they learned about themselves.

Ask: *How can you use what you have learned from the poems and stories in this unit to increase your appreciation of what makes life good?*

UNIT CHALLENGE 455

English Learners

DIFFERENTIATED INSTRUCTION



Beginning For either activity, help English Learners identify words and phrases that they encounter during the project that are commonly used in everyday speech. Help students define these words, either by using a dictionary or by discussing their meanings. Then have students add these items to their personal dictionaries.



Intermediate After students finish their collages, pair English learners with proficient speakers to practice their presentations. Have the proficient speaker practice first, and encourage the English learner to listen and ask questions to clarify meaning. Then have the English learner practice presenting his or her collage.

Focus

The books featured on these pages can help students further explore the Big Question. Encourage students to read each day in a quiet place that is free of outside distractions, such as people's conversations, radio or television, and video games. Students should also try to quiet inner distractions as much as possible, such as worrying about a test or an unresolved issue. Explain that students should allow reading to help them focus on one thing at a time—an important life skill.

Teach

Political History

Cambodia Direct students' attention to *The Clay Marble*, by Minfong Ho. Explain that the novel's setting is Cambodia, after that country had experienced decades of war. Cambodia lies in Southeast Asia and is bordered by Thailand, Laos, Vietnam, and the Gulf of Thailand. By the end of the 1970s, Cambodians were suffering the effects of government by the Khmer Rouge, a military group that had taken over the country. Under the Khmer Rouge and its ruthless leader, Pol Pot, millions died from starvation, execution, and forced labor. Hundreds of thousands of people fled the country—many to refugee camps in Thailand.

Independent Reading

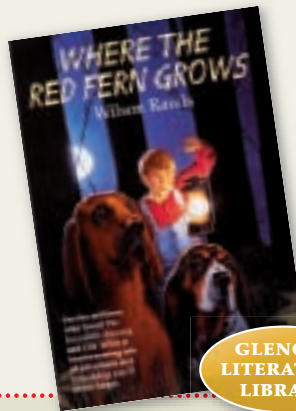
Fiction

To read more about the Big Question, choose one of these books from your school or local library.

Where the Red Fern Grows

by Wilson Rawls

In this well-loved classic, a young boy and the pair of hunting dogs he trains learn about hunting and life in the Oklahoma Ozarks. A tragedy leaves Billy grieving, but he learns important lessons about life.



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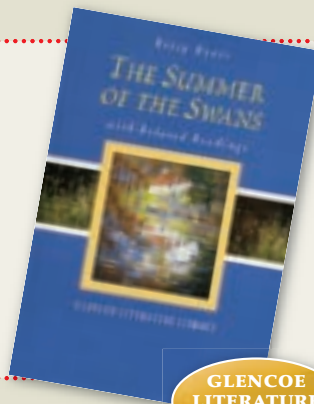
The Clay Marble

by Minfong Ho

In the 1970s, Dara, her mother, and her brother flee war-torn Cambodia, settling in a refugee camp on the Thailand border. When fighting erupts, Dara becomes separated from her loved ones and must use courage to reunite with her family.



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The Summer of the Swans

by Betsy Byars

A fourteen-year-old girl wishes she had a normal and supportive family. She is tired of watching over her younger brother Charlie, who has a disability. When Charlie leaves the house at night to revisit the swans Sarah introduced him to earlier, he gets lost. As the neighbors search for Charlie, Sarah learns a little more about herself and her family.



Hoot

by Carl Hiaasen

When new restaurant construction threatens an owl community in a Florida town, local middle school kids use funny and interesting tactics to battle the adults and save the owls.

456 UNIT 3 What Makes Life Good?

Reading Practice

Visualize Remind students that visualizing—or creating mental pictures while reading—will help them better understand and enjoy what they read. As students read their Independent Reading books, encourage them to pause occasionally to do the following:

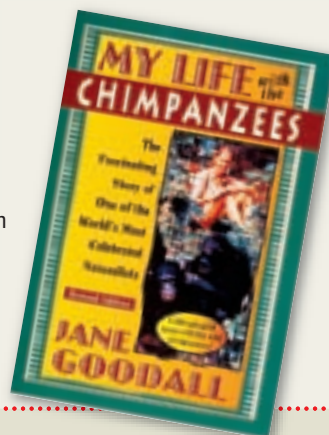
- picture what the characters look like
- imagine the setting—the colors, smells, and textures of the places in the book
- imagine the action as the plot unfolds

Nonfiction

My Life with the Chimpanzees

by Jane Goodall

The world's leading authority on chimpanzees describes her thirty years of living with and studying the chimpanzees of Tanzania. Read to learn about the challenges of balancing human progress with wildlife.

**Boy: Tales of Childhood**

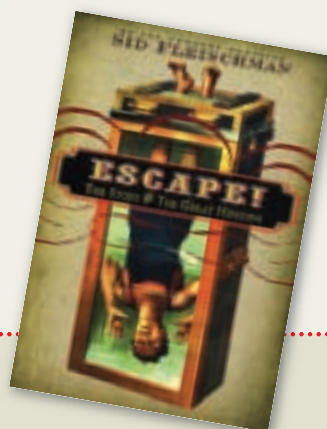
by Roald Dahl

The popular novelist shares funny and sometimes sad stories of his childhood. Included are descriptions of his misadventures in boarding school and tales of his summer vacations on a remote island in Norway.

Escape: The Story of the Great Houdini

by Sid Fleischman

This biography of the great magician is filled with insider information about Houdini's work and life. His life story is just as magical and astonishing as his famous acts.

**Keep a Reader Response Journal**

Read one of these books, based on your own interest or a recommendation from a friend or classmate. As you read, record frequent journal entries about what you found interesting, unexpected, challenging, or exciting in the book. Be sure to support your responses with specific examples from the text.

INDEPENDENT READING 457

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Create for students a customized reading list focused on the Big Question. Recommend these and other relevant books:

Grade 4: *Alphabet City Ballet* by Erika Tamar

Grade 5: *The Jazz Man* by Mary Hays Weik

Grade 6: *The Horsecatcher* by Mari Sandoz

Group students according to reading ability and have each group read the same book. Ask students to share what they liked about the book and what about it they found surprising or interesting.

Independent Reading

Teach

Writer's Technique

Biography Direct students' attention to *Escape: The Story of the Great Houdini*, by Sid Fleischman. Explain that in a biography, the author tells the story of someone else's life. If the subject is alive, the author may interview him or her for the book. In this case, Houdini had been dead for many years before the book was written. **Ask:** **How do you think the author obtained information about Houdini?** Point out that one of the author's sources, Madame Houdini, was the magician's wife.

Glencoe Literature Library

This collection of hardcover books includes full-length novels, novellas, plays, and works of nonfiction, accompanied by several related readings from a broad range of genres.

For access to all study guides for the Glencoe Literature Library, use the Literature Library Teacher Resources CD-ROM.

To customize reading lists from a database of more than 30,000 titles, use BookLink K-12 CD-ROM.

Keep a Reader Response Journal

Students' journal entries should

- include explanations of what students found interesting, unexpected, challenging, or exciting as they read
- display evidence of the application of critical thinking and reading skills
- contain facts or details that support students' responses

Assessment

Test-Taking Tip

In the reading section of this assessment, students will read and answer multiple choice questions about four short poems. In the writing strategies assessment, students will correct grammar and usage errors in a paragraph. In addition, students will be asked to write a persuasive essay that uses ideas from one of the poems.



For more end-of-unit assessment, see Assessment Resources, pp. 167–168.



To customize assessments online, go to Progress Reporter Online Assessment.



To customize assessments using software, use ExamView Assessment Suite CD-ROM.

Reading

“Ankylosaurus” by Jack Prelutsky

1. C is the correct answer. The harsh consonants are meant to sound sharp and metallic, like a tank in motion.
2. C is the correct answer. The poet compares the ankylosaurus’s hide to a fortress.
3. A is the correct answer. In each stanza, the rhymes are at the ends of lines 1 and 2 and lines 3 and 4.

Assessment

Reading

Read the poems and answer the questions that follow each. Write your answers on a separate sheet of paper.

“Ankylosaurus” by Jack Prelutsky

Clankity Clankity Clankity Clank!
Ankylosaurus was built like a tank,
its hide was a fortress as sturdy as steel,
it tended to be an inedible meal.

- 5 It was armored in front, it was armored behind,
there wasn’t a thing on its miniscule mind,
it waddled about on its four stubby legs,
nibbling on plants with a mouthful of pegs.

- 10 Ankylosaurus was best left alone,
Its tail was a cudgel¹ of gristle and bone,
Clankity Clankity Clankity Clank!
Ankylosaurus was built like a tank.

¹ A *cudgel* is a short, thick club used as a weapon.

1. Read this line from the poem.

Clankity Clankity Clankity Clank!

What makes this line an example of onomatopoeia?

- A. The same word is repeated.
- B. The initial consonants are repeated.
- C. The words imitate the sound of what they describe.
- D. It has a regular pattern of stressed and unstressed syllables.

2. Which line of stanza 1 contains a metaphor?

- | | |
|-----------|-----------|
| A. line 1 | C. line 3 |
| B. line 2 | D. line 4 |

3. What is the rhyme scheme of this poem?

- | | |
|---------|---------|
| A. aabb | C. abab |
| B. abba | D. abcb |

“XXXVIII” by A. E. Housman

Oh stay at home, my lad, and plough
The land and not the sea,
And leave the soldiers at their drill
And all about the idle hill
Shepherd your sheep with me.

Oh stay with company and mirth
And daylight and the air;
Too full already is the grave
Of fellows that were good and brave
And died because they were.

4. What is the rhyme scheme of the first stanza?
- A abcca
 - B ababc
 - C abbcc
 - D abccb
5. In which of the lines below are the stressed syllables correctly underlined?
- A. And daylight and the air
 - B. And daylight and the air
 - C. And daylight and the air
 - D. And daylight and the air
6. Read this line from the poem.

And leave the soldiers at their drill

What is the meaning of drill in this line?

- A. a sharp tool
- B. a marching exercise
- C. a mental exercise
- D. anything that is normally required

7. What is the main reason the speaker wants the listener to stay at home?
- A. The speaker wants him to remain safe and happy.
 - B. The speaker needs his help with the sheep.
 - C. The speaker fears that no work will get done if he leaves.
 - D. The speaker knows he would do badly at another way of life.



Literature Online

Assessment For additional test practice, go to glencoe.com and enter QuickPass code GL29763u3.

ASSESSMENT 459

Assessment

Test-Taking Tips

Tell students to read the entire poem first, then read the questions, and then reread the poem before they answer the questions. Because poems are generally shorter than prose pieces, students should have time to read a poem at least twice during a test. Each time they read, students are likely to notice a new element that they had missed earlier.

Point out that *plough* is the British spelling of the word whose American spelling is *plow*. Provide students with other words that are spelled differently in British usage, such as *draught*, *defence*, and *programme*, and have students use dictionaries to find the American spellings of these words (*draft*, *defense*, and *program*).

Reading

“XXXVIII” by A. E. Housman

4. D is the correct answer. In each stanza, the rhymes are at the ends of lines 2 and 5 and lines 3 and 4.
5. C is the correct answer. The meter is regular, with every second syllable stressed.
6. B is the correct answer. This is the most logical meaning, given the context clue *soldiers* and by contrast with ploughing, herding sheep, and staying home.
7. A is the correct answer. In the last three lines, the speaker says that too many good, brave men have already died.

Assessment

Test-Taking Tips

Explain that rhyming words are not always spelled alike. Although the words *town* and *down* are spelled similarly in the poem's third stanza, other words in the poem rhyme but are not spelled alike. Point out that the words *eyes* and *rise* rhyme but have very different spellings. Ask students to find other words in the poem that rhyme but do not have similar spellings. (*sun* and *one*) Explain that students may have to read a poem aloud quietly in order to hear the rhymes.

Point out that making mistakes during test-taking practice can be extremely helpful. Mistakes are good indicators of areas that need improvement and additional study, and every mistake students make in class is one they can avoid on the actual test!

Reading

"Afternoon on a Hill"

by Edna St. Vincent Millay

8. C is the correct answer.

Assonance appears in the long *i* sound in *quiet* and *eyes*.

9. D is the correct answer.

Alliteration appears in the initial *m* of *mark*, *must*, and *mine*.

10. B is the correct answer. The speaker describes a scene of quiet beauty that he or she enjoys and then leaves undisturbed.

"Afternoon on a Hill" by Edna St. Vincent Millay

I will be the gladdest thing
Under the sun!

I will touch a hundred flowers
And not pick one.

5 I will look at cliffs and clouds
With quiet eyes,
Watch the wind bow down the grass,
And the grass rise.

And when the lights begin to show

10 Up from the town,
I will mark which must be mine,
And then start down.

8. Which phrase from the poem contains assonance?

- A. hundred flowers
- B. cliffs and clouds
- C. with quiet eyes
- D. watch the wind

9. Which line from the poem contains alliteration?

- A. line 1
- B. line 3
- C. line 9
- D. line 11

10. The tone of the poem is one of

- A. gentle regret.
- B. peaceful joy.
- C. excitement.
- D. determination.

Vocabulary Skills

On a separate sheet of paper, write the numbers 1–10. Next to each number, write the letter of the word or phrase that is closest in meaning to the underlined word.

1. the improbable result
A. amusing C. welcome
B. unlikely D. unfortunate
2. to prolong a business meeting
A. shorten C. enjoy
B. lengthen D. plan
3. excess storage space
A. costly C. extra
B. not enough D. easily reached
4. embarked for the island
A. looked C. set out
B. prepared D. intended
5. behaving discreetly
A. without concern for others
B. with barely controlled anger
C. in a proud, confident manner
D. in a way that shows good judgment
6. afraid of solitude
A. being alone C. being lost
B. closed spaces D. open spaces
7. illuminated at great cost
A. sent for C. used
B. defeated D. lighted
8. an obscure star
A. bright C. nearby
B. newly found D. hard to see
9. much speculation
A. scolding C. plotting
B. lecturing D. guessing
10. to welcome wholeheartedly
A. with great expense
B. with complete sincerity
C. with little enthusiasm
D. with false politeness

Assessment

Test-Taking Tip

Encourage students to focus on the parts of the test that are most difficult for them. Promote these sections as challenges that can be overcome by attention and practice.

Vocabulary Skills

1. B
2. B
3. C
4. C
5. D
6. A
7. D
8. D
9. D
10. B

Assessment

Test-Taking Tips

A good way for students to determine whether a sentence is correct is for them to say it aloud quietly.

If a sentence sounds awkward, it probably is grammatically or structurally incorrect.

Remind students to avoid leaving any answers blank. There are no penalties for wrong answers, so students should fill in every answer on the test. If students simply do not know the answer, they should eliminate as many choices as possible, take their best guess, and then move on to the next question. They can always come back to the item if time allows.

Writing Strategies

1. C
2. A
3. A
4. C

Writing Strategies

The following is a student's journal entry. It contains errors. Read the entry and answer the questions. Write your answers on a separate sheet of paper.

(1) Joel and I told Mrs. Lopez that anyone could write a poem easier than an essay. (2) She looked at him and I for a minute. (3) Then she said to go ahead and try. (4) She told us to include imagery, figurative language, and sound devices. (5) This afternoon, him and me sat down to write. (6) Writing a poem turned out to be difficult! (7) Then, I banged the lamp with my elbow and broke it. (8) Do everybody have such a hard time with poetry?

1. Read this sentence from the journal entry.

She looked at him and I for a minute.

What is the correct way to write the underlined words?

- | | |
|--------------|-----------------|
| A. he and I | C. him and me |
| B. he and me | D. Leave as is. |

2. Read this sentence from the journal entry.

This afternoon, him and me sat down to write.

What is the correct way to write the underlined words?

- | | |
|--------------|-----------------|
| A. he and I | C. him and I |
| B. he and me | D. Leave as is. |

3. What is the *best* way to write sentence 7?

- | |
|---|
| A. Then, I broke the lamp by hitting it with my elbow. |
| B. Then I banged the lamp with my elbow and it smashed. |
| C. I banged the lamp with my elbow, which then got smashed. |
| D. Leave as is. |

4. Read this sentence from the journal entry.

Do everybody have such a hard time with poetry?

What is the correct way to write the underlined words?

- | | |
|----------------|-------------------|
| A. Do anybody | C. Does everybody |
| B. Does others | D. Leave as is. |

Writing Product

Read the prompt in the box below and follow the “Directions for Writing.” Use one piece of paper to jot down ideas and organize your thoughts. Then neatly write your essay on another sheet. You may not use a dictionary or other reference materials.

Writing Situation:

A local newspaper has published a letter to the editor that urges schools to stop teaching poetry. The writer believes that reading poetry is a waste of students’ time. Your principal has asked students to write their own letters to the editor that take the opposite view.

Directions for Writing:

Look back at the three poems you have just read. Choose one that you think is worth reading and thinking about. Then write a letter to the editor to persuade the reader that it can be worthwhile for students to spend time on poetry. Use the poem you have chosen to support your view.

Keep these hints in mind when you write.

- Concentrate on what the prompt tells you to write.
- Organize the way you will present your ideas.
- Provide good, clear support for your ideas.
- Use different kinds of sentence structures.
- Use precise words that express your ideas clearly.
- Check your essay for mistakes in spelling, grammar, and punctuation.

Assessment

Test-Taking Tips

Encourage students to complete a brief prewriting activity to organize their thoughts before beginning an essay. Explain that prewriting is not a waste of precious time, but a way of establishing a clear writing plan that will help them write a coherent essay very quickly.

Tell students that if they finish writing before the allowed time runs out, they should reread the essay to correct mistakes and add omitted words and sentences. Remind students that neatness matters; editing should not make their essays difficult to read.

Writing Product

Evaluate the essay for the following:

- an interpretation of the poem that shows a clear understanding of its ideas and themes;
- a clear thesis statement;
- examples, details, images, or other well-organized evidence in support of this interpretation;
- varied sentence structure and precise language;
- correct use of grammar, spelling, capitalization, and punctuation.

UNIT FOUR

Skills Scope and Sequence

Readability Scores Key: **Dale-Chall**/DRP/**Lexile**

PART 1: Life Experiences

Selections and Features	Literary Elements
BQ Focus All Together Now , by Barbara Jordan 7.6/55/920 pp. 466–470	Conflict and Resolution TE p. 468
Short Story The Scholarship Jacket , by Marta Salinas 5.3/50/760 pp. 472–481	Conflict and Resolution SE p. 473 Point of View TE p. 476 Symbol (review) SE p. 481
Essay A Mason-Dixon Memory , by Clifton Davis 5.9/55/850 pp. 482–493	Thesis SE p. 483 Narrator and Point of View (review) SE p. 493
Autobiography Names/Nombres , by Julia Alvarez 6.6/58/1020 pp. 494–504	Anecdote SE p. 495 Figurative Language TE p. 496 Humor (review) SE p. 503
Poem In a Neighborhood in Los Angeles , by Francisco X. Alarcón pp. 505–508	Imagery SE p. 505
Vocabulary Workshop p. 509	
Short Story The War of the Wall , by Toni Cade Bambara 5.1/53/930 pp. 510–523	Characterization SE p. 511 Motivation (review) SE p. 523
Cultural Perspective Outdoor Art in America , by Toni Cade Bambara 9.9/66/970 pp. 524–526	
Informational Text TIME: Oprah Winfrey , by Sidney Poitier 5.9/61/1050 pp. 527–529	
Poem old age sticks , by e. e. cummings pp. 530–532	Style SE p. 530

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Distinguish Fact and Opinion TE p. 470		Write a Summary SE p. 470	
Make Predictions About Plot SE p. 473 Preview TE p. 474	Context Clues SE p. 480 Multiple-Meaning Words SE p. 480	Write a Letter TE p. 478 Comparative and Superlative Adverbs SE p. 481 Apply Figurative Language SE p. 481	
Analyze Text Structure SE p. 483 Predict TE p. 484	Word Usage SE p. 492	Subjects and Predicates SE p. 493	Debate TE p. 490 Literature Group SE p. 493
Analyze Theme SE p. 495 Predict TE p. 500 Evaluate Sources TE p. 504	Word Usage SE p. 503	Proper Nouns and Adjectives TE p. 498 Write a Narrative TE p. 500 Write a Research Report SE p. 504	Presentation TE p. 504
Analyze Characterization TE p. 506		Write a Scene SE p. 508	
	Idioms SE p. 509		
Visualize SE p. 511	Context Clues SE p. 522	Write a Character Sketch TE p. 516 Compound Subjects and Predicates SE p. 523 Apply Imagery SE p. 523	Interview TE p. 512 Create a Mural TE p. 520
Analyze Cultural Context SE p. 524		Write a Letter TE p. 526	Research Report TE p. 524
Preview SE p. 527 Distinguish Fact and Opinion SE p. 527		Write a Tribute TE p. 528	
		Write a Journal Entry SE p. 532	

UNIT FOUR

PART 2: Persuasive Ideas

Selections and Features	Literary Elements
Genre Focus pp. 534–535	Essay Elements SE pp. 534–535
Essay Should Naturalized Citizens Be President? , by John Yinger and Matthew Spalding 8.6/69/1090 pp. 536–542	Argument SE p. 537 Style (review) SE p. 541
Functional Documents Sign and Technical Directions pp. 543–546	
Poem Without Commercials , by Alice Walker pp. 547–552	Allusion SE p. 547 Form TE p. 548 Simile (review) SE p. 552
Essay Toward a Rainbow Nation , by Lavendhri Pillay 5.8/56/990 pp. 553–560	Author’s Perspective SE p. 554 Author’s Purpose (review) SE p. 560
Essay Heroes , by Erma Bombeck 8.4/61/1130 pp. 561–565	Tone SE p. 562
Media Workshop p. 566	Propaganda SE p. 566
Poem Primer Lesson , by Carl Sandburg pp. 567–569	Personification SE p. 567
Comparing Literature Langston Terrace , by Eloise Greenfield and Lessie Jones Little (essay) 5.3/52/100 and Home , by Gwendolyn Brooks (short story) 5.9/51/870 pp. 570–579	Tone SE p. 570
Writing Workshop pp. 580–585	
Speaking, Listening, and Viewing Workshop p. 586	
Unit Challenge p. 587	
Independent Reading pp. 588–589	
Assessment pp. 590–595	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
		Plan a Persuasive Essay TE p. 534	
Recognize Bias SE p. 537 Analyze Text Structure TE p. 538 Make Inferences TE p. 540	Word Usage SE p. 541	Write a Persuasive Essay SE p. 542 Write a Thesis Statement TE p. 542	
Determine Main Ideas and Details SE pp. 543		Write a Summary TE p. 544 Create a Sign SE p. 546	
		Write an Expository Essay TE p. 550 Clauses and Phrases, SE p. 552	Literature Group SE p. 552
Evaluate Argument SE p. 554	Multiple-Meaning Words TE p. 558 Word Usage SE p. 559	Write a Speech TE p. 558 Main and Subordinate Clauses SE p. 560	Research Report TE p. 554 Persuasive Speech SE p. 560
Analyze Text Structure SE p. 562	Word Usage SE p. 565	Write a Letter SE p. 565	
		Write an Advertisement TE p. 566	
Connect TE p. 568		Write a Blurb SE p. 569	
Compare and Contrast SE p. 570 Recognize Figurative Language TE p. 578		Create a Poster TE p. 572 Write a Journal Entry TE p. 576 Write a Comparison-Contrast Essay SE p. 579	
		Prewrite SE p. 580 Draft SE p. 581 Revise SE p. 584 Parallelism SE p. 585 Write a Persuasive Essay SE p. 586	Presentation SE p. 585
			Persuasive Speech SE p. 586
		Write a Poem or a Song SE p. 587 Make a Poster SE p. 587	
Analyze Fiction and Nonfiction TE p. 588		Write a Response to Reading TE p. 588	
		Write a Letter SE p. 595	

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Unit 4 Launcher

Daily Language Practice
Transparency 92

Or write the following on the board:
friends, family, media, art or music,
and *coaches or club leaders*. Have
students share how these people
influence their thoughts and actions.

For School-to-Home Activities,
see Unit 4 Teaching Resources,
pp. 5–11.

For independent novel study, see
Novel Companion pp. 139–182.

View the Photograph

Ask students to study the photograph.

Ask: **How do people from different
cultures influence one another?**

*(Students may say that people from
different cultures influence one
another by sharing different foods,
music, art, and ideas.)*

WHAT Influences You?



464

Unit Objectives

Literary Elements

- Analyzing conflict and resolution
- Analyzing thesis
- Analyzing anecdote
- Analyzing imagery
- Analyzing characterization
- Analyzing style and tone
- Analyzing argument
- Analyzing allusion
- Analyzing author's perspective
- Analyzing personification

Reading Skills and Strategies

- Making predictions about plot
- Analyzing text structure
- Analyzing theme
- Visualizing
- Distinguishing fact and opinion
- Recognizing bias
- Evaluating argument

Writing

- Writing a persuasive essay

Grammar

- Understanding subjects, predicates, phrases,
and clauses

Vocabulary

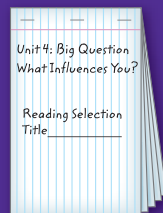
- Understanding idioms

THE BIG Question

“If we’re going to solve the problems of the world, we have to learn how to talk to one another.”

—RITA DOVE

FOLDABLES® Study Organizer



Throughout Unit 4, you will read, write, and talk about the **BIG Question**—

“What Influences You?”

Use your Unit 4 **Foldable**, shown here, to keep track of your ideas as you read. Turn to the back of this book for instructions on making this **Foldable**.

465

Focus

Summary

In the following persuasive essay, Barbara Jordan argues that parents and caregivers have an important role to play in creating a tolerant society.

About the Quote

Rita Dove suggests that communication is crucial to solving problems. She suggests that words have the power to influence people to work together or against one another in solving problems. Careful word choice, then, becomes an essential diplomatic skill.



For diagnostic assessment, see Assessment Resources, pp. 17–20.



For Foldable pattern, see Unit 4 Teaching Resources, pp. 3–4.

Unit Resources

Print

- Student and Teacher Editions, pp. 464–595
- Unit 4 Teaching Resources, pp. 1–218
- Bellringer Option Transparencies: Selection Focus 10–13; Daily Language Practice 92–122
- Interactive Read and Write (On Level, Approaching, EL), pp. 197–246
- Novel Companion, pp. 139–182
- Assessment Resources, 17–20, 99–122

Technology

- TeacherWorks Plus CD-ROM
- StudentWorks Plus CD-ROM
- Literature Launchers Pre-Reading Videos DVD, Unit 4
- Literature Online, www.glencoe.com
- Progress Reporter Online Assessment and ExamView Assessment Suite CD-ROM
- Glencoe Interactive Vocabulary CD-ROM
- Listening Library Audio CD
- Classroom Presentation Toolkit CD-ROM
- Literature Library Teacher Resources CD-ROM
- BookLink CD-ROM
- Skill Level Up CD-ROM

Focus

Why Is It Important?

The inquiry-based approach to learning organizes information and skills around essential questions that engage students in purposeful learning. The Big Question in this unit asks students to think about what influences them. Have students write short paragraphs in which they describe what influences them. Make sure that students consider people, such as parents or coaches, as well as institutions, such as school, church, or the media.

What You'll Read

In this unit, students think about what influences them. To do so, they will read essays, short stories, an autobiography, and poetry. From varying perspectives, all of these texts illustrate influential forces.

What You'll Write

As they read the selections in this unit, students will take notes in their Unit 4 Foldable. At the end of the unit, they will use the notes as they write a persuasive essay and compose a poem or song or make a poster—all projects related to the Big Question.

WHAT Influences You?

Look around you. You see magazines, newspapers, posters, books, television shows, Web sites, and advertisements every day. Many of the things you read, see, or hear try to persuade you to buy something or take some action.

Think about two things that influence you:

- Life Experiences
- Persuasive Ideas

What You'll Read

In this unit, you'll read essays, or short works of nonfiction focused on a single topic. An essay can be formal or informal.

- **Formal essays** are serious and impersonal. **Informal essays** entertain as they inform.
- **Descriptive essays** describe a person, place, or thing. **Narrative essays** relate true stories.
- Many of the essays in this unit are **persuasive essays** that promote an opinion.

You'll also read short stories, poems, and an autobiography that may help you discover answers to the Big Question.

What You'll Write

As you explore the Big Question, you'll write notes in your Unit Foldable. Later, you'll use these notes to complete two writing assignments related to the Big Question.

1. **Write a Persuasive Essay**
2. **Choose a Unit Challenge**
 - **On Your Own Activity: Write a Poem or a Song**
 - **Group Activity: Make a Poster**

What You'll Learn

Literary Elements

conflict
resolution
thesis
anecdote
imagery
characterization
style
argument
allusion
author's perspective
tone
personification

Reading Skills and Strategies

make predictions about plot
analyze text structure
analyze theme
visualize
distinguish fact and opinion
recognize bias
evaluate argument

What You'll Learn

The **Literary Elements** and the reading strategies in this unit have been selected because they are particularly helpful in reading the featured genres, especially

essays. Each selection provides opportunities for students to become familiar with the literary elements and practice the **Reading Strategies**.

Teach

Set a Purpose for Reading

Explain that the writer of the persuasive essay states his or her opinion in a thesis statement. This literary element lets readers know the writer's position on a subject. In the rest of the essay, the writer will offer examples and evidence to support the thesis statement. In this essay, Barbara Jordan argues that parents have the power to create a tolerant society.

Political History

Johnson and King Point out that President Lyndon B. Johnson and Dr. Martin Luther King, Jr., appear in the image. Tell students that King's work for civil rights led to the passage of the Civil Rights Act of 1964, which Johnson supported. This act outlawed racial discrimination in public places, desegregated public schools, and banned discrimination in the workplace on the basis of race or gender.

Readability Scores

Dale-Chall: 7.6

DRP: 55

Lexile: 920

Explore the BIG Question

All Together Now Barbara Jordan

When I look at race relations today I can see that some positive changes have come about. But much remains to be done, and the answer does not lie in more legislation. We *have* the legislation we need; we have the laws. Frankly, I don't believe that the task of bringing us all together can be accomplished by government. What we need now is soul force—the efforts of people working on a small scale to build a truly tolerant, harmonious¹ society. And parents can do a great deal to create that tolerant society.

We all know that race relations in America have had a very rocky history. Think about the 1960s when Dr. Martin Luther King, Jr., was in his heyday and there were marches and protests against segregation and discrimination. The movement culminated² in 1963 with the March on Washington.

¹ A **harmonious** society is one in which people are friendly and get along well together.

² **Culminated** means “reached the highest point.”

On August 6, 1965, President Lyndon B. Johnson celebrated signing the Voting Rights Act into law with a group including (from left) Ralph Abernathy; Dr. Martin Luther King Jr.; and Clarence Marshall.

Set a Purpose for Reading

Read “All Together Now” to see how Barbara Jordan tries to influence others to create a tolerant society.

All Together Now EXPLORE THE BIG QUESTION 467

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP Intermediate Jordan's essay contains historical information about race relations in the United States with which students may not be familiar. Support this content with visual images and explanations. Then, have small student groups use graphic organizers to identify the main idea of the essay and the supporting details. Make sure that students identify Jordan's thesis: “Parents can do a great deal to create that

tolerant society.” Point out that Jordan provides several paragraphs of background information before offering ideas in support of her thesis. Help students identify the return to the topic: “What can parents do?” Have students add supporting details to their graphic organizers. Then, lead students to use their graphic organizers as they discuss the effectiveness of Jordan's argument.

Approaching Level

DIFFERENTIATED INSTRUCTION

PARTNERS Emerging Point out that Jordan creates a term as part of her argument: “soul force.” Jordan follows the term with an explanation. Tell students that explanation is one type of context clue that writers use to help readers with unfamiliar vocabulary. Have students work with partners to paraphrase the meaning of this term.

UNIT FOUR

Teach

BQ BIG Question | 1

Jordan's views are influenced by the marches and protests of the 1960s; the activism of Dr. Martin Luther King, Jr.; the March on Washington; the passing of the Civil Rights Act of 1964; and the passing of the Voting Rights Act of 1965.

ADVANCED Point out that Jordan's vision is influenced by contemporary events, such as the war in Bosnia.

Ask: *With the allusion to Bosnia, what does Jordan suggest will happen in the United States if people of differing backgrounds do not learn to live together?* (Possible response: Jordan's allusion suggests that violence will erupt in the United States.)

BQ BIG Question | 2

Jordan suggests that each person should decide to have one friend of different race or background.

View the Photograph

In her essay, Barbara Jordan discusses two elements that can be used to build successful race relations—legislation and “soul force.” Have students view the photograph while a volunteer reads the caption aloud. Then **ask:** *Which element does the photograph represent?* (legislation)

Political History

Voting Rights Act of 1965 To ensure that everyone in the country could vote, framers of the Voting Rights Act of 1965 required that government officials be present at polling sites. Lead students to discuss why such a provision was necessary and the effectiveness of such a provision.

Following that event, race relations reached an all-time peak. President Lyndon B. Johnson pushed through the Civil Rights Act of 1964, which remains the fundamental piece of civil rights legislation in this century. The Voting Rights Act of 1965 ensured that everyone in our country could vote. At last, black people and white people seemed ready to live together in peace.

1 But that is not what happened. By the 1990's the good feelings had diminished. Today the nation seems to be suffering from compassion³ fatigue, and issues such as race relations and civil rights have never regained momentum.⁴

Those issues, however, remain crucial. As our society becomes more diverse, people of all races and backgrounds will have to learn to live together. If we don't think this is important, all we have to do is look at the situation in Bosnia⁵ today.

How do we create a harmonious society out of so many kinds of people? The key is tolerance—the one value that is indispensable⁶ in creating community.

2 If we are concerned about community, if it is important to us that people not feel excluded, then we have to do something. Each of us can decide to have one friend of a different race or background in our mix of friends. If we do this, we'll be working together to push things forward.

One thing is clear to me: We, as human beings, must be willing to accept people who are different from ourselves. I must be willing to accept people who don't look as I do and don't talk as I do. It is crucial that I am open to their feelings, their inner reality.

3 **Compassion** is sorrow for the suffering or trouble of another.

4 **Momentum** is a strength or force that keeps growing.

5 In the early 1990s, civil war erupted in Bosnia (boz'ne ə) between the Serbs and Croats. After a few months of fighting, the Serbs controlled most of the area. They attacked Sarajevo with the intent of killing all non-Serbs, a process known as *ethnic cleansing*.

6 **Indispensable** means “absolutely necessary.”

BQ BIG Question

What events helped to influence Barbara Jordan's vision of a tolerant society?



Following the enactment of the 1965 Voting Rights Act, African Americans in Alabama wait in line to vote.

BQ BIG Question

Reread this paragraph. What steps does Jordan recommend people take to help build a cooperative society?

468 UNIT 4 What Influences You?

Literary Element Practice

Conflict and Resolution Tell students that Jordan's essay can be analyzed in terms of conflict and resolution. Remind students that a conflict is a struggle between opposing forces. Ask students to define the conflict that Jordan addresses. Then, remind students that the resolution describes how the conflict ends.

Point out that not all conflicts are resolved. Have students use problem-and-solution graphic organizers to record the conflict and all the possible resolutions—both political and social—that Jordan cites. Lead students to discuss why this conflict seems to have no true resolution or end.

Teach

BQ BIG Question | 3

Jordan believes that “adults who nurture children,” such as parents and teachers, have the greatest ability to influence racial tolerance. Children are not born racist. They learn to be racist by absorbing the ideas and attitudes of the adults around them.

View the Photograph

Students may say they can help create a harmonious society by reaching out to diverse young people in their schools and neighborhoods.

Writer's Technique

Logic Point out that earlier in the essay, Jordan appeals to readers' logic. Americans don't want the situation in Bosnia to be replicated in the United States. At the end of the essay, Jordan appeals to readers' emotions and ethics. She tells people to practice loving one another and says that spending time with those of different backgrounds will encourage a “broader view of humanity.”

What can parents do? We can put our faith in young people as a positive force. I have yet to find a racist baby. Babies come into the world as blank as slates and, with their beautiful innocence, see others not as different but as enjoyable companions. Children learn ideas and attitudes from the adults who nurture them. I absolutely believe that children do not adopt prejudices unless they absorb them from their parents or teachers.

The best way to get this country faithful to the American dream of tolerance and equality is to start small. Parents can actively encourage their children to be in the company of people who are of other racial and ethnic backgrounds. If a child thinks, “Well, that person's color is not the same as mine, but she must be okay because she likes to play with the same things I like to play with,” that child will grow up with a broader view of humanity.

I am an incurable optimist.⁷ For the rest of the time that I have left on this planet I want to bring people together. You might think of this as a labor of love. Now, I know that love means different things to different people. But what I mean is this: I care about you because you are a fellow human being and I find it okay in my mind, in my heart, to simply say to you, I love you. And maybe that would encourage you to love me in return.

It is possible for all of us to work on this—at home, in our schools, at our jobs. It is possible to work on human relationships in every area of our lives. 🍌

⁷ An **incurable optimist** is a person who will not change his or her positive outlook on life.

View the Photograph

Study the photo and think about how you can help create a harmonious society in your own school and neighborhood.

BQ BIG Question

What details does Jordan use to make a convincing case for community?

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Help students make personal connections with Jordan's argument by identifying prejudices they have absorbed from their parents or teachers. In addition to social prejudices regarding difference, students may have adopted prejudices regarding media, politics, education, and so on. Help students identify these prejudices

by asking questions like these: *Is television a valuable source of information? Do politicians always tell the truth? Must people attend college in order to be successful?* Have students explore one or more of these prejudices through journal writing. Ask students to trace the origins of their opinions. Do these opinions come from personal

experience, or have they been transferred from the adults in their lives? Finally, ask students to consider whether it is possible to live a prejudice-free life. Remind students to support their observations and opinions with examples.

UNIT FOUR

Assess

Ask students why answering the Big Question is important to them. Consider sharing your own ideas.

Respond and Think Critically

Possible answers:

1. Jordan believes that the American people, not the government, must create a tolerant society. She asserts that parents can contribute most in creating social change.
2. Jordan means that Americans have grown weary of concerning themselves with the suffering or trouble of others.
3. Civil rights legislation that resulted from the social turbulence of the 1960s has created a more harmonious society.
4. Ordinary people can affect the state of society by choosing to befriend people of different backgrounds and by teaching children to accept and love others.
5. Students may say that Jordan uses good examples to back up her ideas about increasing tolerance. They may say that Jordan's examples of how parents and teachers can effect change are good ones. Students may also say that the reference to Bosnia and the footnoted explanation help support Jordan's idea that people still need to focus on racial and ethnic relationships.

Writing

Students' summaries should include

- main ideas
- important details

Students may complete the sample topic sentence as follows:

In her essay, "All Together Now," Barbara Jordan argues that the best way to achieve racial tolerance is to raise children to be tolerant.

470

After You Read

Respond and Think Critically

1. Barbara Jordan begins her essay by asserting that good legislation is not enough to create a truly tolerant society. What else is needed, according to Jordan? **[Recall]**
2. What does Jordan mean when she says that the United States has "compassion fatigue"? Explain. **[Interpret]**
3. In what way is the United States a more harmonious society today than it was in the early 1960s? Use details from the essay to support your answer. **[Compare]**
4. According to Jordan, how can ordinary people affect the state of society? Explain. **[Conclude]**
5. Jordan's purpose in writing this essay was to persuade. Do you think that Jordan used convincing examples to back up her ideas? Explain. **[Evaluate]**



Writing

Write a Summary Write a one-paragraph summary of Barbara Jordan's essay. You may want to begin your summary with this topic sentence:

In her essay, "All Together Now," Barbara Jordan argues that _____.

Remember that when you summarize, you restate the author's main idea using your own words. Be sure to include the most important ideas from Jordan's speech and to put that information in a logical order. Your summary should show that you understand the essay's underlying meaning.

Learning Objectives

For page 470

In this assignment, you will focus on the following objective:

Writing: Writing a summary.



Literature Online

Unit Resources For additional skills practice, go to glencoe.com and enter QuickPass code GL29763u4.

470 UNIT 4 What Influences You?

Reading Skills Practice

Fact and Opinion Remind students that facts can be proven true by means of reputable sources. Facts may include dates or statistics. Although opinions may support facts, opinions cannot be proven true. Opinions express people's values and beliefs. In a persuasive essay, a writer generally offers both facts and opinions. Have each student make a two-column chart, labeling one column "Facts" and

the other column "Opinions." Tell students to skim and scan the essay and to record facts and opinions in the appropriate columns. Then have students use their charts to decide whether Jordan offers mostly facts or mostly opinions in support of her thesis. Lead students to evaluate the effect that Jordan's decision to favor one or the other has on the persuasiveness of her argument.

Life Experiences



Literature Walk, Central Park VII, 2001. Bill Jacklin. Oil on canvas. Private Collection.

BQ BIG Question What Influences You?

In the painting *Literature Walk*, a lone figure wanders through a city park. How would you describe the overall mood or feeling of this experience? What everyday life experiences influence you?

471

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Provide students with magazines that they may cut apart. Tell students to select images from the magazines that represent things that influence their behaviors or ideas, such as people, media, beliefs, and art forms. Ask students to create collages of the images. Suggest that students add various art materials to their collages, such as paint,

markers, pastel crayons, and tissue paper, to experiment with the effects of light and motion. Provide space in a classroom art gallery for students to post and present their collages. Guide students to make connections between their experiments with light and motion and the role of perception in human behavior or thinking.

Part 1: Life Experiences

Ask: How do your life experiences influence your behavior or your thinking? (Responses will vary. Make sure that students support general statements with examples from their lives.)

View the Art

Tell students that Bill Jacklin's interest in the effects of light and motion influences his art. **Ask:** How are Jacklin's interests in light and motion reflected in this painting? (Possible response: Jacklin uses dappled brush strokes to represent sunlight coming through the trees. The moving figure is almost lost in the effect.)

BQ BIG Question

Students may say that the mood of this experience is lonely, ethereal, or dreamlike. Students' responses regarding influential everyday life experiences will vary.



For additional support for English Learners, see Unit 4 Teaching Resources, p. 19.

Before You Read

Focus

Bellringer Options

Selection Focus Transparency 6

Daily Language Practice Transparency 93

Or ask students to recall contests that require people to follow rules in order to win prizes. Have students consider how people might feel if they won a prize unfairly.

Vocabulary Activity

Refer students to the vocabulary words on page 472. Then have them answer whether the following statements are true or false:

T/F People who *eavesdrop* respect others' privacy. (F)

T/F A school *policy* might explain the school dress code. (T)

T/F A *withdrawn* person would rather be alone. (T)



For additional vocabulary practice, see Unit 4 Teaching Resources, pp. 28–29.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

The Scholarship Jacket

Connect to the Short Story

Think about an award you have earned or would like to earn.

Partner Talk With a partner, talk about the award and about how a person might go about winning it. Discuss the experience of competing for awards. What is it like?

Build Background

This story takes place in recent time in a small town in Texas.

- A **valedictorian** is the student who has achieved the highest grades in a graduating class during all his or her years at school. This person is usually given the honor of giving the farewell address at the graduation ceremony.
- The word *valedictorian* comes from the Latin word *valedicere*, which means “to say farewell.”

Vocabulary

eavesdrop (ēvz' drɒp') *v.* to listen secretly to a private conversation (p. 475). *Janet tried to eavesdrop to find out more about the surprise party.*

coincidence (kō in' si dəns) *n.* a situation in which two or more events that seem related accidentally occur at the same time (p. 476). *It was a lucky coincidence that we both won tickets for the same show.*

policy (pɒl' ə sē) *n.* a guideline for actions or decisions (p. 476). *Mr. Trent's homework policy clearly states when makeup work is due.*

withdrawn (with drɒn') *adj.* shy, quiet, or unsociable (p. 478). *Sitting alone, Deon seemed unusually withdrawn at the dance.*

vile (vīl) *adj.* very bad; unpleasant; foul (p. 479). *A vile odor came from the lunch bag they found in the closet.*

Meet Marta Salinas

Short Story Writer Marta Salinas is the author of many short stories. Her short story “The Scholarship Jacket” was first published in *Cuentos Chicanos: A Short Story Anthology*. “Cuentos Chicanos” means “stories by Americans of Mexican descent.” Her work has also appeared in the *Los Angeles Herald Examiner* and in *California Living* magazine.

Travel Writer, Too Salinas has also written and collaborated on several tourist guides for Argentina and Buenos Aires. Most of her guides are written in Spanish.



Literature Online

Author Search For more about Marta Salinas, go to glencoe.com and enter QuickPass code GL29763u4.

472 UNIT 4 What Influences You?

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Do the following:

- **eavesdrop** Pantomime the action of cupping your hand behind your ear and listening to a conversation between two other people.
- **coincidence** Relate the word *coincidence* to the phrase *at the same time*. Point out that a coincidence occurs when two or more things unexpectedly happen simultaneously.

- **policy** Show students guidelines that relate to your school, such as rules for attendance. Explain that rules set the *policy* for students, parents, and teachers.
- **withdrawn** Pantomime the action of a student sitting alone at lunch, staring down.
- **vile** Model holding your nose and turning away from something, with an expression that indicates the presence of an unpleasant smell.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students read the vocabulary words and their definitions. Organize students into small groups to create skits in which they act out two or more of the vocabulary words. After students have practiced, have them perform their skits for the class. Ask audience members to explain how the skits show the meanings of the vocabulary words.

Set Purposes for Reading

BQ BIG Question

As you read this story, ask yourself, what influences the main character as she deals with an unfair situation?

Literary Element Conflict and Resolution

Conflict is the central struggle between opposing forces in a story. An **external conflict** exists when a character struggles against some outside force, such as another person, nature, society, or fate. An **internal conflict** exists within the mind of a character who is torn between opposing feelings or goals. The **resolution** is the part of the plot that presents the final outcome of the story. At that time, the plot's conflicts are resolved and the story ends.

Conflict is important in storytelling because it advances the plot. Most plots are built around one or more conflicts. As you read, ask yourself, what conflicts are the characters facing? How might these conflicts be resolved?

Reading Strategy Make Predictions About Plot

When you **make predictions**, you guess what will happen next. To predict what will happen next in a story, think about the events and details you've read about so far. Consider, too, what you know about the subject of the story or about real life. Then make a guess about what may happen next in the **plot**, or sequence of events. After you've made a prediction, read on to see whether you guessed correctly.

Making predictions is important because it helps you closely follow the events in a story. Predicting helps you stay involved in a story and makes reading more interesting.

As you read "The Scholarship Jacket," predict what will happen next. Use a chart like the one below to record your predictions.

Plot Detail	My Prediction	What Happens

Learning Objectives

For pages 472–481
In studying this text, you will focus on the following objectives:

- Literary Study:** Analyzing conflict. Analyzing resolution.
- Reading:** Making predictions about plot.

TRY IT

Make Predictions Imagine that you are walking to the lunch table where your friends are sitting. Before they notice you, you hear the word "balloons." As you get closer, they stop talking. Before your friend closes her notebook, you see a list beginning with the word "invitations." As you sit down, you remember that your birthday is next week. Predict what will happen next week.

Before You Read

Focus

Summary

Marta has the highest grade point average in her graduating class. In years past, the school has awarded a scholarship jacket to the valedictorian. This year, however, the jacket may go to a student with an influential father rather than to the student who earned it.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 20–25.

Literary Element

Conflict and Resolution To answer the questions about conflicts and resolutions, students must understand that a single story may demonstrate multiple conflicts. Point out that Marta's struggle to afford the scholarship jacket presents one conflict. Marta's experience with prejudice represents another. Have the class discuss how the two conflicts are connected, and ask students to indicate whether the conflicts are external or internal.

Reading Strategy

Make Predictions About Plot Point out that making predictions is like solving a puzzle by finding clues. Tell students that authors often provide bits of information throughout the story that can help readers guess how it will end.

TRY IT

Student predictions should note the link between the clues *balloons*, *invitations*, and *birthday* to guess that friends are planning a birthday party.

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Clarify for English learners that Marta wants to receive the jacket because she has earned it, not because she cannot afford clothing. Have students find key words or phrases in the text to answer the following questions about the scholarship jacket. **Ask:** Who receives a scholarship jacket each year at Marta's school? (the class

valedictorian, the student who had maintained the highest grades) **Ask:** Why does Marta expect to win the jacket? (straight A student since first grade) **Ask:** Why is the jacket especially important to Marta? (never be a sports school jacket; our only chance) Discuss with the class how winning the scholarship jacket would reward Marta for her hard work.

UNIT FOUR

Teach

Literary Element

1

Conflict and Resolution The narrator's family is very poor and can't afford to feed eight children.

For additional literary element practice, see Unit 4 Teaching Resources, p. 26.

Reading Strategy

2

Make Predictions About Plot

Students may say that winning the jacket will cause conflict. The fact that the narrator wants and deserves it, that her sister had won it, and that the family is poor will probably lead to some conflict. Otherwise, the title would be different and the jacket would not play a central role.

ADVANCED Ask students to draw conclusions about the family, based on Marta and her sister's accomplishments.

For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 27.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.3

DRP: 50

Lexile: 760

THE SCHOLARSHIP JACKET



Marta Salinas

The small Texas school that I attended carried out a tradition every year during the eighth grade graduation; a beautiful gold and green jacket, the

school colors, was awarded to the class valedictorian, the student who had maintained the highest grades for eight years. The scholarship jacket had a big gold S on the left front side and the winner's name was written in gold letters on the pocket.

My oldest sister Rosie had won the jacket a few years back and I fully expected to win also. I was fourteen and in the eighth grade. I had been a straight A student since the first grade, and the last year I had looked forward to owning that jacket. My father was a farm laborer who couldn't earn enough money to feed eight children, so

1 when I was six I was given to my grandparents to raise. We couldn't participate in sports at school because there were registration fees, uniform costs, and trips out of town; so even though we were quite agile and athletic,

2 there would never be a sports school jacket for us. This one, the scholarship jacket, was our only chance.

In May, close to graduation, spring fever struck, and no one paid any attention in class; instead we stared out the windows and at each other, wanting to speed up the last few weeks of school. I despaired every time I looked in the mirror. Pencil thin, not a curve anywhere, I was called "Beanpole" and "String Bean" and I knew that's what I looked like.

Conflict and Resolution

What struggle does the narrator's family face?

Make Predictions About Plot

Predict if the scholarship jacket will cause a conflict. What details influence your prediction?

474 UNIT 4 What Influences You?

Reading Practice

Preview Explain that titles, artwork, and graphics can give students an idea of what they will read before they read it. Have students read the title and note the illustration on page 474 and make a prediction about what the story will be about.

Have students compare and contrast the image of the scholarship jacket with the painting *New Mexico Peon* on page 478. **Ask:** What do the two images have in common?

(Possible response: Both images contain a jacket, but the man's jacket appears ordinary and functional, whereas the scholarship jacket is attractive and suggests high accomplishments.) Have students discuss what the two images suggest about the conflict that will arise in the story. (Students may say that the conflict will involve poverty or the wish to obtain something that seems out of reach.)

Teach

Reading Strategy

3

Make Predictions About Plot

Students may say that now they aren't sure that Marta will get the jacket, even though she deserves it.

ENGLISH LEARNERS Students having difficulty may need to review the words that Marta overhears to understand why she reacts as she does. Ask volunteers to make complete sentences from the phrases that Marta overhears.

Language History

Etymology A class *valedictorian*, the student with the highest grades, traditionally gives a speech at the graduation exercises of his or her class. This speech is called a *valediction*, from the Latin *vale* (farewell) and *dicere* ("to say"). The class valedictorian says farewell as the class leaves school and begins other pursuits.

A flat chest, no hips, and a brain, that's what I had. That really isn't much for a fourteen-year-old to work with, I thought, as I absentmindedly wandered from my history class to the gym. Another hour of sweating in basketball and displaying my toothpick legs was coming up. Then I remembered my P.E. shorts were still in a bag under my desk where I'd forgotten them. I had to walk all the way back and get them. Coach Thompson was a real bear if anyone wasn't dressed for P.E. She had said I was a good forward and once she even tried to talk Grandma into letting me join the team. Grandma, of course, said no.

I was almost back at my classroom's door when I heard angry voices and arguing. I stopped. I didn't mean to **eavesdrop**; I just hesitated, not knowing what to do. I needed those shorts and I was going to be late, but I didn't want to interrupt an argument between my teachers. I recognized the voices: Mr. Schmidt, my history teacher, and Mr. Boone, my math teacher. They seemed to be arguing about me. I couldn't believe it. I still remember the shock that rooted me flat against the wall as if I were trying to blend in with the graffiti written there.

"I refuse to do it! I don't care who her father is, her grades don't even begin to compare to Martha's. I won't lie or falsify records. Martha¹ has a straight A plus average and you know it." That was Mr. Schmidt and he sounded very angry. Mr. Boone's voice sounded calm and quiet.

"Look, Joann's father is not only on the Board, he owns the only store in town; we could say it was a close tie and—"

The pounding in my ears drowned out the rest of the words, only a word here and there filtered through.

"... Martha is Mexican. ... resign. ... won't do it. ..."
Mr. Schmidt came rushing out, and luckily for me went down the opposite way toward the auditorium, so he didn't see me. Shaking, I waited a few minutes and then went in and grabbed my bag and fled from the room.

¹ The main character is called "Martha" at school and "Marta" at home. Martha is an English version of the main character's Spanish name.

Vocabulary

eavesdrop (ēvz' drop') v. to listen secretly to a private conversation

3

Make Predictions About Plot

How does the conversation Marta overhears affect your prediction about whether she will receive the jacket?

The Scholarship Jacket 475

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Review the reasons that explain why Marta should receive the scholarship jacket and the reasons that explain why she may not receive it. On the board, make a two-column chart with the headings *Marta's Qualifications for the Scholarship Jacket* and *What Could Prevent Marta from Being Awarded the Jacket*. Have students work in pairs to find details from the story to complete the chart.

After students have completed the chart, lead a discussion to encourage them to think about not only the obvious reasons that could prevent Marta's receiving the jacket but also the implied reasons. (*Marta must pay \$15; She is Mexican and she comes from a poor family.*)

UNIT FOUR

Teach

Literary Element

1

Conflict and Resolution Marta faces the conflict of having to pay for the jacket when her family has little money. This is an external conflict.

ADVANCED Point out to advanced students Marta's use of the word *dignity*. Have them discuss what the word says about her character and whether the blow to her pride is another conflict in the story.

Teaching Note

African American Vernacular English

African American Vernacular English varies from that of standard English when it comes to the plural marking system of words such as *dollars* and *cents*. AAVE eliminates the *s* when plurals occur in nouns of measure (*It costs five dollar; She owes me thirty cent*). Have students identify the cost of Marta's jacket (*fifteen dollars*) and use the phrase orally in sentences that show appropriate English usage.

Literary Element Practice

SMALL GROUP Point of View Remind students that point of view refers to the relationship of the narrator to the story. **Ask: From what point of view is this story told?** (*first-person point of view*) Discuss with students how they can tell that the story is in first-person. (*use of I and me, and only the narrator's thoughts are revealed*)

Organize students in small groups and have them discuss how the story would change

Mr. Boone looked up when I came in but didn't say anything. To this day I don't remember if I got in trouble in P.E. for being late or how I made it through the rest of the afternoon. I went home very sad and cried into my pillow that night so grandmother wouldn't hear me. It seemed a cruel **coincidence** that I had overheard that conversation.

The next day when the principal called me into his office, I knew what it would be about. He looked uncomfortable and unhappy. I decided I wasn't going to make it any easier for him so I looked him straight in the eye. He looked away and fidgeted with the papers on his desk.

1 "Martha," he said, "there's been a change in **policy** this year regarding the scholarship jacket. As you know, it has always been free." He cleared his throat and continued. "This year the Board decided to charge fifteen dollars—which still won't cover the complete cost of the jacket."

I stared at him in shock and a small sound of dismay² escaped my throat. I hadn't expected this. He still avoided looking in my eyes.

"So if you are unable to pay the fifteen dollars for the jacket, it will be given to the next one in line."

Standing with all the dignity I could muster,³ I said, "I'll speak to my grandfather about it, sir, and let you know tomorrow." I cried on the walk home from the bus stop. The dirt road was a quarter of a mile from the highway, so by the time I got home, my eyes were red and puffy.

"Where's Grandpa?" I asked Grandma, looking down at the floor so she wouldn't ask me why I'd been crying. She was sewing on a quilt and didn't look up.

"I think he's out back working in the bean field."

I went outside and looked out at the fields. There he was. I could see him walking between the rows, his body bent over the little plants, hoe in hand. I walked slowly out to him,

² **Dismay** is a feeling of alarm or uneasiness.

³ To **muster** dignity is to gather or collect it.

Vocabulary

coincidence (kō in 'si dəns) *n.* a situation in which two or more events that seem related accidentally occur at the same time

policy (pōl 'ə sē) *n.* a guideline for actions or decisions

Conflict and Resolution

What conflict does Marta face? Is it an internal or external conflict?

if it were told from another character's perspective. If possible, assign each small group a different character, such as the principal, Mr. Boone, Mr. Schmidt, Joann, and Joann's father. Have each group present to the class how having its character as narrator would alter the telling of the story.

As you continue reading the story, challenge students to consider how the point of view shapes the theme and how the theme

would be altered if another character were the narrator or if the story were told from third-person point of view.

Teach

Reading Strategy

2

Make Predictions About Plot

Students may predict that Marta will not get the jacket, that it will go to someone else, and that Marta will be very disappointed. Students may also predict that either Marta will find another way to get the money or that the principal will change his mind.

Cultural History

Mesquite The small, spiny mesquite tree can reveal the presence of underground water. Because of its root system, which can extend more than 60 feet underground, the mesquite grows in arid places where few other plants live. The tree also produces a bean that is eaten by cattle.

Visual Vocabulary

Mesquite (mes kēt') is a small thorny tree. Its pleasant-smelling wood is a favored barbecue fuel in the Southwest.



trying to think how I could best ask him for the money. There was a cool breeze blowing and a sweet smell of **mesquite** in the air, but I didn't appreciate it. I kicked at a dirt clod. I wanted that jacket so much. It was more than just being a valedictorian and giving a little thank you speech for the jacket on graduation night. It represented eight years of hard work and expectation. I knew I had to be honest with Grandpa; it was my only chance. He saw me and looked up.

He waited for me to speak. I cleared my throat nervously and clasped my hands behind my back so he wouldn't see them shaking. "Grandpa, I have a big favor to ask you," I said in Spanish, the only language he knew. He still waited silently. I tried again. "Grandpa, this year the principal said the scholarship jacket is not going to be free. It's going to cost fifteen dollars and I have to take the money in tomorrow, otherwise it'll be given to someone else." The last words came out in an eager rush. Grandpa straightened up tiredly and leaned his chin on the hoe handle. He looked out over the field that was filled with the tiny green bean plants. I waited, desperately hoping he'd say I could have the money.

He turned to me and asked quietly, "What does a scholarship jacket mean?"

I answered quickly; maybe there was a chance. "It means you've earned it by having the highest grades for eight years and that's why they're giving it to you." Too late I realized the significance of my words. Grandpa knew that I understood it was not a matter of money. It wasn't that. He went back to hoeing the weeds that sprang up between the delicate little bean plants. It was a time consuming job; sometimes the small shoots were right next to each other. Finally he spoke again.

"Then if you pay for it, Marta, it's not a scholarship jacket, is it? Tell your principal I will not pay the fifteen dollars."

I walked back to the house and locked myself in the bathroom for a long time. I was angry with grandfather even though I knew he was right, and I was angry with the Board, whoever they were. Why did they have to change the rules just when it was my turn to win the jacket?

2

Make Predictions About Plot

Plot How do you think Grandpa's decision will affect the rest of the events in the story?

The Scholarship Jacket 477

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Point out to English learners that Marta's conversation with her grandfather is complicated by the emotions she feels. Help English learners navigate the scene by completing these sentence stems on a separate sheet of paper.

"Marta goes to ask her grandfather for ____."
 "When Marta goes to see her grandfather, she feels ____."
 "Marta's grandfather tells her ____."
 "After speaking to her grandfather, Marta feels ____."

After students have completed the sentence stems, have them work with a partner to summarize orally the events that take place in the scene.

Teach

Teaching Note

Connect Have students consider how Marta feels as she confronts the principal. Then have them think about how they would feel in Marta's position. **Ask:** *What would you say to the principal if you were Marta?* (Students may say that they would tell the principal that the decision to charge for the jacket is unfair.)

APPROACHING Point out that Marta "dragged" herself into the office. Discuss the emotions that this description implies. Help students identify other descriptive details that reveal Marta's feelings.

View the Art

Student may say that the laborer in the painting is reminiscent of Marta's grandfather, who is a farmer in Texas. Ernest L. Blumenschein, born in Pittsburgh, Pennsylvania, in 1874, studied art in Cincinnati, New York, and Paris. In 1919, he settled permanently in Taos, New Mexico, where he was a founding member of the Taos Society of Artists.



New Mexico Peon, 1942. Ernest L. Blumenschein. Oil on canvas, 40 x 25 in. Gerald Peters Gallery, Santa Fe, NM.

View the Art Does the person in the painting remind you of anyone in the story? Explain.

It was a very sad and **withdrawn** girl who dragged into the principal's office the next day. This time he did look me in the eyes.

"What did your grandfather say?"

I sat very straight in my chair. "He said to tell you he won't pay the fifteen dollars."

The principal muttered something I couldn't understand under his breath, and walked over to the window. He stood looking out at something outside. He looked bigger than usual when he stood up; he was a tall gaunt⁴ man with gray hair, and I watched the back of his head while I waited for him to speak.

"Why?" he finally asked. "Your grandfather has the money. Doesn't he own a small bean farm?"

I looked at him, forcing my eyes to stay dry. "He said if I had to pay for it, then it wouldn't be a scholarship jacket," I said and stood up to leave. "I guess you'll just have to give it to Joann." I hadn't meant to say that; it had just slipped out. I was almost to the door when he stopped me.

"Martha—wait."

I turned and looked at him, waiting. What did he want now? I could feel my heart pounding. Something bitter

⁴ A *gaunt* person is thin and bony.

Vocabulary

withdrawn (with drôn') *adj.* shy, quiet, or unsociable



Writing Practice

Summarize Help students summarize key events in the story by reviewing main ideas and important details. Have students complete the sentence stems and write short passages that summarize these events:

1. At the beginning of the story, Marta is sure she will get a scholarship jacket because . . .

2. Marta worries she will not get a jacket when . . .

3. Marta's grandfather helps her by . . .

4. At the end of the story, the scholarship jacket goes to . . .



Write a Letter Tell students that the first-person point of view in the story tells events only from Marta's perspective. Have students write a letter that Marta's grandfather might have written to the board, explaining what he meant when he said, "if you pay for it, it's not a scholarship jacket."

Teach

Literary Element

1

Conflict and Resolution The principal agrees to award Marta the jacket even though she refuses to pay for it.

BQ BIG Question

Students may say that the experience makes Marta appreciate her grandfather's principles and trust his decisions.

APPROACHING If students are having difficulty, point out that the grandfather's silence should not be taken for disapproval, and help them interpret nonverbal cues. The grandfather's smile and pat show approval, and his handkerchief may cover a face that shows strong emotion.

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 31–32.

and **vile** tasting was coming up in my mouth; I was afraid I was going to be sick. I didn't need any sympathy speeches. He sighed loudly and went back to his big desk. He looked at me, biting his lip, as if thinking.

"Okay. We'll make an exception in your case. I'll tell the Board, you'll get your jacket."

I could hardly believe it. I spoke in a trembling rush. "Oh, thank you sir!" Suddenly I felt great. I didn't know about **adrenalin**⁵ in those days, but I knew something was pumping through me, making me feel as tall as the sky. I wanted to yell, jump, run the mile, do something. I ran out so I could cry in the hall where there was no one to see me. At the end of the day, Mr. Schmidt winked at me and said, "I hear you're getting a scholarship jacket this year."

His face looked as happy and innocent as a baby's, but I knew better. Without answering I gave him a quick hug and ran to the bus. I cried on the walk home again, but this time because I was so happy. I couldn't wait to tell Grandpa and ran straight to the field. I joined him in the row where he was working and without saying anything I crouched down and started pulling up the weeds with my hands. Grandpa worked alongside me for a few minutes, but he didn't ask what had happened. After I had a little pile of weeds between the rows, I stood up and faced him.

"The principal said he's making an exception for me, Grandpa, and I'm getting the jacket after all. That's after I told him what you said."

Grandpa didn't say anything, he just gave me a pat on the shoulder and a smile. He pulled out the crumpled red handkerchief that he always carried in his back pocket and wiped the sweat off his forehead.

"Better go see if your grandmother needs any help with supper."

I gave him a big grin. He didn't fool me. I skipped and ran back to the house whistling some silly tune. 🎵

⁵ A chemical released into the blood in times of stress or excitement, **adrenalin** (ə dren'əl in) increases the body's energy.

Vocabulary

vile (vīl) *adj.* very bad; unpleasant; foul

1 Conflict and Resolution
How is Marta's conflict resolved?

BQ BIG Question

How do you think this experience influences Marta's view of her grandfather?

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Help students understand some of the story's descriptive comparisons, such as "toothpick legs," "tall as the sky," and "face looked happy and innocent as a baby's." Have students identify the items being compared, allowing them to sketch, or act out the items if necessary. Ask students to explain in what ways the descriptions help them understand the people being described.



Advanced Have students work in small groups to determine the theme of the story. Ask each group to state the theme in a single sentence.

Then ask students to think about other stories, poems, or plays that have a similar theme. Have students discuss how similar themes are treated differently in different genres.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 99–100.

Respond and Think Critically

Possible answers:

1. The scholarship jacket is given to the student who has earned the highest grades for eight years.
2. The jacket is important because Marta has worked hard for it. She can't participate in sports, so she turns her attention to academics.
3. The two teachers are arguing about who should get the scholarship jacket. Mr. Schmidt is angry because Mr. Boone wants him to lie or falsify records so a girl whose father is more important in the community will get the jacket.
4. Joann's father is a powerful man and member of the school board who wants his daughter to receive the jacket. The other school board members do not want to make him angry, so they go along with him.
5. A scholarship jacket is an award, not something to be bought. If Marta has to pay, the jacket is no longer an award.
6. Students may say that Marta's experience could make other people understand that acting on principle and doing what is right will pay off in the end.

Progress Check

Can students comprehend vocabulary?

If...fewer than 6 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

After You Read

Respond and Think Critically

1. What is the scholarship jacket? [Recall]
2. Why is the jacket so important to Marta? Explain. [Interpret]
3. Why are Mr. Schmidt and Mr. Boone arguing? Why might Mr. Schmidt have sounded so angry? Include details from the story in your answer. [Infer]
4. Why do you think the original policy regarding the scholarship jacket was changed? Explain. [Infer]
5. What does Grandpa mean when he says, "Then if you pay for it, Marta, it's not a scholarship jacket, is it?" Explain. [Interpret]
6. **BQ** **BIG Question** What might Marta's experience teach other people? Explain. [Analyze]

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

coincidence eavesdrop vile
withdrawn policy

1. With my ear up to the wall, I could _____ on the discussion.
2. The cough medicine had a _____ taste that I hated.
3. The store's _____ on refunds was cash back for all items with a receipt.
4. My sister smiled and was _____ with the gift I made her.
5. We never _____ that the contest would be easy.
6. It was a _____ that I saw my cousin twice in one day.
7. On Jack's first day at his new school, he was quiet and _____.

Academic Vocabulary

Grandpa helps Marta **clarify** her thoughts about whether she should have to pay for the scholarship jacket. In the preceding sentence, *clarify* means "to clear up confusion." *Clarify* also has other meanings. Read this sentence: The muddy water will **clarify** when the dirt sinks to the bottom of the bucket. What does *clarify* mean here? What is the difference between the two meanings?

TIP

Inferring

To answer this question, use details from the story and your own experience. To remember the original policy, reread the original requirements for winning the jacket as explained at the beginning of the story.

- Reread the argument between Marta's teachers.
- Use information from the argument to piece together a reason for the policy change. Think about what the principal tells Marta when he calls her into his office.
- Not all of the information is included in the story. You will have to use clues that the author gives you.

FOLDABLES **Study Organizer** Keep track of your ideas about the **BIG Question** in your unit Foldable.

 **Literature** Online

Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

480 UNIT 4 What Influences You?

Vocabulary Practice

1. eavesdrop
2. vile
3. policy
4. none
5. none
6. coincidence
7. withdrawn

Academic Vocabulary

In the second sentence, *clarify* means "become physically clean." The word's use in the first sentence indicates the way that a person thinks, or a mental process. Its use in the second sentence indicates a process that can be observed.

Literary Element Conflict and Resolution

1. Reread the description of the principal's behavior during his conversations with Marta. What details show that the principal is facing an internal conflict? Explain.
2. What happens at the resolution of "The Scholarship Jacket"? What problem is solved? How do the characters feel? Explain.

Review: Symbol

As you learned on page 420, a **symbol** is an object, a person, a place, or an experience that stands for something else. For example, a soaring bird may represent freedom.

3. What does the scholarship jacket symbolize to Marta? Use details from the story to support your answer.
4. What might the bean plants in Grandpa's fields symbolize to him? Explain.

Reading Strategy Make Predictions About Plot

Test Skills Practice

5. Based on the story, which prediction accurately describes how Marta will try to solve problems in the future?
 - A She will listen in on other people's conversations.
 - B She will easily accept things that she dislikes.
 - C She will ask for her grandfather's advice.
 - D She will complain to her friends about her problems.

Grammar Link

Comparative and Superlative Adverbs

A comparative adverb compares two actions. A superlative adverb compares more than two actions. Most short adverbs add *-er* to form the comparative and *-est* to form the superlative.

He spoke *louder* than Marta.

He spoke the *loudest* of them all.

Long adverbs, and a few short adverbs, add *more* to form the comparative and *most* to form the superlative.

Marta rode the bus *more often* than Ricky did.

Of all the students, Marta rode the bus *most often*.

The words *less* and *least* are added to adverbs to form the negative comparative or negative superlative.

She spoke *less* quickly to him.

She spoke *least* quickly to Grandpa.

Some adverbs have irregular comparative and superlative forms.

Adverb	Comparative	Superlative
well	better	best
badly	worse	worst
little	less	least

Practice Find two sentences in the story with adverbs. Write the comparative and superlative forms of the adverbs. Then write new sentences with the adverb forms that you created.

Write with Style

Apply Figurative Language Imagine that you are writing a graduation speech. Think of a symbol that represents your graduation. Describe how the symbol represents the accomplishments of your class.

After You Read

Assess

Literary Element

1. The principal looks uncomfortable and unhappy. When he speaks, he doesn't look Marta in the eye. He fidgets and walks to the window. He speaks under his breath and sighs loudly.
2. Marta gets the scholarship jacket. The principal stands up to the school board or whoever has been pressuring him to change the policy. Marta, Mr. Schmidt, and Grandpa are happy and pleased.
3. To Marta, the jacket represents the success of her hard work during eight years of school. It also represents her chance to belong. She knows that she can never earn a sports jacket, but with the scholarship jacket, she can still have a school jacket of her own.
4. The plants symbolize the reward of hard work and dedication. They may also symbolize financial security and being able to provide for his family.

Reading Strategy

5. C



For grammar practice, see Unit 4 Teaching Resources, p. 30.

Grammar Link

Adverbs appearing in story include *fully* (more fully, most fully); *absentmindedly* (more absentmindedly, most absentmindedly); *nervously* (more nervously, most nervously); *silently* (more silently, most silently); *quickly* (more quickly, most quickly)

Write with Style

Students' answers should

- include a symbol appropriate to a graduation speech
- discuss how the symbol represents the achievements of the graduating class

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher

Daily Language Practice
Transparencies 94 and 95

Or ask: **How do you feel when you see someone being treated unfairly?**

Discuss students' responses.

Vocabulary

Have students preview the vocabulary words and definitions. Then ask them to complete these sentences:

1. A forest is ____ trees.
(predominantly)
2. The city council deals with ____ issues. (civic)
3. The team was disappointed that it had to ____ the game. (forfeit)

For additional vocabulary practice, see Unit 4 Teaching Resources, pp. 41–42.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

A Mason-Dixon Memory

Connect to the Narrative Essay

What would you do if a friend experienced discrimination? How would you act to defend your friend's rights?

Quickwrite Freewrite for a few minutes about how you think you would react in such a situation.

Build Background

In this essay, the Mason-Dixon line is described as "a kind of invisible border between the North and the South."

- Originally, the Mason-Dixon line was the boundary between Maryland and Pennsylvania.
- From 1765 to 1768, Charles Mason and Jeremiah Dixon surveyed the 233-mile-long invisible line to settle a land dispute between the Penn family of Pennsylvania and the Calvert family of Maryland.
- By 1820 the Mason-Dixon line had become the dividing line between the slave states of the South and the free states of the North.

Vocabulary

civic (siv'ik) *adj.* having to do with a city or citizenship (p. 484). *Our civic leaders are working to strengthen the city's schools.*

predominantly (pri dom'ə nant'lē) *adv.* mainly, mostly (p. 484). *Although the guests were predominantly adults, some children also attended the party.*

provoked (prə vōkd') *v.* having brought out some action or emotion (p. 485). *The appearance of the ice cream truck provoked shouts of excitement from the children.*

forfeit (fōr'fit) *v.* to lose or lose the right to something (p. 485). *You will forfeit any prize you win if you don't follow the rules.*

facility (fə sil'ə tē) *n.* something, such as a building, built to serve a particular purpose (p. 490). *Many town residents were happy to see construction start on the new medical facility.*

Meet Clifton Davis



Multitalented Artist Clifton Davis is an actor, singer, and songwriter. His song "Never Can Say Goodbye" sold two million records. He has acted in several movies, Broadway plays, and TV shows. Davis told his "Mason-Dixon Memory" story to Mel White, who wrote it in Davis's voice.

Clifton Davis was born in 1945.

 Literature Online

Author Search For more about Clifton Davis, go to glencoe.com and enter QuickPass code GL29763u4.

482 UNIT 4 What Influences You?

English Learners

DIFFERENTIATED INSTRUCTION

Preteach Vocabulary Use these strategies to preteach the selection vocabulary words.

- Relate each word to known words. For example, connect *facility* to *building* and *structure*; *predominantly* to *mainly* and *mostly*; and *forfeit* to *lose* and *surrender*.
- Define each word in student-friendly terms. Explain that *civic*, for instance,

describes something or someone who has a connection to a city, such as a *civic* leader. Point out that *civic* can also be used to talk about citizens and citizenship, as in the sentence *It is your civic responsibility to vote*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Partners Emerging Read aloud the vocabulary words and their definitions. Tell students to write a fill-in-the-blank paragraph containing the vocabulary words. Explain that the blanks will be for the vocabulary words. Then have students exchange their paragraphs with a partner's. Have students fill in the blanks with the vocabulary words.

Set Purposes for Reading

BQ BIG Question

As you read the essay, pay attention to the experiences of young people who would not accept racial discrimination. Ask yourself, how did their actions influence those around them?

Literary Element Thesis

The main idea of an essay is called the **thesis**. The **thesis statement** is usually a single sentence that tells the main idea. However, in a narrative essay that tells a story from the author's life, the thesis often is not stated directly. Instead, it is implied with suggestions and hints.

Recognizing the thesis or main idea is often the most important part of understanding an essay. The main idea is what the author most wants to show, prove, or explain. In narrative essays, authors frequently use vivid details and examples to make their main ideas clear. As you read, look for suggestions and hints that point to the author's thesis.

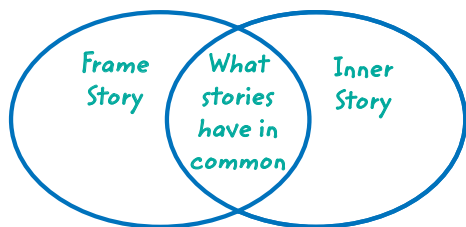
Reading Skill Analyze Text Structure

Analyzing text structure means looking closely at the pattern the author uses to present events and ideas. Narrative essays usually tell short, true stories from the author's life. Some narrative essays use a text structure called a frame story. The frame is the outer story, which usually precedes and then follows the inner, more important story. It is like a picture frame that holds a photograph.

Analyzing text structure is important because it helps you better understand the author's main idea and purpose. To analyze text structure, pay attention to

- where the frame and inner stories begin and end and what they have in common
- how the inner story reinforces the main idea of the frame story

As you read, keep track of the characters, events, and ideas in the inner and frame stories. Also, keep track of what the stories have in common. Use a graphic organizer like the one below.



Learning Objectives

For pages 482–493

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing an essay.

Reading: Analyzing text structure.

TRY IT

Analyze Have you ever been telling a story and become sidetracked by having to explain another story? How did the two stories relate to each other? How was this experience similar to reading a frame story?

Before You Read

Focus

Summary

A young African American golfer's account of an incident in which he experienced both discrimination and love prompts the author of this essay to remember a similar incident in his own youth more than 30 years earlier.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 33–38.

Literary Element

Thesis Explain that in an expository essay, the author often directly states a thesis. In a narrative essay, such as “A Mason-Dixon Memory,” the author's thesis is implied, or suggested.

Reading Skill

Analyze Text Structure Ask: What other works of literature or films can you think of that use the frame story–inner story structure?

(Students may say “The Princess Bride” or “The Thousand and One Nights.”)

TRY IT

Students should say that the two stories share a common thread. The experience of interrupting one story to tell another is similar to a frame story because two stories are being told simultaneously.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 197–210
- Interactive Read and Write for English Learners, pp. 197–210
- Interactive Read and Write for Approaching Level Learners, pp. 197–210

A Mason-Dixon Memory 483

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Say: *Race* is a multiple-meaning word. Tell students that the word *race* as used in this selection refers to a person's ethnic group. *Race* indicates where a person's ancestors originated. Write the following sentence on the board: *My friend Brian won the*

cross country race. **Ask:** What does *race* mean in this sentence? (a running competition) Have students write sentences using the word *race* in both of the ways listed above.

Teach

View the Photograph

The Lincoln Memorial has been a symbol of freedom since it opened to the public in 1922. In 1939, African American contralto Marian Anderson sang at the site in a performance that showcased the struggle for civil rights. At the time, the then all-white Daughters of the American Revolution (DAR) owned Constitution Hall and denied Anderson permission to perform there. In response, First Lady Eleanor Roosevelt resigned from the DAR and helped various civil rights organizations to arrange and publicize Anderson's concert at the memorial. Have students consider how the events surrounding Anderson's performance are like those described in the selection.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.9

DRP: 55

Lexile: 850

A MASON-DIXON
MEMORY

Clifton Davis



Dondré Green glanced uneasily at the **civic** leaders and sports figures filling the hotel ballroom in Cleveland. They had come from across the nation to attend a fundraiser for the National Minority College Golf Scholarship Foundation. I was the banquet's featured entertainer. Dondré, an 18-year-old high school senior from Monroe, Louisiana, was the evening's honored guest.

"Nervous?" I asked the handsome young man in his starched white shirt and rented **tuxedo**.

"A little," he whispered, grinning.

One month earlier, Dondré had been just one more black student attending a **predominantly** white school.

Vocabulary

civic (siv'ik) *adj.* having to do with a city or citizenship

predominantly (pri dom'ə nant'lē) *adv.* mainly, mostly

Visual Vocabulary

A **tuxedo** is a formal suit, usually dark in color, that has a jacket and trousers with a single stripe along the outer edge of each leg.



Reading Practice

Predict Remind students that when they predict while reading, they guess about what will happen next in a selection. **Say:** "A **Mason-Dixon Memory**" is told in three parts and offers many opportunities to pause and make predictions. Have students make a two-column chart and label the first column "What I predict will happen" and the second "What actually happened." Direct students' attention to the last two sentences of the paragraph that begins on p. 484 with "One month earlier." **Ask:** What do

you think happened next? Have students record their predictions on the chart. As they continue reading, have students record in the second column of the chart what actually happened. Stop students at pivotal points in the story and have them predict what will happen next. For example, ask them to predict what Dondré's teammates will decide to do after the golf coach tells them that Dondré is not allowed to play. Have them record their predictions in their charts and later add what actually happened.

What I Predict Will Happen	What Actually Happens

Although most of his friends and classmates were white, Dondré's race was never an issue. Then, on April 17, 1991, Dondré's black skin **provoked** an incident that made nationwide news.

"Ladies and gentlemen," the emcee¹ said, "our special guest Dondré Green."

As the audience stood applauding, Dondré walked to the microphone and began his story. "I love golf," he said quietly. "For the past two years, I've been a member of the St. Frederick High School golf team. And though I was the only black member, I've always felt at home playing at mostly white country clubs across Louisiana."

The audience leaned forward; even the waiters and bus boys stopped to listen. As I listened, a memory buried in my heart since childhood fought its way to life.

"Our team had driven from Monroe," Dondré continued. "When we arrived at the Caldwell Parish Country Club in Columbia, we walked to the putting green."

Dondré and his teammates were too absorbed to notice the conversation between a man and St. Frederick athletic director James Murphy. After disappearing into the clubhouse, Murphy returned to his players.

"I want to see the seniors," he said. "On the double!" His face seemed strained as he gathered the four students, including Dondré.

"I don't know how to tell you this," he said, "but the Caldwell Parish Country Club is reserved for whites only." Murphy paused and looked at Dondré. His teammates glanced at each other in disbelief.

"I want you seniors to decide what our response should be," Murphy continued. "If we leave, we **forfeit** this tournament. If we stay, Dondré can't play."

As I listened, my own childhood memory from 32 years ago broke free.

¹ An **emcee** is the leader of a ceremony.

Vocabulary

provoked (prə vōkd') v. having brought out some action or emotion

forfeit (fōr'fit) v. to lose or lose the right to something

1

Thesis Given the clues in this paragraph, what may the author's thesis relate to?

2

Analyze Text Structure Who is the main character of the frame, or outer, story? What is the setting, or time and place of the story?

UNIT FOUR

Teach

Literary Element

1

Thesis The author's thesis may relate to the issue of race. **Ask:** **What do you learn about Dondré's school in this paragraph?** (*Most of the students at this school were white.*)

ADVANCED **Ask:** **Why might an incident involving Dondré be newsworthy?** (*Possible response: An event that shows that the United States has racist policies may surprise some people.*)



For additional literary element practice, see Unit 4 Teaching Resources, p. 39.

Reading Skill

2

Analyze Text Structure Dondré Green is the main character of the outer story. The setting is April 17, 1991, in Louisiana. **Ask:** **What words hint at the inner story that the author will soon introduce?** (*"a memory buried in me since childhood fought its way to life"*) **ADVANCED** **Ask:** **What do you think Davis has begun to recall? Why do you think that?** (*discrimination he witnessed or experienced as a child; the memory seems to be triggered by Dondré's reference to race and suggestion of discrimination*)



For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 40.

Language History

Word Origins The word *emcee* is an onomatopoeic coinage. It derives from the abbreviation *MC*, which is a shortened version of the term *master of ceremonies*. *Emcee* mimics the pronunciation of the letters *m* and *c*.

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Intermediate Pair English learners with fluent speakers. Have student pairs work together to create a glossary of idioms from the essay. Have students scan the text to identify idioms, such as "On the double." Tell students to list the idioms, discuss their meanings, and define or paraphrase each expression. For each expression, have students create a glossary entry that includes the idiomatic phrase, its

meaning, and a sample sentence that contains the expression. Tell English learners to add to the glossary as they read this and other selections and as they hear idioms used in speech. Encourage students to consult a dictionary or ask a peer to explain the meanings of additional idioms.

UNIT FOUR

Teach

Reading Skill

1

Analyze Text Structure The story changes from the frame story to Clifton's story, which is the inner story. Clifton Davis is now the main character. The time is 1959; the place is Long Island, New York.

APPROACHING Ask: **Why does the setting shift to Washington, D.C.?** (Clifton's class takes a trip to Washington.)

View the Photograph

The White House is the home of the President of the United States. Construction of the White House began in 1792 when George Washington was president. In 1800, John Adams, the second president of the United States, became the first president to live in the White House. The White House is a private residence, but the public can tour it free of charge.

Cultural History

American Dream The writer James Truslow Adams introduced the term *American dream* in 1931. Adams defined the American dream as "the dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement." Since then the term has been understood to refer especially to material prosperity.

1

In 1959 I was thirteen years old, a poor black kid living with my mother and stepfather in a small black ghetto on Long Island, New York. My mother worked nights in a hospital, and my stepfather drove a coal truck. Needless to say, our standard of living was somewhat short of the American dream.

Nevertheless, when my eighth-grade teacher announced a graduation trip to Washington, D.C., it never crossed my mind that I would be left behind. Besides a complete tour of the nation's capital, we would visit Glen Echo Amusement Park in Maryland. In my imagination, Glen Echo was Disneyland, Knott's Berry Farm, and Magic Mountain rolled into one.

My heart beating wildly, I raced home to deliver the mimeographed² letter describing the journey. But when my mother saw how much the trip cost, she just shook her head. We couldn't afford it.

After feeling sad for ten seconds, I decided to try to fund the trip myself. For the next eight weeks, I sold candy bars door-to-door, delivered newspapers, and mowed lawns. Three days before the deadline, I'd made just barely enough. I was going!

The day of the trip, trembling with excitement, I climbed onto the train. I was the only nonwhite in our section.

Our hotel was not far from the White House. My roommate was Frank Miller, the son of a businessman.

2 If a letter was *mimeographed*, many copies of the letter were made.



The White House

486 UNIT 4 What Influences You?



Writing Practice

Flashback Explain to students that a flashback is a technique that enables a writer to tell one story within another. A flashback is a scene or event from the past that interrupts a story's chronological order. A flashback tells about something that happened before that point in the story or before the story began.

Ask students to identify the flashback in "A Mason-Dixon Memory" and the words that

introduce it. Then challenge students to write narrative paragraphs that include a flashback. Encourage students to signal the flashback with an appropriate phrase or sentence that alerts the reader to the time change.

Analyze Text Structure

How does the story change in this paragraph? Who is now the main character? What is the setting?

Teach

Literary Element 2

Thesis Ask: **How are Abraham Lincoln and the Civil War relevant to Clifton's story?** (A key issue of the Civil War was slavery. Lincoln freed African Americans with the Emancipation Proclamation. Clifton's story is about racial discrimination.)

Political History

The Battle of Gettysburg During the American Civil War (1861–1865), 75,000 Confederate soldiers and 83,000 Union troops engaged in battle at Gettysburg, Pennsylvania. The Union won the bloody three-day battle (July 1–3, 1863) that claimed more than 51,000 casualties.

Literary History

The Gettysburg Address Abraham Lincoln delivered his famous two-minute speech in Gettysburg on November 19, 1863, at a dedication ceremony for a battle cemetery. The speech is considered a masterpiece of prose poetry.

Leaning together out of our window and dropping water balloons on tourists quickly cemented our new friendship.

Every morning, almost a hundred of us loaded noisily onto our bus for another adventure. We sang our school fight song dozens of times—en route³ to Arlington National Cemetery and even on an afternoon cruise down the Potomac River.

We visited the Lincoln Memorial twice, once in daylight, the second time at dusk. My classmates and I fell silent as we walked in the shadows of those thirty-six marble columns, one for every state in the Union that Lincoln labored to preserve. I stood next to Frank at the base of the nineteen-foot seated statue. Spotlights made the white Georgian marble seem to glow. Together, we read those famous words from Lincoln's speech at Gettysburg, remembering the most bloody battle in the War Between the States: "... we here highly resolve⁴ that these dead shall not have died in vain — that this nation, under God, shall have a new birth of freedom ..."

As Frank motioned me into place to take my picture, I took one last look at Lincoln's face. He seemed alive and so terribly sad.

The next morning, I understood a little better why he wasn't smiling. "Clifton," a chaperone said, "could I see you for a moment?"

The other guys at my table, especially Frank, turned pale. We had been joking about the previous night's direct waterballoon hit on a fat lady and her poodle. It was a stupid, dangerous act, but luckily nobody got hurt. We were celebrating our escape from punishment when the chaperone asked to see me.

"Clifton," she began, "do you know about the Mason-Dixon line?"

"No," I said, wondering what this had to do with drenching fat ladies.

"Before the Civil War," she explained, "the Mason-Dixon line was originally the boundary between Maryland and

2

3 **En route** means "on the way."
4 **Resolve** means "to make a firm decision."

English Learners
DIFFERENTIATED INSTRUCTION

Advanced Have students read aloud portions of the story using a choral reading format. Begin by reading a paragraph, modeling the rhythm and tone of the text.

Then have students read a paragraph as a group, using the same pacing, intonation, and expression as modeled. Alternate in this fashion to build fluency.

Advanced Learners
DIFFERENTIATED INSTRUCTION

Recitation Challenge students to recite the Gettysburg Address. Allow time for students to memorize the speech and rehearse their delivery. Urge them to take care with their pacing, enunciation, inflection and voice modulation, and eye contact.

UNIT FOUR

Teach

Literary Element

1

Thesis The Mason-Dixon line is important because it represents the line between discrimination and equality.

View the Photograph

The photograph shows an amusement park from an earlier time. **Ask:** What characteristic of the photograph is similar to the amusement park described in “A Mason-Dixon Memory”? (Only white people are at the park.)

Political History

The Mason-Dixon Line Jeremiah Dixon was a surveyor from England and Charles Mason was a British astronomer who determined longitude based on lunar tables he created. In 1863, Mason and Dixon were asked to lay the boundary between Maryland and Pennsylvania to resolve an eighty-year family feud between the Calverts of Maryland and the Penns of Pennsylvania. The line was marked with stones, many of which can still be found in their original locations.

1

Pennsylvania — the dividing line between the slave and free states.” Having escaped one disaster, I could feel another brewing. I noticed that her eyes were damp and her hands were shaking.

“Today,” she continued, “the Mason-Dixon line is a kind of invisible border between the North and the South.

When you cross that invisible line out of Washington, D.C., into Maryland, things change.”

There was an ominous⁵ drift to this conversation, but I wasn’t following it. Why did she look and sound so nervous?

“Glen Echo Amusement Park is in Maryland,” she said at last, “and the

management doesn’t allow Negroes inside.” She stared at me in silence.

I was still grinning and nodding when the meaning finally sank in.

“You mean I can’t go to the park,” I stuttered, “because I’m a Negro?”

She nodded slowly. “I’m sorry, Clifton,” she said, taking my hand.

“You’ll have to stay in the hotel tonight. Why don’t you and I watch a movie on television?”

I walked to the elevators feeling confusion, disbelief, anger, and a deep sadness. “What happened, Clifton?” Frank said when I got back to the room. “Did the fat lady tell on us?”

Without saying a word, I walked over to my bed, lay down, and began to cry. Frank was stunned into silence. Junior-high boys didn’t cry, at least not in front of each other.

⁵ **Ominous** means “threatening.”

Thesis Recall the title of the story. How do you think the Mason-Dixon line will be important to the author’s thesis?



488 UNIT 4 What Influences You?

Assessment Practice

PARTNERS Investigate Setting Say: Knowing more about the setting will help you connect a story’s events to other events that happened during the same time period or in the same place. Have students work with a partner to learn more about segregation in the United States in the late 1950s. Have students answer these questions:

- What kinds of discrimination did African Americans face in the 1950s?

- Where in the United States was segregation legal?
- What steps did Americans take to end segregation?

Invite students to share their findings in class discussion.

Teach

BQ BIG Question

Reread the last two paragraphs. How does the experience of discrimination affect the narrator?

The narrator cries and feels sad. He is learning how it feels to be the object of discrimination.

Ask: What do you think about the rule at the amusement park?

(Possible response: The rule is extremely unjust and unfair.)

APPROACHING **Ask:** Do you think the chaperone handled the situation well? (Possible response: Yes, the chaperone did the best she could in a difficult situation.)

Literary Element

2

Thesis Students may say that “something” is friendship, justice, or standing up for what is right.

It wasn't just missing the class adventure that made me feel so sad. For the first time in my life, I was learning what it felt like to be a “nigger.” Of course there was discrimination in the North, but the color of my skin had never officially kept me out of a coffee shop, a church—or an amusement park.

“Clifton,” Frank whispered, “what is the matter?”

“They won't let me go to Glen Echo Park tonight,” I sobbed.

“Because of the water balloon?” he asked.

“No,” I answered, “because I'm a Negro.”

“Well, that's a relief!” Frank said, and then he laughed, obviously relieved to have escaped punishment for our caper with the balloons. “I thought it was serious!”

Wiping away the tears with my sleeve, I stared at him. “It is serious. They don't let Negroes into the park. I can't go with you!” I shouted. “That's pretty damn serious to me.”

I was about to wipe the silly grin off Frank's face with a blow to his jaw when I heard him say, “Then I won't go either.”

For an instant we just froze. Then Frank grinned. I will never forget that moment. Frank was just a kid. He wanted to go to that amusement park as much as I did, but there was something even more important than the class night out. Still, he didn't explain or expand.

The next thing I knew, the room was filled with kids listening to Frank. “They don't allow Negroes in the park,” he said, “so I'm staying with Clifton.”

“Me, too,” a second boy said.

“Those jerks,” a third muttered. “I'm with you, Clifton.” My heart raced. Suddenly, I was not alone. A pint-size revolution had been born. The “water-balloon brigade,”⁶ eleven white boys from Long Island, had made its decision: “We won't go.” And as I sat on my bed in the center of it all, I felt grateful. But, above all, I was filled with pride.

⁶ A **brigade** is a group of people organized for a specific purpose.

BQ BIG Question

Reread the last two paragraphs. How does the experience of discrimination affect the narrator?

2

Thesis What is the “something” that is more important than going to the amusement park?

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Have student pairs role-play the scene between Frank and Clifton. Allow students to take the part of either Frank or Clifton. Follow up the role-playing exercise with a discussion of Frank's response to Clifton's situation, using these questions as a springboard:

- Do Frank's actions surprise you?
- What do you think Clifton would have done if Frank had continued to insist that Clifton's situation wasn't serious?
- What would you have done if you were Frank? If you were Clifton? If you were the teacher?

Teach

Reading Skill

1

Analyze Text Structure Students may say that in both stories the main character faces discrimination and his friends support him by giving up doing something that is important to them.

BQ BIG Question

Dondré's experience caught the community's attention. The community was "outraged" and worked for change. Dondré's community celebrated him and passed laws to prevent the discrimination that he experienced.

Political History

Dondré Green Day April 22, 1991, was proclaimed Dondré Green Day in Louisiana by then-governor Buddy Roemer. To mark the day, Louisiana Secretary of State Fox McKeithen met with Green, his parents, and his coach and teammates. McKeithen was a member of the Caldwell Parish Country Club, which barred Green from playing there.

Listening and Speaking Practice

Hold a Debate Write Dondré's statement on the board: *The kind of love they showed me that day will conquer hatred every time.* Have students write two or three sentences that prove or support Dondré's statement and two or three sentences that disprove or find fault with it. Randomly divide students into two groups for a debate: one that agrees with

Dondré Green's story brought that childhood memory back to life. His golfing teammates, like my childhood friends, faced an important decision. If they stood by their friend it would cost them dearly. But when it came time to decide, no one hesitated.

"Let's get out of here," one of them whispered.

"They just turned and walked toward the van," Dondré told us. "They didn't debate it. And the younger players joined us without looking back."

Dondré was astounded by the response of his friends—and the people of Louisiana. The whole state was outraged and tried to make it right. The Louisiana House of Representatives proclaimed a Dondré Green Day and passed legislation permitting lawsuits for damages, attorneys' fees and court costs against any private facility that invites a team, then bars any member because of race.

As Dondré concluded, his eyes glistened with tears. "I love my coach and my teammates for sticking by me," he said. "It goes to show that there are always good people who will not give in to bigotry.⁷ The kind of love they showed me that day will conquer hatred every time."

My friends, too, had shown that kind of love. As we sat in the hotel, a chaperone came in waving an envelope. "Boys!" he shouted. "I've just bought thirteen tickets to the Senators-Tigers game. Anybody want to go?"

The room erupted⁸ in cheers. Not one of us had ever been to a professional baseball game in a real baseball park.

On the way to the stadium, we grew silent as our driver paused before the Lincoln Memorial. For one long moment, I stared through the marble pillars at Mr. Lincoln, bathed in that warm, yellow light. There was still no smile and no sign of hope in his sad and tired eyes.

⁷ **Bigotry** means "intolerance."

⁸ **Erupted** means "exploded or burst forth."

Vocabulary

facility (fə sil'ə tē) *n.* something, such as a building, built to serve a particular purpose

Analyze Text Structure

How do the inner and outer stories come together here?

BQ BIG Question

How did Dondré's experience influence his community?

Teach

Literary Element

2

Thesis Earlier, the author describes Lincoln as sad. By describing Lincoln as smiling, the author implies that even if the war against discrimination has not been won, good people are fighting and winning individual battles, making the author's thesis more positive and hopeful.

ADVANCED **Ask:** **Why might the author set the end of the story at the Lincoln Memorial?** (Possible response: The setting connects Davis's and Green's struggles with the larger struggle for equality symbolized by the Lincoln Memorial.)

View the Photograph

Students may say that images such as the photo of the Lincoln Memorial help you see what the narrator was seeing during his trip.

Ask: **What might you think about if you were to visit the Lincoln Memorial?** (Possible responses: the struggle for equal rights, the Civil War, Lincoln's assassination, the Emancipation Proclamation, or the story they have read)

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 44–45.

The Lincoln Memorial in Washington, D.C., is a tribute to President Abraham Lincoln and a symbol of freedom and the sacrifices of the Civil War.

View the Photograph In what ways do images of monuments such as the Lincoln Memorial help you understand this essay better?

" . . . We here highly resolve . . . that this nation, under God, shall have a new birth of freedom . . ."

In his words and in his life, Lincoln made it clear, that freedom is not free. Every time the color of a person's skin keeps him out of an amusement park or off a country-club fairway, the war for freedom begins again. Sometimes the battle is fought with fists and guns, but more often the most effective weapon is a simple act of love and courage.

Whenever I hear those words from Lincoln's speech at Gettysburg, I remember my eleven white friends, and I feel hope once again. I like to imagine that when we paused that night at the foot of his great monument, Mr. Lincoln smiled at last.

As Dondré said, "The kind of love they showed me that day will conquer hatred every time." 🍌

2

Thesis Think back to the earlier description of the Lincoln statue. How does the description of a smiling Lincoln affect the author's thesis?

A Mason-Dixon Memory 491

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Have students research one of the following topics: Abraham Lincoln, the Civil War, the Lincoln Memorial, the civil rights movement. Have students present five to ten facts about their topic in the form of a fact sheet. Encourage students to include a visual aid of some kind, such as a drawing, photo, time line, or chart.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Create a Time Line Explain that anti-discrimination laws in this country have changed dramatically since the late 1950s and early 1960s. Invite students to research federal and state laws concerning discrimination. Ask students to plot the laws they identify on a timeline, and include the incident involving Dondré in 1991 and Davis's experience in 1959. Remind students to include brief notes on each piece of legislation listed and its impact.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 101–102.

Respond and Think Critically

Possible answers:

1. The coach asks the team to decide whether to forfeit the tournament or to play without Dondré.
2. President Lincoln was determined to validate the soldiers' deaths by continuing to work for freedom for everyone in the country.
3. Students may say that the other students would have behaved the same way in both cases because they seem to be caring people. Others may say that the students may not have given up something so important to them for a stranger.
4. The Mason-Dixon line represents the line between discrimination or racism and freedom and equality.
5. The two different settings show that racism knows no boundaries of time or place, nor does the goodness of humanity.
6. At first, the experience of discrimination makes both the narrator and Dondré sad, but because of the actions of their friends, both come to realize that "love will conquer hatred every time."

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

After You Read

Respond and Think Critically

1. What decision does Dondré's golf coach ask the team to make at the Caldwell Parish Country Club? **[Recall]**
2. In the essay, find the quotation from the Lincoln Memorial. In your own words, describe what Lincoln said he would do. **[Paraphrase]**
3. Think of the events described in the essay. Do you think the other boys would have defended Dondré or the narrator if they had not known them? Explain. **[Conclude]**
4. What does the Mason-Dixon line represent in this story? Explain. **[Analyze]**
5. Why were the settings of the frame and inner stories important to Dondré's and the narrator's experiences? Explain. **[Evaluate]**
6. **BQ** **BIG Question** What did the life experience of discrimination teach both the narrator and Dondré? Use evidence from the essay to support your answer. **[Conclude]**

Vocabulary Practice

Respond to these questions.

1. Which would you call a **civic** project—helping to clean up a park or painting your bedroom?
2. In which place would the people be **predominantly** children—an elementary school or an office building?
3. Which would your team rather **forfeit**—one point in a game or the whole game?
4. Which movie probably **provoked** laughter—a funny movie or a serious drama?
5. What would you describe as a sports **facility**—a collection of baseball cards or a building with athletic courts?

Academic Vocabulary

Davis's chaperone explained that Davis would be unable to go to the amusement park because the park's management **restricted** African Americans from entering. In the preceding sentence, *restricted* means "specifically excluded." Think about your own experiences. Have you ever been restricted from entering a place or taking part in an activity? Why? Was the restriction fair? Explain.

TIP

Paraphrasing

To answer question 2, use your own words to restate Lincoln's main ideas.

- Reread the quotation from Lincoln's Gettysburg Address included in the essay.
- Ask yourself, what is the main idea of the quotation?
- Check to make sure that you have used your own words and included the central points of the quotation.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL26302u4.

492 UNIT 4 What Influences You?

Vocabulary

1. helping to clean up a park
2. an elementary school
3. one point in a game
4. a funny movie
5. a building with athletic courts

Academic Vocabulary

Students should describe a time when they were restricted from doing something and explain whether they believe the restriction was fair.

Literary Element Thesis

FL FCAT Skills Practice LA.7.1.7.3

1. If the essay needed a new title, which of these would be BEST?
 - A. "A Forgotten Memory"
 - B. "How Love Conquers Hatred"
 - C. "A Special Baseball Game"
 - D. "The Speaker from Louisiana"

Review: Narrator and Point of View

As you learned on page 9, the person who tells a story is the **narrator**. When the narrator is a character in the story and uses first-person pronouns, the story uses **first-person point of view**. In a first-person narrative, all information about the story's characters and events comes from the narrator. A skillful reader must determine how the narrator's experience and opinions influence the telling of the story.

In a story with a **limited third-person point of view**, the narrator reveals the thoughts of only one character, but refers to that character as "he" or "she." In a story with an **omniscient point of view**, the narrator reveals the thoughts of several characters.

2. Who is the narrator of the frame story in "A Mason-Dixon Memory"? Who is the narrator of the inner story? Explain how the point of view from which the stories are told influences a reader's understanding of the stories' events.

Reading Skill Analyze Text Structure

3. How are Clifton Davis's and Dondré Green's stories similar? How are they different? To help you answer, use the graphic organizer you completed as you read the essay.
4. How would the essay change if the author did not use a frame story? Explain.

Grammar Link

Subjects and Predicates Every sentence has two parts: a subject and a predicate.

- The **complete subject** tells who or what a sentence is about.
- The **complete predicate** tells what the subject is doing, being, or has.

Dondré and his friends play golf.

Who plays golf? Dondré and his friends.

The complete subject is "Dondré and his friends."

What do Dondré and his friends do? They play golf.

The complete predicate is "play golf."

Dondré and his friends play golf.

Practice Underline the complete subjects in the following sentences from the selection once. Underline the complete predicates twice. Then write two of your own sentences. Underline the complete subjects once and the complete predicates twice.

Murphy paused and looked at Dondré.

Our hotel was not far from the White House.

I walked to the elevators feeling confusion, disbelief, anger, and a deep sadness.

Speaking and Listening

Literature Groups In a group, talk about the discrimination that Dondré and Davis faced. How did this discrimination influence not only Dondré and Davis, but also those around them? How would you have reacted in Dondré's or Davis's place? Think about the experiences of people today. Discuss how they are similar to or different from the experiences described in the essay. Listen carefully to other speakers. Then ask questions that will help you to better understand their claims and conclusions.

After You Read

Assess

Literary Element

Possible answers:

1. B
2. The narrator of both the frame story and the inner story is Clifton Davis. The essay begins in first-person point of view but changes to limited third-person point of view when Davis relates Dondré's story. Davis changes back to first-person point of view to tell the story of his school trip. Davis's use of the first-person point of view offers insights into his thoughts and feelings.

Reading Skill

3. Both characters are male, the only black students in white groups, friends with white students, discriminated against, and defended by their friends. Differences include that Dondré's experience takes place at a Louisiana country club in 1991, whereas Davis's takes place at a Washington, D.C., hotel in 1959.
4. Students may say that without a frame, the essay's main idea would have less impact. By recounting two situations in which friendship overcomes discrimination, the author reinforces his message that love will overcome hatred.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Work with students to identify complete subjects and complete predicates in simple sentences from the selection. Choose a simple sentence, and ask a volunteer to read it aloud. Then ask him or her to read aloud first the complete subject in the sentence, and then the complete predicate.

Grammar Link

Murphy paused and looked at Dondré.

Our hotel was not far from the White House.

I walked to the elevators feeling confusion, disbelief, anger, and a deep sadness.

Speaking and Listening

Monitor groups to be sure that students participating as both listeners and speakers and that they are discussing the discrimination described in Davis's story.



For grammar practice, see Unit 4 Teaching Resources, p. 43.

Before You Read

Focus

Bellringer Options

Literature Launcher: Pre-Reading Videos DVD, Selection Launcher Selection Focus Transparency 23 Daily Language Practice Transparencies 96 and 97

Or ask student volunteers to write their full names on the board. Then ask students what their names tell the world about them. (*Names tell who your family is and may recall a relative after whom you are named.*)

Vocabulary

Have students complete the following sentence stems:

1. I was ready for the big game, but *ironically* . . .
2. My research partner and I tried to *merge* our . . .
3. Martin put very little time into his research, so *inevitably* . . .
4. Calise knew what she wanted and *specified* . . .

For additional vocabulary practice, see Unit 4 Teaching Resources, p. 54.

Before You Read

Names/Nombres

Connect to the Autobiography

Have you ever stopped to think about your name? What does your name tell others about you?

Partner Talk With a partner, talk about what names mean to you. Does your own name seem to capture any of the real you?

Build Background

"Names/Nombres" is set in the early 1960s in New York City. Julia Alvarez was born in New York, but she lived in the Dominican Republic until the age of ten.

- The Dominican Republic is part of the West Indies, a group of islands that extends from Florida to Venezuela. The Dominican Republic is located on the island of Hispaniola.
- *Nombres* is Spanish for "names."

Vocabulary

ironically (ī rŏn' i klē) *adv.* in a way that is different from what would be expected (p. 497). *It rained every day except Friday; ironically, that's the only day I brought my umbrella.*

merge (murj) *v.* to join together so as to become one; unite (p. 499). *When the two classes merge, there won't be enough seats for everyone.*

inevitably (i nev' ə tə blē) *adv.* in a way that cannot be avoided or prevented (p. 499). *The car is designed so poorly that it will inevitably fail to sell.*

specified (spes' ə fīd') *v.* explained or described in detail (p. 499). *At the box office, we specified that we wanted front-row seats.*

Meet Julia Alvarez



"As a fiction writer, I find that the most exciting things happen . . . where two worlds collide or blend together."

—Julia Alvarez

A Way of Making Sense

Asked where she finds the ideas for her richly detailed stories, Julia Alvarez says, "I think when I write, I write out of who I am and the questions I need to figure out. A lot of what I have worked through has to do with coming to this country and losing a homeland and a culture."

Literary Works Alvarez has written several novels, including *How the Garcia Girls Lost Their Accents*, *Yo!*, and *In the Time of the Butterflies*.

Julia Alvarez was born in 1950.

Literature Online

Author Search For more about Julia Alvarez, go to glencoe.com and enter QuickPass code GL29763u4.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Preteach the vocabulary words by using these steps:

- Read aloud each vocabulary word.
- Ask volunteers to read aloud the definitions and example sentences.
- Have students complete these sentence stems: *He always puts off doing his homework, so that _____, he is rushing to finish it before school in the morning. He will lose his position as quarterback when*

the teams _____. She _____ what she could eat because she is allergic to certain foods. Although she had four sisters, _____, she felt lonely at home.

- Have students work in pairs to write original sentences that contain two of the vocabulary words. Provide this example: *The traffic has to merge just before the intersection, and accidents inevitably occur.*

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Ask volunteers to read aloud the vocabulary words and their definitions. Then organize the class into small groups, and ask each group to write a short dialogue between a motorist and a police officer who has stopped the motorist for a traffic violation. Encourage students to use all vocabulary words in their dialogues.

Set Purposes for Reading

BQ BIG Question

Julia Alvarez's names remind her of important life experiences. As you read, ask yourself, how do Alvarez's life experiences affect her?

Literary Element Anecdote

An **anecdote** is a brief, entertaining story based on a single interesting or humorous incident or event. Anecdotes are often biographical or autobiographical. Many anecdotes reveal some aspect of a person's character. For example, Julia Alvarez's anecdote about arriving in New York City shows that names are very important to her.

Anecdotes are effective because they "show" rather than "tell." Good authors help readers to picture events and actions through vivid anecdotes. Anecdotes also add action and humor.

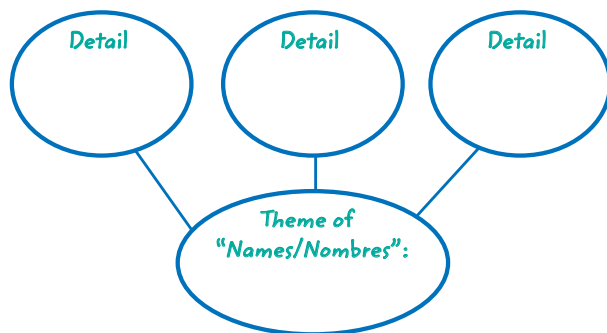
As you read, look for anecdotes about Alvarez's life. Ask yourself, why did Alvarez include this anecdote? What does it reveal about her?

Reading Skill Analyze Theme

When you **analyze** something, you look at its individual parts to understand the whole. Analyzing can help you understand a work's **theme**, or the message about life that the author wants to convey.

Often an author implies, or hints at, the theme. When the theme is implied, analyzing the work's details will help you figure out the overall message. Analyzing will also help you notice **recurring themes**, or repeated themes, in two or more selections.

To analyze the theme of "Names/Nombres," think about the way the characters behave, the feelings that Alvarez expresses, and other details that hint at the overall message. Use a graphic organizer like the one below to list details that may hint at a theme.



Learning Objectives

For pages 494–503

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing anecdote.

Reading: Analyzing theme.

TRY IT

Analyze Now that you've started thinking about theme, analyze the theme of one of your favorite movies. Think about how the characters and the scenes in the movie help express a message. What details about the characters and events are important? How do these details reveal the movie's theme?

Before You Read

Focus

Summary

In an autobiographical work, Julia Alvarez discusses the many names she has had—family names, nicknames, school names, American names, and Spanish names. Alvarez describes how her feelings about her names and her identity as an immigrant have varied during her life.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 46–51.

Literary Element

Anecdote Explain that Alvarez uses anecdotes to express her feelings about her name and her identity. While the brief stories can be entertaining and humorous, students should consider what each anecdote reveals about how Alvarez feels.

Reading Skill

Analyze Theme As students identify details from the selection, they will find that some details relate more closely to one another than others do. Focusing on interrelated details will help students determine the theme.

TRY IT

The theme of *The Wizard of Oz* is that you should appreciate all that you have. Dorothy expresses this theme when she realizes everything she thought she wanted to find in Oz was at home all along. The scene in which she awakens shows that each friend in Oz represents a friend in Kansas.

Names/Nombres 495

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Tell students that the author of "Names/ Nombres" describes ways in which people changed her family members' names when the family moved to the United States. **Ask:** Do people change your name in

any way? Is that okay with you? (Students may say they feel comfortable when people pronounce their names differently, but that they do not want their names to change.)

UNIT FOUR

Teach

Literary Element

1

Anecdote Alvarez begins with an anecdote to introduce herself and her family in an entertaining way. The anecdote also illustrates the importance names have for someone coming to the United States from a different culture.

For additional literary element practice, see Unit 4 Teaching Resources, p. 52.

Reading Skill

2

Analyze Theme Alvarez feels that the name she is called at home is who she really is. She has trouble getting used to the “new” names people give her in the United States.

For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 53.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 211–222
- Interactive Read and Write for English Learners, pp. 211–222
- Interactive Read and Write for Approaching Level Learners, pp. 211–222

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.6
DRP: 58
Lexile: 1020



NAMES / Nombres

JULIA ALVAREZ

Portrait of Virginia, 1929. Frida Kahlo. Fundacion Dolores Olmedo, Mexico City, D.F., Mexico.

1 When we arrived in New York City, our names changed almost immediately. At Immigration, the officer asked my father, *Mister Elbures*, if he had anything to declare. My father shook his head, “No,” and we were waved through. I was too afraid we wouldn’t be let in if I corrected the man’s pronunciation, but I said our name to myself, opening my mouth wide for the organ blast of the *a*, trilling my tongue for the drumroll of the *r*, *All-vah-rrr-es*! How could anyone get *Elbures* out of that orchestra of sound?

At the hotel my mother was *Missus Alburest*, and I was *little girl*, as in, “Hey, little girl, stop riding the elevator up and down. It’s *not* a toy!”

When we moved into our new apartment building, the super called my father *Mister Alberase*, and the neighbors who became mother’s friends pronounced her name *Jew-lee-ah* instead of *Hoo-lee-ah*. I, her namesake, was known as *Hoo-lee-tah* at home. But at school, I was *Judy* or *Judith*, and once an English teacher mistook me for *Juliet*.

2 It took awhile to get used to my new names. I wondered if I shouldn’t correct my teachers and new friends. But my mother argued that it didn’t matter. “You know what your friend Shakespeare said, ‘*A rose by any other name would*

Anecdote Why do you think Alvarez begins with an anecdote?

Analyze Theme At this point, how does Alvarez feel about the name she is called by at home? How does she feel about her “new” names?

496 UNIT 4 What Influences You?

Literary Element Practice

Figurative Language Remind students that figurative language communicates ideas beyond the literal meanings of words. For example, a metaphor implies a comparison between unlike things. Note that Alvarez uses a metaphor when she calls her family’s name “an orchestra of sound.” **Ask:** **What does the metaphor mean?** (*The name Alvarez sounds*

like music when it is pronounced correctly.) Have students brainstorm other names or items that could produce “an orchestra of sound.” Tell students to look for other examples of figurative language as they read.



UNIT FOUR

Teach

BQ BIG Question

By the time she reaches high school, Alvarez has grown comfortable with her American names. She does not seem to think much of the names her family calls her. Her friends have a large influence on her at this point.

Vocabulary

3

Explore the Definition Read the definition of *ironically* with the class.
Ask: What is different from what would be expected about Alvarez’s sister **Mauricia**? (Although her name sounds foreign, she is one of the only members of the family to be born in the United States.)

smell as sweet.”¹ My family had gotten into the habit of calling any literary figure “my friend” because I had begun to write poems and stories in English class.

By the time I was in high school, I was a popular kid, and it showed in my name. Friends called me *Jules* or *Hey Jude*, and once a group of troublemaking friends my mother forbid me to hang out with called me *Alcatraz*.² I was *Hoo-lee-tah* only to Mami and Papi and uncles and aunts who came over to eat *sancocho*³ on Sunday afternoons—old world folk whom I just as soon would go back to where they came from and leave me to pursue whatever mischief I wanted to in America. **JUDY ALCATRAZ:** the name on the Wanted Poster would read. Who would ever trace her to me?

My older sister had the hardest time getting an American name for herself because **Mauricia** did not translate into English. **Ironically**, although she had the most foreign-sounding name, she and I were the Americans in the family. We had been born in New York City when our parents had first tried immigration and then gone back “home,” too homesick to stay. My mother often told the story of how she had almost changed my sister’s name in the hospital.

After the delivery, Mami and some other new mothers were cooing over their new baby sons and daughters and exchanging names and weights and delivery stories. My

1 This line is from William Shakespeare’s play *Romeo and Juliet*.
2 **Alcatraz** is an island in San Francisco Bay that once was the home of a very tough federal prison.
3 **Sancocho** (sǎn kō’ chō) is a meat stew.

Vocabulary
ironically (ī ron’i klē) *adv.* in a way that is different from what would be expected

BQ BIG Question
How has Alvarez’s attitude toward her names shifted?
Who has a large influence on Alvarez at this point in her life?

3

Names/Nombres 497

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Students may not follow the sequence of events in the first pages of “Names/Nombres.” Explain that Alvarez writes about many different points in her life. **Ask:** At what point in Alvarez’s life does “Names/

Nombres” begin? (when she is young and her family moves to New York City) **Ask:** On p. 497, what point in her life does Alvarez jump to? (her high school years) Tell students to write a time line for Alvarez’s life in their notes.

View the Art

Frida Kahlo (1907–1954) lived in Mexico. When she was 18, she was badly injured in an accident and began painting as she recuperated. Kahlo’s art was rooted in Mexican culture and influenced by Mexican folk art. **Ask:** How would you describe the girl in this portrait? (She appears to be Hispanic. She is posed formally and seems concerned or sad.) **Ask:** How does this illustration relate to the autobiography? (Alvarez describes herself at the same age as the girl in the painting. At first, she was nervous about coming to the United States.)

UNIT FOUR

Teach

Literary Element

1

Anecdote Alvarez's mother is both proud of and embarrassed by her heritage. She wants to give her children beautiful names that are rooted in their culture, but she feels pressure to conform to the culture of her new country.

APPROACHING Ask: **What adjectives does Alvarez use to describe the name *Mauricia*?** (rich, noisy, and awful) Ask: **What do these words tell you about her opinion of the name?** (She has mixed feelings. She likes it but knows how hard it is to have a name like *Mauricia* in the United States.)

BQ BIG Question

Alvarez was influenced to pronounce her sister's name in the American way by her life in the United States and her desire to fit in.

ADVANCED Ask: **What is significant about Ana's decision to pronounce her name "correctly"?** (Ana seemed more American than Hispanic, but by changing the pronunciation of her name, she is claiming her family's heritage as her own.)

mother was embarrassed among the Sallys and Janes and Georges and Johns to reveal the rich, noisy name of *Mauricia*, so when her turn came to brag, she gave her baby's name as *Maureen*.

1 "Why'd ya give her an Irish name with so many pretty Spanish names to choose from?" one of the women asked her.

My mother blushed and admitted her baby's real name to the group. Her mother-in-law had recently died, she apologized, and her husband had insisted that the first daughter be named after his mother, *Mauran*. My mother thought it the ugliest name she had ever heard, and she talked my father into what she believed was an improvement, a combination of *Mauran* and her own mother's name *Felicia*.

"Her name is *Mao-ree-chee-ah*," my mother said to the group.

"Why that's a beautiful name," the new mothers cried. "*Moor-ee-sha, Moor-ee-sha*," they cooed into the pink blanket.

Moor-ee-sha it was when we returned to the States eleven years later. Sometimes, American tongues found even that mispronunciation tough to say and called her *Maria* or *Marsha* or *Maudy* from her nickname *Maury*. I pitied her. What an awful name to have to transport across borders!

My little sister, Ana, had the easiest time of all. She was plain *Anne*—that is, only her name was plain, for she turned out to be the pale, blond "American beauty" in the family. The only Hispanic-seeming thing about her was the affectionate nickname her boyfriends sometimes gave her, *Anita*, or as one goofy guy used to sing to her to the tune of the Chiquita Banana advertisement, *Anita Banana*.

Later, during her college years in the late '60s, there was a push to pronounce Third World⁴ names correctly. I remember calling her long distance at her group house and a roommate answering.

"Can I speak to Ana?" I asked, pronouncing her name the American way.

"Ana?" The man's voice hesitated. "Oh! you mean *Ah-nah!*"

⁴ **Third World** refers to poorer, less developed countries, mainly in Latin America, Africa, and Asia.

Anecdote What does this anecdote reveal about Alvarez's mother and her experience of living in a new country?

BQ BIG Question

What influenced Alvarez to pronounce the name "Ana" in the American way?

498 UNIT 4 What Influences You?

Grammar Practice

PARTNERS **Proper Nouns and Adjectives** Remind students that proper nouns name specific people, places, things, or ideas, such as *Bill*, *Utah*, *Ford*, or *June*. Proper adjectives are formed from proper nouns, as in *Texas chili*. Both proper nouns and proper adjectives

begin with capital letters. Have students reread pp. 498–499 and list all the proper nouns and adjectives that they see. Ask students which, if any, of the proper nouns and adjectives can be replaced with common nouns and adjectives. (People's names cannot be replaced, but most

other proper nouns and adjectives can be.) Have students rewrite paragraphs, replacing proper nouns and adjectives such as "Third World" with common nouns and adjectives such as "foreign."

Teach

Vocabulary

2

Draw a Picture Note the image of the serape. Then have students draw their own pictures of a person wearing a serape. Students may wish to include a peasant skirt and hoop earrings, as Alvarez describes. Have students write captions, using the word *serape*.

Vocabulary

3

Write a Dialogue Review the definitions of *merge*, *inevitably*, and *specified* with students. Then, have students write short dialogues between two characters by using all three words. Possible situations for dialogues include planning a party, recalling an event, or conducting a science experiment.

View the Art

Students may say that the men wearing fedora hats could be Alvarez's uncles and that the theme of music suggests Alvarez's descriptions of names. Fernando Botero (1932–) is a contemporary artist from Colombia. He often paints cheerful, balloon-shaped, not quite true-to-life people. **Ask:** **What elements of this painting depict Hispanic culture?** (*The painter's use of color, the style of the woman's long skirt, and the brightly-colored bird under the chair all seem to depict Hispanic culture.*)



The Musicians, 1979. Fernando Botero. Oil on canvas, 85 3/4 x 74 3/4 in. Private Collection.

View the Art How does this painting add to your understanding of the story?

Our first few years in the States, though, ethnicity⁵ was not yet “in.” Those were the blond, blue-eyed, bobby socks years of junior high and high school before the ‘60s ushered in peasant blouses, hoop earrings, **serapes**. My initial desire to be known by my correct Dominican name faded. I just wanted to be Judy and **merge** with the Sallys and Janes in my class. But **inevitably**, my accent and coloring gave me away. “So where are you from, Judy?”

“New York,” I told my classmates. After all, I had been born blocks away at Columbia Presbyterian Hospital.

“I mean, *originally*.”

“From the Caribbean,” I answered vaguely, for if I **specified**, no one was quite sure what continent our island was on.

⁵ **Ethnicity** is a word for certain things that a group of people shares, such as language, culture, history, race, and national origin. U.S. citizens come from many different ethnic backgrounds.

Vocabulary

merge (murj) *v.* to join together so as to become one; unite

inevitably (i nev'ə tə blē) *adv.* in a way that cannot be avoided or prevented

specified (spes'ə fid') *v.* explained or described in detail

Visual Vocabulary

A **serape** (sə ra'pā) is a blanketlike outer garment similar to a shawl. It is often woven with bright colors and patterns and is worn chiefly by men in Latin American countries.



2

3

Names/Nombres 499

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Help students develop their vocabulary skills by working with them to decode the first paragraph on p. 499. Read the paragraph with students, having them write down words they do not recognize. Then, have students find the meanings of those words in

the footnotes on the page or in a dictionary. Ask students to explain in their own words what each word means. Finally, ask students to reread the paragraph and explain its meaning in their own words. Tell students to use the same steps for other challenging sections of the text.

UNIT FOUR

Teach

Reading Skill

1

Analyze Theme A full Dominican name includes four generations of family surnames and creates a powerful sense of familial identity.

APPROACHING Students may not understand Alvarez's description of her name or recognize the word *surnames*. **Ask:** **What does Alvarez's full Dominican name include?** (It includes last names or family names from four generations of both her mother's and father's families.)

Literary Element

2

Anecdote Alvarez has come to be embarrassed by the rich, complex names about which she once felt proud and protective. She does not want to have to explain her family and her heritage to her American friends.

View the Map

Have students use the map to make inferences about differences and similarities between New York City and the Dominican Republic. (Both places are bordered by water. New York City is part of a large nation, and the Dominican Republic is itself a small nation. The two places have very different climates.)

"Really? I've been to Bermuda. We went last April for spring vacation. I got the worst sunburn! So, are you from Portoriko?"⁶

"No," I shook my head. "From the Dominican Republic."

"Where's that?"

"South of Bermuda."

They were just being curious, I knew, but I burned with shame whenever they singled me out as a "foreigner," a rare, exotic friend.

1 "Say your name in Spanish, oh please say it!" I had made mouths drop one day by rattling off my full name, which according to Dominican custom, included my middle names, mother's and father's surnames for four generations back.

"Julia Altagracia María Teresa Alvarez Tavares Perello Espailat Julia Pérez Rochet González," I pronounced it slowly, a name as chaotic with sounds as a Middle Eastern bazaar or market day in a South American village.

I suffered most whenever my extended family attended school occasions. For my graduation, they all came, the whole noisy, foreign-looking lot of old, fat aunts in their dark mourning dresses and hair nets, uncles with full, droopy mustaches and baby-blue or salmon-colored suits and white pointy shoes and fedora⁷ hats, the many little cousins who snuck in without tickets. They sat in the first row in order to better understand the Americans' fast-spoken English. But how could they listen when they were constantly speaking among themselves in florid-sounding phrases, rococo⁸ consonants, rich, rhyming vowels. Their loud voices carried . . .

2 How could I introduce them to my friends? These relatives had such complicated names and there were so

⁶ **Bermuda** is an island group in the Atlantic Ocean, east of the United States. When Alvarez's classmates say **Portoriko**, they mean Puerto Rico.

⁷ A **fedora** is a soft felt hat with a curved brim and a crease along the top.

⁸ **Florid** and **rococo** both mean "very showy, highly decorated, or flowery."

500 UNIT 4 What Influences You?

Reading Practice

Predict Discuss the significance of the typewriter. Then **ask:** **What can you predict about Alvarez's writing?** (As she writes, her typewriter will remind her of her family and heritage.)



Analyze Theme Think about the Dominican custom of naming. How does it suggest the importance of family?

Anecdote What reservations does Alvarez express about introducing her relatives to friends?

Writing Practice

Narrative Have students write autobiographical narratives to explain who they are named after, where their nicknames come from, or how they feel about their names.

Teach

Reading Skill 3

Analyze Theme The final comment shows that Alvarez thinks of her name as an expression of who she is. Alvarez is still uncertain about her identity. When her family tells her that she will be famous, she wonders which name people will know. In other words, she wonders who she will be when she succeeds.

Cultural History

Hispanic Names In Hispanic culture, a person's name includes information about both the mother's and the father's family. A person's first name is called the *nombre de pila*, or baptismal name. A "middle name" is called a *segunda nombre*. It is placed directly after the *nombre de pila*. The father's family name, or *apellido paterno*, follows this name. The *apellido materno*, or mother's family name, is placed next. A woman typically adds her husband's family name to the end of her own name, with the prefix *de*, or "of."

View the Photograph

Alvarez notes that her family presented her with a *puđín* for her graduation. **Ask:** How was the *puđín* the same as the cake shown in the photograph? (Like the cake, the *puđín* was inscribed with the phrase "Happy Graduation, Julie.")

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 57–58.

many of them, and their relationships to myself were so convoluted. There was my Tía Josefina, who was not really an aunt but a much older cousin. And her daughter, Aída Margarita, who was adopted, *una hija de crianza*. My uncle of affection, Tío José, brought my *madrina* Tía Amelia and her *comadre* Tía Pilar.⁹ My friends rarely had more than their nuclear family¹⁰ and maybe a couple grandparents to introduce.

After the commencement¹¹ ceremony my family waited outside in the parking lot while my friends and I signed yearbooks with nicknames which recalled our high school good times: "Beans" and Pepperoni" and "Alcatraz." We hugged and cried and promised to keep in touch.

Our good-byes went on too long. I heard my father's voice calling out across the parking lot, "Hoo-lee-tah! Vámonos!"¹²

Back home, my tíos and tías and primas, Mami and Papi, and mis hermanas had a party for me with *sancocho* and a storebought *puđín*,¹³ inscribed with *Happy Graduation, Julie*. There were many gifts—that was a plus to a large family! I got several wallets and a suitcase with my initials and a graduation charm from my godmother and money from my uncles. The biggest gift was a portable typewriter from my parents for writing my stories and poems.

Someday, the family predicted, my name would be well-known throughout the United States. I laughed to myself, wondering which one I would go by. 🍌



3 **Analyze Theme** Reread Alvarez's final comment. What is she suggesting about personal identity?

9 Something that is **convoluted** is twisted, coiled, and wound around. The rest of the paragraph identifies some of Alvarez's convoluted family relationships. **Tía** (tē'ə) and **Tío** (tē'ō) mean "Aunt" and "Uncle." **Una hija de crianza** (ōō'nə ē'hə dā krē ān'zə) is an adopted daughter. **Madrina** (mə drē'nə) and **comadre** (kō mā'drā) both mean "godmother." Later, Alvarez mentions **primas** (prē'məs) and **hermanas** (ār mən'əs), her female cousins and sisters.

10 Parents and their children make up what is called a **nuclear family**. An extended family includes other close relatives, such as grandparents, aunts, uncles, and cousins.

11 A **commencement** is a graduation ceremony.

12 "**Vámonos!**" (vā'mə nōs) means "Let's go!"

13 A **puđín** (pōō dēn') is a pudding.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Students may have difficulty understanding the complicated family relationships and Spanish words and phrases. Model how to use the footnotes on p. 501 to clarify meaning. First, read the final paragraph that begins on p. 500 with students, writing the names of Alvarez's relatives on the board.

Then, help students use footnote 9 on p. 501 to translate the Spanish words and phrases that identify the relatives. Write the meanings on the board. Finally, have students reread the paragraph, identifying Alvarez's relatives in their own words.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 103–104.

Respond and Think Critically

Possible answers:

1. For many students, family and cultural background help shape who they are just as Alvarez's family and cultural background help shape who she is. Ethnic heritage can influence the music people listen to, the foods they enjoy, and their personal values.
2. The family name is "changed" or mispronounced.
3. Alvarez doesn't like the officer's mispronunciation. She misses the loud *a* sound and the trilling *r* sound. She feels that the officer's pronunciation belittles the name.
4. Blending in with her classmates is important to Alvarez when she first arrives in New York. As she grows older, Alvarez is both more at ease with her classmates and more comfortable with cultural differences.
5. "Names/Nombres" is an appropriate title. It represents the importance of all of Alvarez's names, English and Spanish and suggests how rich and varied her identity is.
6. Her experiences helped shape her identity as a writer. At first, they pulled her away from her family and cultural heritage. Later, however, she became proud of her family. She was able to accept her family's nurturing of her gifts as a writer. Also, her experiences gave her a fascination with language, as well as a great deal to write about.

After You Read

Respond and Think Critically

1. How does your background affect your personal identity? How did Alvarez's background affect her? Explain. **[Connect]**
2. What happens almost immediately when the Alvarez family arrives in New York City? Explain. **[Recall]**
3. How does Alvarez feel about the pronunciation of her family's name at the immigration office? Use details to support your answer. **[Infer]**
4. How does Alvarez's attitude about blending in with her classmates change as she grows older? Explain. **[Compare]**
5. Is "Names/Nombres" an appropriate title for this autobiographical selection? Why or why not? **[Evaluate]**
6. **BQ** **BIG Question** How might Alvarez's experiences have influenced her to become a writer? Explain. **[Conclude]**

TIP

Evaluating

To answer question 5, you have to evaluate. Remember that when you evaluate, you make a judgment or form an opinion about something you have read.

- Scan through the selection and look for places where the author discusses names. In what way are names an important part of this autobiographical text?
- Does the selection's title reflect Alvarez's theme?
- The title is in English and in Spanish. Does it make sense for Alvarez to use both languages in the title?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

You're the Critic

Julia Alvarez's Two Worlds

Read two passages of literary criticism about "Names/Nombres" below.

"With admirable candor and gentle touches of humor, she describes her struggles with cultural hybridism, historical and personal memory, the English language and the effects of all these on her literary career, which became for her an endless language lesson."

—Christina Cho

"Julia Alvarez is truly a citizen of two different worlds, and in her remarkable body of work,

she does as much as any writer of her time to describe and define what divides those worlds, and what draws them together."

—Madison Smartt Bell

Group Activity Discuss the following questions with classmates.

1. Cho says that Alvarez uses "gentle touches of humor." What examples from the selection help illustrate this point?
2. Bell says Alvarez is "a citizen of two different worlds." How would you describe the two worlds?

502 UNIT 4 What Influences You?

You're the Critic

Possible Answers:

1. Cho's points about gentle humor are well illustrated in "Names/Nombres." Alvarez makes her first awkward encounters with the language and culture of the United States seem comical. However, she does not make fun of herself or of the people around her. This is what makes her humor "gentle." She makes readers laugh without taking away from the seriousness of the situation.
2. Alvarez's two worlds are her family life, which is rooted in the Dominican Republic, and her life with her friends, which is purely American. Language does the most to divide her two worlds, as shown by her different Dominican and American names. Her worlds are also divided by food and family structure. Her two worlds are drawn together by her writing, more than anything else.

Literary Element Anecdote

1. Briefly summarize what happens to Alvarez's mother when her daughter Mauricia is born.
2. Why do you think Alvarez includes this anecdote? What ideas does it help to get across? Explain.
3. Pick one other anecdote in Alvarez's narrative. What does it add to the story? Explain.

Review: Humor

As you learned on page 401, **humor** is what makes the characters and situations in a literary work seem amusing or funny. Authors use humor to express themes and to entertain readers.

4. Find an example of humor in "Names/ Nombres." Then fill in a chart like the one below.

Situation	What makes it humorous?	Why does the author use humor?

Reading Strategy Analyze Theme

Test Skills Practice

5. Which sentence gives the best description of the selection's theme about the connection between names and identities?
 - A A person's name does not matter at all.
 - B The names we use express our identities.
 - C Be proud of your name and your heritage.
 - D People cannot change their names or themselves.

Vocabulary Practice

Respond to these questions.

1. Which is something that happens **inevitably**—the sun coming up in the morning or a thunderstorm on a humid day?
2. If you **specified** what you wanted at the restaurant, what did you tell the server—that you wanted to order or that you wanted a Lemon-Lime Bonanza?
3. If you stayed up all night to study for a test, which situation would occur **ironically**—your falling asleep halfway through the test or your getting an A on it?
4. When would it be necessary to **merge** with a group of your classmates—when you are working on a team project with them or when you are all working on individual assignments?

Academic Vocabulary

Julia Alvarez writes that she found her full Dominican name embarrassing, despite the fact that it is **distinctive** and rich. In the preceding sentence, *distinctive* means "different from others." Think about a personal quality that makes you different from others and makes you proud. What is the quality, and what makes it *distinctive*?



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

After You Read

Assess

Literary Element

1. Alvarez's mother has a baby in a New York hospital. The American mothers ask what her baby's name is. She is too embarrassed to say "Mauricia." The Americans think Spanish names are pretty, so she tells them the name and its history. The other mothers like the name but cannot pronounce it correctly.
2. Alvarez includes it to show that names are important to our identities. Her sister's name is rooted in family history. Americans cannot pronounce "Mauricia," but they understand the value of a name from one's heritage.
3. Alvarez's anecdote about Ana shows how feelings about heritage shift. There is nothing "Hispanic-seeming" about Ana until she changes her name's pronunciation, signaling a change in her identity.
4. **Situation:** Alvarez's family comes to her graduation. **What makes it humorous?** She describes their funny clothes, the way they talk loudly in Spanish, and their complex relationships. **Why does the author use humor?** It shows her conflicted feelings—her embarrassment and also her affection for her family.

Reading Skill

5. B

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Vocabulary

1. the sun's coming up in the morning
2. you wanted a Lemon-Lime Bonanza
3. your falling asleep
4. working on a team project

Academic Vocabulary

A talent for creative writing would be *distinctive*. People who write their own stories or poems express themselves in unique ways.

After You Read

Assess

Respond Through Writing

Research Report

Students' research reports should

- focus clearly on one topic
- include information from a variety of sources, such as encyclopedias, magazines, and Web sites
- include paragraphs that have recognizable main ideas and supporting details
- use appropriate vocabulary, including such words as *ancestry*, *culture*, *ethnicity*, *heritage*, *surname*, and *tradition*
- be free from errors in spelling, grammar, and punctuation

For grammar practice, see Unit 4 Teaching Resources, p. 56.



Respond Through Writing

Research Report

Investigate Names In “Names/Nombres,” Julia Alvarez writes about her different names. List any questions you have about names, such as: What do names mean? What names were popular in different eras? How do different cultures use names? Choose one topic that interests you and research it. In a short report, write what you learn.

Understand the Task Before you begin writing a research report, gather factual information from several different sources. Through your research, narrow your topic and draw your own conclusion about the topic. This conclusion will become the main idea, or thesis, of your report. You will have to back up your thesis with factual information.

Prewrite Begin by looking up the topic “names” in an encyclopedia or another general reference book. Use the information you read to guide your research. Then gather information from a variety of sources. The chart below shows some sources you might use.

almanacs	newspapers	DVDs
atlases	surveys	videos
encyclopedias	scholarly journals	CD-ROMs
magazines	Web sites	interviews

Draft Organize the information from your research in an outline. Write your thesis at the beginning of the outline. List the main ideas you want to cover. Below each idea, write the supporting details from your research. Keep track of where you found the information. Then write paragraphs that include the main ideas and supporting details.

Revise After you have finished your first draft, make sure that you have supported all your statements with facts from reliable sources. Make sure that you have documented your information correctly and include a list of sources you used. Refer to the Writing Handbook in the back of the book for help with documenting information. Read your report and make sure the paragraphs follow a logical order. Rearrange text as necessary so that your ideas are easy to follow.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. See the Word Bank in the side column for words you might use in your research report.

Learning Objectives

For page 504

In this assignment, you will focus on the following objective:

Writing: Writing a research report.

Word Bank

The following are some useful words you might want to include in your report. Check their meanings in a dictionary first to make sure you use them correctly.

ancestry

culture

ethnicity

heritage

surname

tradition

504 UNIT 4 What Influences You?

Reading Practice

Evaluate Sources Remind students to carefully evaluate potential sources: some sources will be more relevant than others, and some may have inaccurate or outdated information. For example, a personal Web site about names is less appropriate than an article about names in a scholarly journal.

Ask: What questions can you ask as you evaluate sources? (*Does this source focus on my topic? Does it include information I can use? Can I trust the author?*)

Listening and Speaking Practice

Present Have students present their research reports. Encourage them to include graphics, to rehearse, and to speak clearly and use an appropriate tone of voice.

Before You Read

In a Neighborhood in Los Angeles

Connect to the Poem

Think of a family member whom you love. What is special about this person?

List List the special qualities that you love about a family member. You could include the person's traits, as well as what makes this person unique.

Build Background

Francisco X. Alarcón came to Los Angeles from Mexico. "In a Neighborhood in Los Angeles" was originally written in Spanish.

- Spanish missionaries founded twenty-one missions in California between 1769 and 1823. One of the missions was located in what is now Los Angeles.
- When Mexico won its independence from Spain in 1821, California became part of Mexico. California did not become part of the United States until the mid-1800s.

Set Purposes for Reading

BQ BIG Question

As you read, notice how the speaker describes his grandmother. Ask yourself, why was his grandmother such a strong influence on him?

Literary Element Imagery

Imagery is language that creates vivid pictures and sensory impressions. Poets use words and phrases to create images that appeal to readers' senses. These words and phrases help readers see, hear, smell, touch, and taste the scenes described in the poem.

Imagery helps readers understand the poet's ideas clearly. It also makes poetry fun to read.

As you read, look for details that help you visualize the speaker and his grandmother.



Author Search For more about Francisco X. Alarcón, go to glencoe.com and enter QuickPass code GL29763u4.

Learning Objectives

For pages 505–508

In studying this text, you will focus on the following objective:

Literary Study: Analyzing imagery.

Meet Francisco X. Alarcón



Humble Beginnings Francisco X. Alarcón (al är kōn') arrived in this country from Mexico with only five dollars in his pocket. He eventually earned three college degrees. As a poet, a professor, and a performer, Alarcón's mission is to bring his poetry to the widest possible audience.

Francisco X. Alarcón was born in 1954.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 98

Or ask: **Who is a grandparent or another older person who is special to you?** Invite volunteers to share their thoughts about the person and why they consider him or her special.

Summary

The speaker in the poem recalls his grandmother and what she taught him, acknowledging the special place she holds in his heart.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 59–64.

Literary Element

Imagery Ask students to list words and phrases in the poem that involve the senses of sight, hearing, smell, touch, and taste as they read. Have students make notes about the images and feelings the words and phrases bring to mind.

In a Neighborhood in Los Angeles 505

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate unfamiliar words from the poem with known words and concepts. Enlist several students to pantomime with you actions associated with working on an assembly line at a *cannery*. If possible, use actual cans to convey the scene at a factory where food is processed. Ask a volunteer to

help you demonstrate a *waltz*. Move around the room, mimicking the broad, sweeping movements of a waltz. Show a picture of a person with *braids*. If possible, show a piece of braided rope or yarn. Then challenge each student to use the new vocabulary words in a poem of 10 lines or more. Then, have students read their poems aloud.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Write the following words from the poem on the board: *canneries*, *waltz*, *braids*. Provide students with pictures that show the meaning of each word. For example, show a picture of a couple dancing the waltz or a girl with her hair in braids. Then ask students to write a caption for each picture. Captions should explain the words' meanings.

UNIT FOUR

Teach

Literary Element

1

Imagery The speaker depicts his grandmother chatting and singing to the chairs and dancing with them.

APPROACHING Ask: **Why do you think the speaker's grandmother chatted with chairs, sang to them, and danced with them?** (Possible response: *She was playful and fun-loving; she wanted to entertain her grandson.*)

ADVANCED Ask: **What might the speaker have learned from this behavior?** (Possible response: *to enjoy life*)

For additional literary element practice, see Unit 4 Teaching Resources, p. 65.

Writer's Technique

Free Verse Free verse has no fixed meter, rhyme scheme, line length, or stanza arrangement. Except for its stanza pattern—each stanza has three lines—this poem is an example of free verse.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

En un Barrio de Los Angeles

Francisco X. Alarcón

el español
lo aprendí
de mi abuela
mijito
5 no llores
me decía
en las mañanas
cuando salían
mis padres
10 a trabajar
en las canerías
de pescado
mi abuela
platicaba
15 con las sillas
les cantaba
canciones
antiguas
les bailaba
20 vales en
la cocina
cuando decía
niño barrigón
se reía
25 con mi abuela
aprendí
a contar nubes

In a Neighborhood in Los Angeles

Translated by Francisco Aragon

I learned
Spanish
from my grandma
*mijito*⁴
5 don't cry
she'd tell me
on the mornings
my parents
would leave
10 to work
at the fish
canneries
my grandma
would chat
15 with chairs
sing them
old
songs
dance
20 waltzes with them
in the kitchen
when she'd say
*niño barrigón*⁵
she'd laugh
25 with my grandma
I learned
to count clouds

Imagery What images do you see in lines 13 through 21?

⁴ *Mijito* (mē hē' tō) means "my little child."

⁵ The grandmother was teasing the speaker by calling him *niño barrigón* (nēn'yō bār'rē gōn'), which means "big-bellied boy."

506 UNIT 4 What Influences You?

Reading Practice

Analyze Characterization Explain that students can draw conclusions about the grandmother's character from the speaker's description of what she says and does. Suggest that students make a two-column chart like the one shown and list text details about the grandmother under the headings **What She Says** and **What She Does**. Direct students to write their conclusions about the grandmother's character in the box at the bottom of the chart.

Grandmother

What She Says	What She Does
Conclusions about Character	

Teach

Literary Element

2

Imagery In lines 34–39, the speaker sees Mexico’s mountains, deserts, and ocean in his grandmother’s eyes and braids. In lines 40–42, he touches and smells them through her voice.

APPROACHING If students are having difficulty, help them interpret the meaning of these lines. (*The speaker’s grandmother had vivid memories of Mexico, which she shared with the speaker through her actions, clothing, and words.*)

ADVANCED **Ask:** **What inference can you make about the speaker on the basis of these lines?** (*He had never been to Mexico but had learned about the country from his grandmother.*)

BQ BIG Question

He remembers many details about what she did and how she looked. He says that he still feels her with him.

APPROACHING **Ask:** **What happened to the grandmother?** (*She probably died.*)

View the Photograph

Ask: **In light of the poem, what does this photograph represent?** (*How the mountains and deserts of Mexico mentioned in lines 34–35 are likely to look*)



To check students’ understanding of the selection, see Unit 4 Teaching Resources, pp. 67–68.

a reconocer
en las macetas
30 la yerbabuena

mi abuela
llevaba lunas
en el vestido

la montaña
35 el desierto
el mar de México

en sus ojos
yo las veía
en sus trenzas

40 yo los tocaba
con su voz
yo los olía

un día
me dijeron:
45 se fue muy lejos

pero yo aún
la siento
conmigo

diciéndome
50 quedito al oído
mijito

to point out
in flowerpots
30 mint leaves

my grandma
wore moons
on her dress

Mexico’s mountains
35 deserts
ocean

in her eyes
I’d see them
in her braids

40 I’d touch them
in her voice
smell them

one day
I was told:
45 she went far away

but still
I feel her
with me

whispering
50 in my ear
mijito

2

Imagery In lines 34–42, what details appeal to the reader’s senses of sight, sound, smell, and touch?

BQ BIG Question

How can you tell that the grandmother left an enormous impression on the speaker?



In a Neighborhood in Los Angeles 507

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Explain that putting a poem into one’s own words can help one understand its main ideas. Tell students that it is possible to summarize four or five stanzas of the poem at a time in one sentence. Use the following questions to help students summarize the poem:

1. What does the grandmother do when the speaker’s parents are at work? (*The speaker’s grandmother teaches him Spanish and entertains him by singing and dancing.*)

2. What sensory impressions does the speaker have of his grandmother? (*She wore moons on her dress, and he could see, touch, and smell her memories of Mexico.*)

3. What happened to the grandmother? Where does the speaker tell us she went? (*The speaker says that she went far away [she probably died] but that he still feels her with him.*)

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 105–106.

Respond and Think Critically

Possible answers:

1. She took care of him while his parents were at work.
2. The speaker remembers her calling him *mijito* and *niño barrigón*; he also remembers her chatting and dancing with chairs, teaching him to count clouds and recognize mint leaves, and sharing her memories of Mexico.
3. The fact that the speaker has such vivid and happy memories of his time with his grandmother shows that he enjoyed being with her. He describes her as a loving, entertaining person.
4. Students may say that the poem expresses the message that love stays forever, even after the person who loves you dies. The last lines, “but still / I feel her / with me,” help express this message.
5. Students may point out the image of the grandmother in the last two stanzas, in which the speaker says that he can still feel her whispering in his ear. They may say that this image shows that the speaker is still close to his grandmother, even though she is gone.
6. Students may suggest that the experiences the speaker had with his grandmother probably made him a more fun-loving person. Also, his grandmother’s influence may have made him curious about the world because she taught him about clouds and plants. Students should cite examples from the poem in their responses.

After You Read

Respond and Think Critically

1. Why did the speaker spend time with his grandmother? **[Recall]**
2. What are some special memories of his grandmother that the speaker describes? Use details from the poem to support your answer. **[Identify]**
3. Did the speaker enjoy being with his grandmother? Explain. **[Infer]**
4. What message about human relationships does the poem express? **[Conclude]**
5. **Literary Element Imagery** What imagery do you think best shows how close the speaker was with his grandmother? Explain. **[Evaluate]**
6. **BQ BIG Question** How might the experiences the speaker had with his grandmother influence him? Use details from the poem to support your answer. **[Conclude]**

Spelling Link

Suffixes and the Silent e and Final y Many words end in silent *e*. Keep the silent *e* when adding a suffix that begins with a consonant. Drop the silent *e* when adding a suffix beginning with a vowel. When adding the suffix *-ly* to a word that ends in *-le*, drop the *le*.

wise + ly = wisely gentle + ly = gently

skate + ing = skating noise + y = noisy

When you add a suffix to words ending with a vowel + *y*, keep the *y*. For words ending with a consonant + *y*, change the *y* to *i* unless the suffix begins with *i*. To avoid having two *i*'s together, keep the *y*.

enjoy + ment = enjoyment display + ed = displayed

merry + ment = merriment worry + ing = worrying

Practice Combine each word with the suffix.

write + ing delay + ed final + ly wary + ly

Writing

Write a Scene Think about a close relationship you have with a relative or friend. Write a short scene about a conversation between the two of you that shows the importance of your relationship. Use imagery, sensory details, and dialogue to give a vivid description.

TIP

Inferring

To answer question 3, you must think about details in the poem as well as what you know about human relationships. Draw from your personal experience to fill in the gaps that the speaker leaves.

- Think about what the speaker and the grandmother mean to each other.
- Reread sections of the poem, looking for specific clues about their relationship.
- Construct your answer by stating your opinion first and then giving your reasons.

FOLDABLES Study Organizer

Keep track of your ideas about the **Big Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

Spelling Link

writing, delayed, finally, warily

Writing

Students’ scenes should

- include vivid imagery, such as sensory details
- include dialogue

For grammar practice, see Unit 4 Teaching Resources, p. 66.

Vocabulary Workshop

Idioms

Connection to Literature

"With my grandma / I learned / to count clouds."

—Francisco X. Alarcón, "In a Neighborhood in Los Angeles"

An **idiom** is a word or a phrase with a special meaning that is different from the ordinary meaning of the word or words. The speaker in Alarcón's poem says his grandma taught him "to count clouds." He might actually mean that she taught him how to count the number of clouds in the sky. It is more likely, however, that he means she taught him to daydream. Expressions such as "counting clouds" or "having your head in the clouds" are idioms that describe daydreaming.

There are two useful ways to figure out the meaning of an unfamiliar idiom. One is to think about what the ordinary meanings of the words suggest. The other is to look for context clues.

Here are some other popular idioms that incorporate the word *cloud*.

Idiom	Meaning
My mom's face will <i>cloud over</i> when she finds out my chores aren't done.	To <i>cloud over</i> is to become unhappy or worried.
I was <i>on cloud nine</i> when I got an A on the test.	To be <i>on cloud nine</i> is to be very happy.
Thanks to my sister's lie, we were all <i>under a cloud</i> .	To be <i>under a cloud</i> is to be suspected of something.
TRY IT: Write a short definition or phrase that could be substituted for each underlined idiom.	
1. Grandma lives in Los Angeles, but Mexico is <u>close to her heart</u> .	
2. Grandma and Francisco are buddies. They <u>stick together</u> .	
3. Grandma sings to her grandson when he is <u>down in the dumps</u> .	

Learning Objectives

For page 509

In this workshop, you will focus on the following objective:

Vocabulary: Understanding idioms.

Tip

Vocabulary Terms Idioms are words or phrases that have special meanings different from their literal meanings.

Test-taking Tip To understand the meanings of idioms and other figures of speech, think about the ordinary meanings of the words. Then use context clues to help you figure out what the words mean in the current context.

 **Literature Online**

Vocabulary For more vocabulary practice, go to glencoe.com and enter the QuickPass code GL29763u4.

VOCABULARY WORKSHOP 509

English Learners

UNIVERSAL ACCESS 

Advanced Explain that the English language includes many idiomatic expressions. Write the following phrases on the board: *go to bat for*, *hit the hay*, *burn the midnight oil*, *a piece of cake*,

and *root for the underdog*. Have students guess at the meanings of these expressions and then check their guesses in a dictionary or an online source.

Vocabulary Workshop

Idioms

Focus

Write on the board:

I'm going to check in to the gym so that I can check out the pool. I need to check over my membership agreement so that I check on whether I may bring guests to the pool.

Have students use context clues to offer synonyms, definitions, or phrases for each *check* expression. Explain that these expressions are idioms.

Teach

Write the following lines from "In a Neighborhood in Los Angeles" on the board: *to point out* / *in flowerpots* / *mint leaves*. **Ask:** What phrase can you substitute for the idiom *point out*? (Students may suggest "draw attention to.") Introduce students to other popular idioms that include the word *point*: *at (or on) the point of*, *beside the point*, *stretch a point*, *make a point of*, *the breaking point*, and *to the point*.

Assess

Possible answers:

1. very important to her
2. take care of each other
3. depressed or sad

For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 100 and 101

Or ask: **How would you feel if someone you didn't know changed something in your neighborhood?**
Explain. Discuss students' responses.

Vocabulary

Review the vocabulary words. Then have students tell whether each statement is true or false. **Say:**

- **You sense a whiff of freshly cut grass with your eyes.** (*false*)
- **A satchel is similar to a backpack or a purse.** (*true*)
- **The aroma of pumpkin pie might make your stomach growl.** (*true*)
- **An inscription could be a set of oral directions.** (*false*)

For additional vocabulary practice, see Unit 4 Teaching Resources, pp. 77–78.

Before You Read

The War of the Wall

Connect to the Short Story

Think about the neighborhood around your home or school. Does any part of your neighborhood have a special meaning for you?

List Make a list of places in your neighborhood that you like or that are special to you. Think about why the places are special and how you would explain their importance to someone who does not live in your neighborhood.

Build Background

In this story, a woman puzzles the people of a neighborhood by painting a picture on the blank wall of a building. It is the same wall on which the narrator and a cousin had carved the name of a friend who had died in the Vietnam War.

- Painting murals, or large paintings on walls or ceilings, is a tradition that goes back to the earliest humans.
- Many public murals tell stories or show familiar scenes, activities, and characters from the surrounding community.
- About 58,000 Americans died serving in the Vietnam War, which lasted from 1965 to 1973.

Vocabulary

whiff (hwif) *n.* a quick puff or gust, especially of air, odor, or smoke (p. 513). *They noticed a whiff of fried chicken as they passed the restaurant.*

satchel (sach'əl) *n.* a carrying bag, often having a shoulder strap (p. 513). *She carried her school books in a blue satchel.*

aromas (ə rō' mæz) *n.* pleasing smells or scents (p. 513). *As the pie baked, the aromas of cinnamon and apples filled the house.*

inscription (in skrip' shən) *n.* something written or carved on a surface as a lasting record (p. 520). *The inscription on the locket said "To my daughter."*

Meet Toni Cade Bambara



Civil Rights Activist Toni Cade Bambara was born in New York City. She lived, studied, and wrote in New York, France, and Italy. In addition to writing, Bambara was a civil rights activist who was especially interested in improving living conditions in U.S. cities. Her books include *Gorilla, My Love*, a short-story collection, and *The Salt Eaters*, a novel.

Toni Cade Bambara was born in 1939 and died in 1995.



Author Search For more about Toni Cade Bambara, go to glencoe.com and enter QuickPass code GL29763u4.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching **Say:**

- **Whiff** has the same beginning sound as **when** and **where**.
- The letter **t** in **satchel** is silent.
- The letter **a** in **aromas** is pronounced as "uh" in both places.
- **Inscription** is similar to the Spanish word *escribir*; both refer to writing.

Then demonstrate how to detect a *whiff* of an *aroma*, place something in a *satchel*, and write an *inscription*. **Ask:**

- **What might you get a whiff of as you walk by the school's cafeteria?**
- **What kinds of things can you put in a satchel?**
- **What are some aromas that make you think of holidays?**
- **Where might you see inscriptions?**

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Read aloud the vocabulary words and their definitions. Have students imagine that they are working in a restaurant kitchen. Tell them to use the vocabulary words to describe the setting. For example, students may describe the aromas in the air or an inscription on a wall or on an appliance. Invite volunteers to share their descriptions with the class.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how can art influence a community and its members?

Literary Element Characterization

Characterization includes all the methods that a writer uses to develop the personality of a character. Sometimes the narrator tells readers directly what a character is like. This is called **direct characterization**. Other times, readers learn about what a character is like through the character's words and actions and through what other characters say or think about the character. This is called **indirect characterization**.

Characterization is important because it makes characters seem real and believable. When you pay attention to details of characterization, you will deepen your understanding of the characters.

As you read, ask yourself, what does the narrator tell me about each character? How does each character's actions and words reveal his or her personality?

Reading Strategy Visualize

When you **visualize**, you create images, or pictures, in your mind. As you read, you use the author's descriptions and details to visualize the characters, setting, and events.

Visualizing helps you understand and enjoy what you read. It helps you "see" people, places, and things. Visualizing as you read also helps you remember the details of the story more clearly. To visualize as you read, focus on vivid details. Try to imagine the action of the story unfolding before you.

As you read, list vivid details. Then sketch what they help you "see" in your mind. Use a graphic organizer like the one below.

Details	Sketch
1.	
2.	
3.	
4.	
5.	

Learning Objectives

For pages 510–523

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing characterization.

Reading: Visualizing.

TRY IT

Visualize Think of a place that you know well. Describe this place to a partner using as many descriptive details as you can. Ask your partner to sketch the place from your description. Did your details allow your partner to correctly visualize and sketch the location? What other details could you have given to make the picture clearer? Then reverse roles, and try to visualize and sketch your partner's location.

Before You Read

Focus

Summary

When a stranger from New York starts painting a mural on "their" wall, the kids of Taliaferro Street are upset. That wall is crucial to the social life of the street, and it serves as a makeshift memorial to Jimmy Lyons, the narrator's cousin who died in the Vietnam War. The narrator and a friend make plans to ruin the painter lady's mural, but they stop when they see the finished work. The stranger has created a tribute to Civil Rights leaders. The mural includes portrayals of the people who live on Taliaferro Street, including Jimmy.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 69–74.

Literary Element

Characterization Point out that an author may make direct statements about a character, but revealing details indirectly often makes a story more interesting to read. Encourage students to consider whether the characters' actions are believable.

Reading Strategy

Visualize Tell students that creating mental images will help them connect with characters and plot events.

Say: *As you visualize the story, if something doesn't seem clear, you should go back and reread to find the missing details.*

TRY IT

Encourage students to focus on sensory details in their descriptions. Ask students what can be seen, heard, smelled, or touched about the place they are describing.

The War of the Wall 511

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Explain that the narrator uses many idiomatic expressions. Help students determine the meanings of the following expressions found in the story.

On the board, **write:**

- **quit messing with** (*stop touching*)
- **paid us no mind** (*paid no attention to us*)

- **run the painter lady out of town** (*make the painter lady leave town*)
- **Me and Lou were cracking up** (*Lou and I were laughing*)
- **Me and Lou tried to get Mama to open fire on the painter lady** (*Lou and I tried to get Mama to say mean things about the painter lady*)

UNIT FOUR

Teach

Literary Element

1

Characterization The narrator and Lou feel possessive of the wall in their neighborhood because it holds many memories for them. They aren't afraid to speak their minds and tell the painter to leave the wall alone. We learn this indirectly as the character recounts the interaction with the painter.

APPROACHING Ask: **How can you tell that the wall is important in the community?** (*It is the background for many activities such as kids pitching pennies and playing handball, and older people sitting in its shade.*)

For additional literary element practice, see Unit 4 Teaching Resources, p. 75.

Political History

Integration Tell students that *integration* refers to the Civil Rights movement's goal of granting equal access to all aspects of society regardless of race. Explain that *integration* means "to bring people together." It is the opposite of *segregation*, which means separation. Ask: **Why would people pour cement in a neighborhood pool in response to integration?** (*People were angry about African Americans' pursuit of equality.*)

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.1
DRP: 53
Lexile: 930

THE WAR OF THE WALL

Toni Cade Bambara

1 Me and Lou had no time for courtesies.¹ We were late for school. So we just flat out told the painter lady to quit messing with the wall. It was our wall, and she had no right coming into our neighborhood painting on it. Stirring in the paint bucket and not even looking at us, she mumbled something about Mr. Eubanks, the barber, giving her permission. That had nothing to do with it as far as we were concerned. We've been pitching pennies against that wall since we were little kids. Old folks have been dragging their chairs out to sit in the shade of the wall for years. Big kids have been playing handball against the wall since so-called integration when the crazies 'cross town poured cement in our pool so we couldn't use it. I'd sprained my neck one time boosting my cousin Lou up to chisel Jimmy Lyons's name into the wall when we found out he was never coming home from the war in Vietnam to take us fishing.

¹ **Courtesies** are the words and actions of polite behavior.

Characterization What do you learn about the narrator and Lou in this paragraph? How is the information presented to you?

512 UNIT 4 What Influences You?

Listening and Speaking Practice

Conduct an Interview Note that the narrator mentions that Jimmy Lyons never came home from Vietnam. Explain that the United States was involved in this war from 1965 to 1973, although the war started years before 1965 and ended in 1975. During this time, more than 58,000 Americans were killed in the war. Many of the soldiers were drafted, or forced to serve

in the military. Many Americans, especially young people, opposed the war in Vietnam. Thousands of college students across the country demonstrated against the war.

Have students interview an older family member or neighbor to find out his or her reactions to the Vietnam War. Then have students share their findings with the class.

Teach

Reading Strategy

2

Visualize Students should mention the author's use of descriptive details, such as the twin girls with different colored ribbons, the cloudy lemonade, the beat-up car, and the blue chalk. The author also describes the actions of the scene as the girls hang back, the painter snaps the strings, and the narrator drops his bag on Lou's foot.



For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 76.

"If you lean close," Lou said, leaning hipshot against her beat-up car, "you'll get a **whiff** of bubble gum and kids' sweat. And that'll tell you something—that this wall belongs to the kids of Taliaferro Street." I thought Lou sounded very convincing. But the painter lady paid us no mind. She just snapped the brim of her straw hat down and hauled her bucket up the ladder.

"You're not even from around here," I hollered up after her. The license plates on her old piece of car said "New York." Lou dragged me away because I was about to grab hold of that ladder and shake it. And then we'd really be late for school.

When we came from school, the wall was slick with white. The painter lady was running string across the wall and taping it here and there. Me and Lou leaned against the gumball machine outside the pool hall and watched. She had strings up and down and back and forth. Then she began chalking them with a hunk of blue chalk.

The Morris twins crossed the street, hanging back at the curb next to the beat-up car. The twin with the red ribbons was hugging a jug of cloudy lemonade. The one with yellow ribbons was holding a plate of dinner away from her dress. The painter lady began snapping the strings. The blue chalk dust measured off halves and quarters up and down and sideways too. Lou was about to say how hip it all was, but I dropped my book **satchel** on his toes to remind him we were at war.

Some good **aromas** were drifting our way from the plate leaking pot likker² onto the Morris girl's white socks. I could tell from where I stood that under the tinfoil was baked ham, collard greens, and candied yams. And knowing Mrs. Morris, who sometimes bakes for my mama's restaurant, a slab of buttered cornbread was

² **Pot likker** (or "pot liquor") is the juices that come from collard greens and ham when they are cooked.

Vocabulary

whiff (hwif) *n.* a quick puff or gust, especially of air, odor, or smoke

satchel (sach'əl) *n.* a carrying bag, often having a shoulder strap

aromas (ə rō' mæz) *n.* pleasing smells or scents

2

Visualize How does the author help you visualize the scene?

Approaching Level

DIFFERENTIATED INSTRUCTION



Fluency To help build **reading fluency**, tell students that they can miss details in a story if they read too slowly or too quickly. Model an appropriate reading rate by reading aloud a paragraph from the selection. Then have pairs of students take turns reading aloud to each other the same paragraph at about the same

rate. Students should note their rate as they read and adjust it if necessary. Encourage students to give constructive criticism as they listen to their partners read. Tell students to pay attention to their reading rate as they continue reading the story.

UNIT FOUR

Teach

Literary Element

1

Characterization Side Pocket thinks highly of himself and is interested in looking cool and being attractive to the painter lady.

APPROACHING Ask: **How does the painter lady respond to the twins and Side Pocket?** (*She ignores them.*)

Reading Strategy

2

Visualize The author helps the reader visualize the painter's movements by comparing them to the quick and skillful movements of a tap dancer in an old-fashioned movie.

Writer's Technique

Word Choice Point out the author's use of the word *glided* to describe Side Pocket's movement. Have students suggest the word's meaning or have them find it in a dictionary if necessary. Ask: **What does the word *glided* tell you about Side Pocket?** (*He tries to be smooth and graceful.*)

Ask: **What other words describe movement?** (*walked, stomped, stumbled, slithered*). Discuss how the characterization would be different if the author had used another word to describe Side Pocket's movement.

probably up under there too, sopping up some of the pot likker. Me and Lou rolled our eyes, wishing somebody would send us some dinner. But the painter lady didn't even turn around. She was pulling the strings down and prying bits of tape loose.

Side Pocket came strolling out of the pool hall to see what Lou and me were studying so hard. He gave the painter lady the once-over, checking out her paint-spattered jeans, her chalky T-shirt, her floppy-brimmed straw hat. He hitched up his pants and glided over toward the painter lady, who kept right on with what she was doing.

"Whatcha got there, sweetheart?" he asked the twin with the plate.

"Suppah," she said all soft and countrylike.

"For her," the one with the jug added, jerking her chin toward the painter lady's back.

Still she didn't turn around. She was rearing back on her heels, her hands jammed into her back pockets, her face squinched up like the masterpiece she had in mind was taking shape on the wall by magic. We could have been gophers crawled up into a rotten hollow for all she cared. She didn't even say hello to anybody. Lou was muttering something about how great her concentration was. I butt him with my hip, and his elbow slid off the gum machine.

1 "Good evening," Side Pocket said in his best ain't-I-fine voice. But the painter lady was moving from the milk crate to the step stool to the ladder, moving up and down fast, scribbling all over the wall like a crazy person. We looked at Side Pocket. He looked at the twins. The twins looked at us. The painter lady was giving a show. It was like those old-timey music movies where the dancer taps on the tabletop and then starts jumping all over the furniture, kicking chairs over and not skipping a beat. She didn't even look where she was stepping. And for a minute there, hanging on the ladder to reach a far spot, she looked like she was going to tip right over.

2 "Ahh," Side Pocket cleared his throat and moved fast to catch the ladder. "These young ladies here have brought you some supper."

Characterization What do you learn about Side Pocket from the narrator's description of the sound of his voice?

Visualize To whom is the painter compared in this paragraph? How does this comparison help you visualize the scene?

514 UNIT 4 What Influences You?



Writing Practice

Characterization Remind students that fictional characters often go through changes as a story progresses. Ask them to write a paragraph in which they discuss the characters in "The War of the Wall." First, tell them to identify the main characters in the story. Ask: **Which characters in the story change? Explain.** (*Lou and the*

narrator change as they learn to appreciate the painter lady.) Ask: **Which characters stay the same? Explain.** (*The narrator's mother and father, along with the painter lady, do not change, most likely because they are firm in their convictions.*)

Teach

Literary Element

3

Characterization The narrator is angry at the painter and feels that she is an intruder.

APPROACHING **Ask:** Do you think the narrator is right to be angry?

Explain. (Students may respond that they agree with the narrator because the painter lady seems rude.)

Cultural Note

Dietary Restrictions Point out the painter lady's attempt to avoid pork and Mama's comment about her spiritual leader. Explain that some religions—for example, Judaism and Islam—avoid certain foods, including pork. Also explain that vegetarians avoid eating meat, and some strict vegetarians avoid all animal products including milk, eggs, and cheese.

Ask: Why does the painter lady tell the Morris twins that she brought her own dinner? (She does not want to eat pork, but she doesn't want to criticize their food.) **Ask:** What does that tell you about the painter lady? (She does care about other people's feelings.)

"Ma'am?" The twins stepped forward. Finally the painter turned around, her eyes "full of sky," as my grandmama would say. Then she stepped down like she was in a trance.³ She wiped her hands on her jeans as the Morris twins offered up the plate and the jug. She rolled back the tinfoil, then wagged her head as though something terrible was on the plate.

"Thank your mother very much," she said, sounding like her mouth was full of sky too. "I've brought my own dinner along." And then, without even excusing herself, she went back up the ladder, drawing on the wall in a wild way. Side Pocket whistled one of those oh-brother breathy whistles and went back into the pool hall. The Morris twins shifted their weight from one foot to the other, then crossed the street and went home. Lou had to drag me away, I was so mad. We couldn't wait to get to the firehouse to tell my daddy all about this rude woman who'd stolen our wall.

All the way back to the block to help my mama out at the restaurant, me and Lou kept asking my daddy for ways to run the painter lady out of town. But my daddy was busy talking about the trip to the country and telling Lou he could come too because Grandmama can always use an extra pair of hands on the farm.

Later that night, while me and Lou were in the back doing our chores, we found out that the painter lady was a liar. She came into the restaurant and leaned against the glass of the steam table, talking about how starved she was. I was scrubbing pots and Lou was chopping onions, but we could hear her through the service window. She was asking Mama was that a ham hock in the greens, and was that a neck bone in the pole beans, and were there any vegetables cooked without meat, especially pork.

"I don't care who your spiritual leader is," Mama said in that way of hers. "If you eat in the community, sistuh, you gonna eat pig by-and-by, one way or t'other."

Me and Lou were cracking up in the kitchen, and several customers at the counter were clearing their

3

Characterization How does the narrator feel about the painter?



The War of the Wall 515

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Discuss with students how a specific place—the wall in the neighborhood—is important to the narrator and Lou. Have students practice oral language skills. **Ask:**

- What place is important to you?
- What does this place look like?
- How would you feel if someone tried to change this place?

Intermediate Monitor comprehension and help students summarize the story.

Ask:

- Why is the wall important?
- Who is painting the wall?
- How do the narrator and Lou feel about this?

- What do the Morris twins bring the painter lady?
- How does the painter lady act toward the Morris twins and Side Pocket?

³ To be in a **trance** means that someone is in a state of mind between sleeping and waking; the person is in a daze.

Teach

View the Art

Invite volunteers to identify settings included in Bambara's story. (*The wall and the adjacent cement covered lot on Taliaferro Street, the narrator's mother's restaurant, the family car, Grandmama's house*) **Ask:** Which setting from the story does the painting suggest? (the narrator's mother's restaurant)



Hamburger Joint. Pam Ingalls.

Teaching Note

African American Vernacular

English Students who use African American Vernacular English may be accustomed to using the word *it* instead of *there* at the beginning of sentences. On the board, **write:** *It's a man at the door.* Explain that in standard English people say *there is* instead of *it's*. **Say:** *There's a man at the door.* Have pairs of students practice saying *there is/there are* instead of *it's* at the beginning of sentences.

throats, waiting for Mama to really fix her wagon⁴ for not speaking to the elders when she came in. The painter lady took a stool at the counter and went right on with her questions. Was there cheese in the baked macaroni, she wanted to know? Were there eggs in the salad? Was it honey or sugar in the iced tea? Mama was fixing Pop Johnson's plate. And every time the painter lady asked a fool question, Mama would dump another spoonful of rice on the pile. She was tapping her foot and heating up in a dangerous way. But Pop Johnson was happy as he could be. Me and Lou peeked through the service window, wondering what planet the painter lady came from. Who ever heard of baked macaroni without cheese, or potato salad without eggs?

⁴ To *fix her wagon* means "to put her in her place or show her who's boss."



Writing Practice

Character Sketch Review direct and indirect characterization with students, reminding them that descriptive details can say as much about a character as direct statements do. On the board, write:

- adventurous
- brave
- conceited

- creative
- gentle
- hard-working
- lazy
- messy
- thoughtful

Have students select one trait and write a character sketch of a person with that trait.

Challenge students to avoid directly naming the trait. Tell students that they should try to provide characterization through descriptions of the character's appearance, statements, and actions. Students may also draw their character to help illustrate the character's personality.

Teach

Literary Element

1

Characterization Students may say that Mama tries to be patient with the woman at first but grows more and more frustrated. Everyone in the restaurant expects Mama to lose her temper, so she must not normally accept rude behavior. Also, the painter is finally put in her place because Mama can be frightening when she is angry. Mama makes it clear that she will take no more questioning from the painter.

APPROACHING Ask: Why does Mama get angry with the painter lady? (Mama gets angry because the painter lady is very particular about her food. The lady continues to ask questions, and it seems as though she is criticizing the Mama's restaurant.)

"Do you have any bread made with unbleached flour?"⁵ the painter lady asked Mama. There was a long pause, as though everybody in the restaurant was holding their breath, wondering if Mama would dump the next spoonful on the painter lady's head. She didn't. But when she set Pop Johnson's plate down, it came down with a bang.

When Mama finally took her order, the starving lady all of a sudden couldn't make up her mind whether she wanted a vegetable plate or fish and a salad. She finally settled on the broiled trout and a tossed salad. But just when Mama reached for a plate to serve her, the painter lady leaned over the counter with her finger all up in the air.

"Excuse me," she said. "One more thing." Mama was holding the plate like a Frisbee, tapping that foot, one hand on her hip. "Can I get raw beets in that tossed salad?"

"You will get," Mama said, leaning her face close to the painter lady's, "whatever Lou back there tossed. Now sit down." And the painter lady sat back down on her stool and shut right up.

All the way to the country, me and Lou tried to get Mama to open fire on the painter lady. But Mama said that seeing as how she was from the North, you couldn't expect her to have any manners. Then Mama said she was sorry she'd been so impatient with the woman because she seemed like a decent person and was simply trying to stick to a very strict diet. Me and Lou didn't want to hear that. Who did that lady think she was, coming into our neighborhood and taking over our wall?

"Welllllll," Mama drawled, pulling into the filling station so Daddy could take the wheel, "it's hard on an artist, ya know. They can't always get people to look at their work. So she's just doing her work in the open, that's all."

Me and Lou definitely did not want to hear that. Why couldn't she set up an **easel** downtown or draw on the sidewalk in her own neighborhood? Mama told us to quit fussing so much; she was tired and wanted to rest. She climbed into the back seat and dropped down into the warm hollow Daddy had made in the pillow.

⁵ **Unbleached flour** does not have chemicals added to make it white.

1

Characterization What do you learn about Mama through her conversation with the painter?

Visual Vocabulary

An **easel** is a frame used to support an artist's canvas or paper while he or she works.



The War of the Wall 517

English Learners

DIFFERENTIATED INSTRUCTION



Beginning On the board, **write: somebody, handball, nowhere**. Explain that these words are compound words—two words joined to create one word. Tell students that they can usually determine the meaning of a compound word by combining the meanings of the words that form it. **Ask:**

- **What is the meaning of handball, which combines the words hand and ball?** (a game played with a ball and bare hands)
- **What is the meaning of somebody, which combines the words some and body?** (a person)
- **What is the meaning of gumball, which combines the words gum and ball?** (a gum candy in the shape of a ball)
- **What is the meaning of cornbread, which combines the words corn and bread?** (bread made from corn)

Have students look for compound words in the story and use what they know about the word parts to determine their meanings.

UNIT FOUR

Teach

BQ BIG Question

They are not willing to give up their wall to the painter. The wall is important to them because it is part of their neighborhood and a memorial to their friend.

Word History

Origins of Graffiti Explain that the term *graffiti* was originally used by archaeologists to describe drawings and writings—that is, inscriptions—found in ancient ruins. The word comes from the Italian word *graffiare*, which means “to scribble.” **Ask:** What suffix related to writing has a similar sound and spelling? (-graph)

All weekend long, me and Lou tried to scheme up ways to recapture our wall. Daddy and Mama said they were sick of hearing about it. Grandmama turned up the TV to drown us out. On the late news was a story about the New York subways. When a train came roaring into the station all covered from top to bottom, windows too, with writings and drawings done with spray paint, me and Lou slapped five. Mama said it was too bad kids in New York had nothing better to do than spray paint all over the trains. Daddy said that in the cities, even grown-ups wrote all over the trains and buildings too. Daddy called it “graffiti.” Grandmama called it a shame.

We couldn’t wait to get out of school on Monday. We couldn’t find any black spray paint anywhere. But in a junky hardware store downtown we found a can of white epoxy paint, the kind you touch up old refrigerators with when they get splotchy and peely. We spent our whole allowance on it. And because it was too late to use our bus passes, we had to walk all the way home lugging our book satchels and gym shoes, and the bag with the epoxy.

When we reached the corner of Taliaferro and Fifth, it looked like a block party or something. Half the neighborhood was gathered on the sidewalk in front of the wall. I looked at Lou, he looked at me. We both looked at the bag with the epoxy and wondered how we were going to work our scheme. The painter lady’s car was nowhere in sight. But there were too many people standing around to do anything. Side Pocket and his buddies were leaning on their cue sticks, hunching each other. Daddy was there with a lineman⁶ he catches a ride with on Mondays. Mrs. Morris had her arms flung around the shoulders of the twins on either side of her. Mama was talking with some of her customers, many of them with napkins still at the throat. Mr. Eubanks came out of the barbershop, followed by a man in a striped poncho, half his face shaved, the other half full of foam.

⁶ A worker who strings telephone lines is a *lineman*.

BQ BIG Question

What do the narrator’s and Lou’s actions show about how important the wall is to them?



Research Practice

Local Monuments The mural in “The War of the Wall” is a tribute to African American leaders as well as people from the neighborhood. Jimmy Lyons, a neighborhood youth who died in Vietnam, is also honored in the mural. Tell students that many communities

have monuments for war veterans. Have students work in groups to find monuments and memorials in their area and choose one to study. Suggest that students explore local sources of information such as historical societies, public libraries, veterans’

organizations, and nearby colleges and universities to find out more about their monuments. Have students describe the monument, including which war it memorializes and when it was erected.

"She really did it, didn't she?" Mr. Eubanks huffed out his chest. Lots of folks answered right quick that she surely did when they saw the straight razor in his hand.

Mama beckoned⁷ us over. And then we saw it. The wall. Reds, greens, figures outlined in black. Swirls of purple and orange. Storms of blues and yellows. It was something. I recognized some of the faces right off. There was Martin Luther King, Jr. And there was a man with glasses on and his mouth open like he was laying down a heavy rap. Daddy came up alongside and reminded us that that was Minister Malcolm X. The serious woman with a rifle I knew was Harriet Tubman because my grandmama has pictures of her all over the house. And I knew Mrs. Fannie Lou Hamer 'cause a signed photograph of her hangs in the restaurant next to the calendar.

Then I let my eyes follow what looked like a vine. It trailed past a man with a horn, a woman with a big white flower in her hair, a handsome dude in a tuxedo seated at a piano, and a man with a goatee holding a book. When I looked more closely, I realized that what had looked like flowers were really faces. One face with yellow petals looked just like Frieda Morris. One with red petals looked just like Hattie Morris. I could hardly believe my eyes.

"Notice," Side Pocket said, stepping close to the wall with his cue stick like a classroom pointer. "These are the flags of liberation," he said in a voice I'd never heard him use before. We all stepped closer while he pointed and spoke. "Red, black and green," he said, his pointer falling on the leaflike flags of the vine. "Our liberation⁸ flag. And here Ghana, there Tanzania. Guinea-Bissau, Angola, Mozambique." Side Pocket sounded very tall, as though he'd been waiting all his life to give this lesson.

Mama tapped us on the shoulder and pointed to a high section of the wall. There was a fierce-looking man with his arms crossed against his chest guarding a bunch of children. His muscles bulged, and he looked a lot like my

⁷ If you **beckoned** to someone, you called or signaled to him or her, usually with a wave or a nod.

⁸ **Liberation** is freedom achieved after a struggle. The names listed are of countries in Africa.

1 Characterization Who is Mr. Eubanks talking about? What do his words and actions say about what he thinks of the person?

2

UNIT FOUR

Teach

Literary Element

1

Characterization Mr. Eubanks is talking about the painter. He is proud of her and the job that she has done.

Literary Element

2

Characterization Direct students' attention to Side Pocket's response when he sees the mural. **Ask:** **What does Side Pocket do when he sees the mural?** (He explains the significance of the flags, and he names African countries represented in the mural.)

ADVANCED **Ask:** **Compare Side Pocket's reaction to the mural with descriptions of him earlier in the story.** (Side Pocket is characterized as a slick pool player at first. His reaction to the mural shows that he is much more—he is knowledgeable about African American and African history.)

Cultural History

African American Leaders Refresh students' memories about important African American leaders. **Say:**

- **Martin Luther King, Jr., embraced nonviolent resistance. He was assassinated in 1968.**
- **Malcom X, a leader of the Nation of Islam, was assassinated in 1965.**
- **Harriet Tubman, a leader of the Underground Railroad, risked her own life to free others from slavery.**
- **Fannie Lou Hamer was a civil rights activist from Mississippi. She died in 1977.**

The War of the Wall 519

Approaching Level

DIFFERENTIATED INSTRUCTION



Review Story Elements Monitor comprehension and review story elements. **Ask:**

- **Who are the main characters in the story?** (The narrator, cousin Lou, the painter lady.)
- **What is the setting of the story?** (A town or city in the South, sometime during or shortly after the Vietnam War.)
- **What is the conflict in the story?** (The narrator and Lou don't want the painter lady to paint their wall.)
- **How is the conflict resolved?** (Everyone loves the painter lady's mural because it honors important leaders as well as people in the community.)

UNIT FOUR

Teach

Reading Strategy

1

Visualize Students may say that visualizing the picture makes clear how excited and proud the mural makes the narrator and the people of the neighborhood feel. The mural also shows the diversity and achievements of the narrator's community and the entire African American community.

BQ BIG Question

The narrator and Lou are excited, surprised, and impressed by the wall. They feel it is a good representation of their community.

Vocabulary

2

Latin Roots Point out that the word *inscription* has a Latin root (-scribe/-script). It comes from the Latin word *scribere*, meaning "to write." Work with students to make a list of other words with the same root (*inscribe*, *describe*, *prescribe*, *script*, *prescription*, *transcript*).

Listening and Speaking Practice

Create a Mural Explain that murals, or large paintings or mosaics on walls and ceilings, date back thousands of years. In the 1930s, during the Great Depression, the United States government paid artists to create murals in public places. These murals typically captured scenes of American life and history.

1

daddy. One kid was looking at a row of books. Lou hunched⁹ me 'cause the kid looked like me. The one that looked like Lou was spinning a globe on the tip of his finger like a basketball. There were other kids there with microscopes and compasses. And the more I looked, the more it looked like the fierce man was not so much guarding the kids as defending their right to do what they were doing.

2

Then Lou gasped and dropped the paint bag and ran forward, running his hands over a rainbow. He had to tiptoe and stretch to do it, it was so high. I couldn't breathe either. The painter lady had found the chisel marks and had painted Jimmy Lyons's name in a rainbow. "Read the **inscription**, honey," Mrs. Morris said, urging little Frieda forward. She didn't have to urge much. Frieda marched right up, bent down, and in a loud voice that made everybody quit oohing and ahing and listen, she read,

*To the People of Taliaferro Street
I Dedicate This Wall of Respect
Painted in Memory of My Cousin
Jimmy Lyons* 🎨

⁹ When Lou **hunched** the narrator, he nudged or bumped into the narrator on purpose.

Vocabulary

inscription (in skrip'shən) *n.* something written or carved on a surface as a lasting record

Visualize How does picturing the mural in your mind add to your understanding of the story?

BQ BIG Question

How does the narrator's reaction show the narrator's feelings about the wall?

View the Photograph How is the mural in the photo similar to or different than the mural you visualized as you read the story?

520 UNIT 4 What Influences You?

Have students suggest topics or images that might be appropriate for murals. Then have students create their own murals. Students can dedicate their murals to someone they know or admire, or they can depict a scene or event that is important to them. Have students use a large piece of poster board to either

draw pictures or paste images clipped from magazines. Then have students present their murals to the class. Students should explain the theme or topic of their murals and tell why they chose to include particular images.

Teach

View the Art

Answers will vary. Students may say that the mural resembles the one they envisioned while reading because it is painted on a wall next to a concrete play area, it shows a variety of people who may be from the same community, and it seems to be a wall honoring the people pictured in it. Students may say that the mural differs from the one they envisioned because it contains different details and displays different colors.



To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 80–81.



The War of the Wall 521

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Assess students' comprehension by having them answer yes/no questions. Ask:

- Are the narrator and Lou happy to see the lady painting their wall? (no)
- Is the wall an important part of the neighborhood? (yes)
- Does the painter lady talk and joke with people? (no)
- Do people try to be friendly with the painter lady? (yes)
- Do the neighbors try to give the painter lady food? (yes)
- Does Mama get angry with the painter? (yes)
- At the beginning of the story, are the narrator and Lou planning to protect the painted wall? (no)
- Do the people in the neighborhood like the lady's mural? (yes)
- Does the mural show important people? (yes)

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 107–108.

Respond and Think Critically

Possible answers:

1. The Morris twins bring a dinner of ham, yams, collard greens, and cornbread that their mother made, and a pitcher of lemonade.
2. The painter asks many questions about the food, including whether all the dishes contain meat. The questions annoy the narrator's mother, who finally tells the artist to eat what she was served.
3. Lou starts out disliking the painter but comes to respect her concentration, talent, and motives.
4. The narrator feels honored to be in the mural. The narrator is proud of the mural and impressed with the painter's talents.
5. Students may note that the artist at first appears rude because she ignores others, but it becomes clear that she is just trying to concentrate.
6. Students may say that both the narrator and the painter want to create something in memory of Jimmy. The narrator helped Lou carve Jimmy's name in the same wall that the artist chose for the painting.

Vocabulary

- | | |
|------------|----------------|
| 1. satchel | 4. inscription |
| 2. whiff | 5. none |
| 3. none | 6. aromas |

After You Read

Respond and Think Critically

1. What do the Morris twins bring to the artist? **[Recall]**
2. What happens when the painter tries to order food in the restaurant? Explain. **[Summarize]**
3. Do Lou's feelings about the painter change during the story? Use details from the story to support your answer. **[Interpret]**
4. What do you think the narrator feels after reading the inscription? Explain. **[Infer]**
5. What do you think of the way the painter behaves? Use details from the story to support your answer. **[Evaluate]**
6. **BQ** **BIG Question** Were the narrator and the painter influenced in the same way by the death of Jimmy Lyons in the Vietnam War? Explain. **[Compare]**

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

whiff satchel aromas inscription

1. Kelly filled her _____ with newspapers to deliver on her route.
2. Before he closed the door, we got a(n) _____ of cold winter air in the room.
3. Tonya made a(n) _____ of a horse and a cow with her new paints.
4. The _____ on the statue lists the names of local residents who fought in World War I.
5. I like the _____ colors of your painting in the hall.
6. On my birthday, the house was filled with the _____ of my favorite dishes.

Academic Vocabulary

The mural's spectacular color and figures show the artist's **creativity**. In the preceding sentence, *creativity* means "the ability to make something from skills and imagination." Think about something you like to do that involves skill and imagination. How do you show your own creativity?

TIP

Evaluating

When you evaluate something, you form an opinion or make a judgment about it. To answer question 5, think about the different examples of the painter's words and actions in the story, as well as the ways in which other characters react to her words and actions. Think about why the artist behaves as she does.

- Consider how the artist's actions and words are different from those of others in the neighborhood.
- Think of the artist's conversation with the Morris twins. She tells them she has her own dinner. What does this exchange tell you about the artist?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

522 UNIT 4 What Influences You?

Academic Vocabulary

Students should respond by describing an activity or hobby they enjoy that requires creativity. Responses may include writing, drawing, making music, or choosing different ways to dress.

Progress Check

Can students comprehend vocabulary?

If...fewer than 5 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

Literary Element Characterization

1. Based on the narrator’s description of the painting, in what way does the narrator change after viewing the painting? Explain.

Review: Motivation

As you learned on page 433, **motivation** is what makes characters act as they do. To understand a character’s motivation, ask why the character speaks or acts as he or she does.

Test Skills Practice

2. Which detail from “The War of the Wall” best explains why the painter created the mural on the wall?
- A The people of the neighborhood had damaged the wall.
 - B No one will look at the artist’s other paintings.
 - C Many boys write on the wall with spray paint.
 - D The painter wants people to remember Jimmy Lyons.

Reading Strategy Visualize

3. What are some details the writer gives to help the reader visualize the characters in “The War of the Wall”? To help you answer, refer to the graphic organizer you created as you read.
4. List details that describe the mural that the artist paints on Taliaferro Street. Then sketch a picture of the mural.

Grammar Link

Compound Subjects and Predicates A **compound subject** is made up of two or more subjects that are joined by *and*, *or*, or *nor*. For example:

Frieda, Hattie, and Side Pocket looked. The subjects *Frieda*, *Hattie*, and *Side Pocket* are joined by *and*. The compound subject is “Frieda, Hattie, and Side Pocket.”

Neither Mama nor Daddy listened. The subjects are *Mama* and *Daddy*; they are joined by *nor*. The compound subject is “Neither Mama nor Daddy.”

A **compound predicate** is made up of two or more verbs that have the same subject and that are joined by *and*, *or*, or *nor*.

The painter taped string and moved up. The verbs *taped* and *moved* both go with the subject *painter*. The compound predicate is *taped and moved*.

Side Pocket talks to the twins, watches the painter, and holds the ladder.

The verbs *talks*, *watches*, and *holds* go with the subject *Side Pocket*. The compound predicate is *talks, watches, and holds*.

Practice Look for two sentences in the story with compound subjects or predicates. Then write a sentence of your own that has a compound subject and a sentence that has a compound predicate.

Write with Style

Apply Imagery Use imagery, or description that appeals to the senses, to describe a piece of art that you like. The artwork may be in your classroom, at home, or in a book. While you write, think about or look at the artwork and describe as many details as you can. Make sure that your reader will be able to visualize the artwork just by reading your description.

After You Read

Assess

Literary Element

1. After viewing the painting, the narrator feels more positively toward it and the painter.
2. D

Reading Strategy

3. Students may include the red and yellow ribbons in the twins’ hair, the paint on the artist’s clothes, Side Pocket’s slow walk, Mama’s hand on her hip and her tapping foot, and the expressions of the people looking at the wall.
4. Students should list details such as the fact that the mural is colorful and filled with the faces of many famous African Americans as well as people from the neighborhood, including the narrator, the narrator’s father, and cousin Lou. The mural also has an inscription dedicated to Jimmy Lyons.

Grammar Link

Students should identify sentences with compound subjects and predicates, such as *She just snapped the brim of her straw hat down and hauled her bucket up the ladder and All the way to the country, me and Lou tried to get Mama to open fire on the painter lady*. Students should write a sentence that has a compound subject and a sentence that has a compound predicate.

Write with Style

Encourage students to use spatial order to organize their details, presenting them according to their location.

Approaching Level

DIFFERENTIATED INSTRUCTION

Intermediate Work with students to identify a piece of art to describe. Students may choose something familiar from their country of origin, or they may use other sources such as images in a textbook or magazine. Using a chart like the one shown below may help students begin their descriptions.

Name of Picture			
Colors	Shapes	Patterns	Things

For grammar practice, see Unit 4 Teaching Resources, p. 79.

Focus

Summary

In this essay, Toni Cade Bambara explains some of the influences that led her to write “The War of the Wall.” She describes the activist art of the 1960s, in which artists used their talents to accomplish social change. She goes on to recount the outside art movements of the 1970s and 1980s, where young artists from urban neighborhoods—often risking arrest—took control of their surroundings to create community art.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 82–87.

Reading Skill

1

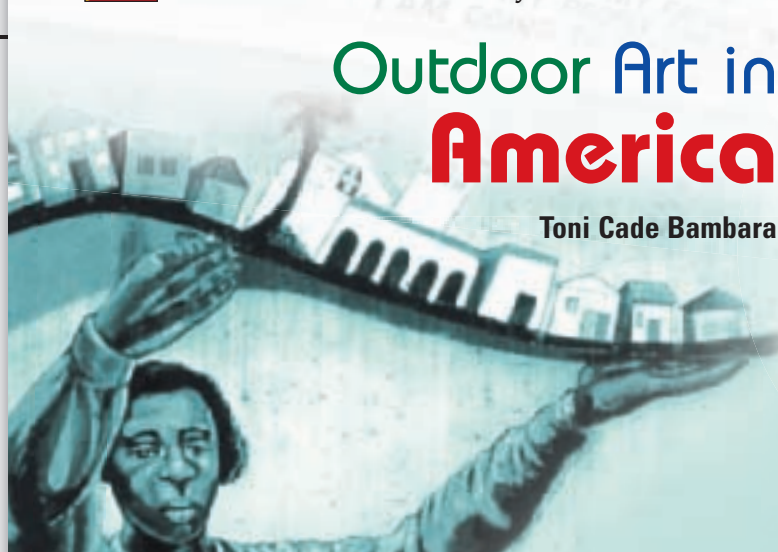
Analyze Cultural Context Explain to students that current events often influence writers, particularly writers with strong ideas about social issues. Recall the biographical note on Bambara: she was a civil-rights activist with a special interest in urban living conditions. **Ask:** **How does Bambara’s background influence her interest in murals and graffiti?** (*Murals and graffiti can bring people together. They are artistic expressions and can convey messages.*)

For additional literary element practice, see Unit 4 Teaching Resources, p. 88.

Readability Scores

Dale-Chall: 9.9
DRP: 66
Lexile: 970

For an audio recording of this selection, use Listening Library Audio CD-ROM.



Learning Objectives

For pages 524–526

In studying this text, you will focus on the following objective:

Reading: Analyzing cultural context.

Set a Purpose for Reading

Read to learn about the events that inspired Toni Cade Bambara’s “The War of the Wall.”

Build Background

Artists and activists use outdoor art, such as murals, to educate communities about their history and the social issues that affect them.

Reading Skill Analyze Cultural Context

To analyze the cultural context of a literary work, pay attention to details that reveal the values or beliefs of a group of people. Use this knowledge to understand the theme or message of a literary work. As you read, take notes about the cultural context using a chart like this one.

	1960s	1970s	1980s
What were artists’ values?			
What were artists’ goals?			

In the 1940s, the Rheingold Company started a contest. They would plaster posters of blondes and redheads all over buildings, buses, and highways asking the public to vote for the next Miss Rheingold. One day we found a huge metal grid in the vacant lot we used for play; the thing looked like a giant’s easel. We knew it was not the playground equipment promised by the city’s park and recreation division. A six-foot-square billboard of the new Miss Rheingold soon filled the grid. The city had decided to lease the lot to the company. Needless to say, I became a community organizer early.

During the 1960s, streets, parks, and other public spaces became the arena for millions of people determined to make democracy a reality for everyone in the country. Many of these determined people were activist artists

524 UNIT 4 What Influences You?

Research Practice

Outsider and Folk Art Explain that art is not limited to the paintings, sculptures, and photographs that students might expect to see in museums. Artists with little or no formal training have created substantial collections of artwork. This movement is known as “outsider art,” a reference to artists who work outside traditional art schools and museum settings. Quilting, sculpture, graffiti, and mixed-media pieces are examples of folk and outsider art. Have students research folk and outsider art to find an example

of a work that appeals to them. Have students share their findings about the piece with the class. In their presentations they should

- give the name of the artist who created the piece
- tell where the piece is currently located
- explain why they chose that particular piece of art
- explain what the piece represents to them

of downpressed communities. They used their talents and skills to agitate¹ and educate for social change. These poets, singers, and others shared their training by moving from the privacy of their studios and working outdoors. There it was easier to mobilize neighborhoods around issues of discrimination and exploitation,² community and power.

A Chicago-based African-American artist collective called Afrocoobra was instrumental in sparking an outdoor art movement throughout the country; it was most immediately experienced in the national black community. Walls of respect were done collectively, in keeping with the

emphasis placed on community. The spirit of the outdoor art movement was arts-for-people's-sake. This idea challenged the arts-for-art's-sake notion that art is valuable only when it is done by one "special" individual and is housed in a big museum.

In the 1970s, youths who drew or painted on top of advertisements that cluttered their environment were called public artists by community people. The authorities called them criminals. To show that the city belonged, not just to corporations, but to young people too, these artists began practicing their craft in park tunnels, on bridges, and on trains. They risked arrest.

1 Agitate means "argue about or discuss a matter vigorously to arouse public interest and feeling."

2 Exploitation means "selfish or unfair use."

Mural in Boyle Heights, East Los Angeles, CA

View the Photograph How might this mural be a "wall of respect"? For whom does it show respect?



Outdoor Art in America 525

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Have students who are familiar with artistic traditions in their countries of origin share what they know. Students may write a paragraph about a work of art that is familiar to them. Have students tell where the art is located and describe the piece. Students may also bring an example of artwork from home. Have students show the piece to the class and explain how it was made and what it represents.

Advanced Have students research and write a paragraph about an artist or a piece of artwork from their country of origin. Students may include pictures to support their descriptions. Work with students to edit their paragraphs for grammar and conventions of writing.

Cultural Perspective



Teach

View the Art

The mural in the photograph is a "wall of respect" because it honors Latinos and Native Americans by depicting their legacy and their current status as members of and contributors to the culture of the United States. Many murals representing Latino history and culture may be found in a community of East Los Angeles called Boyle Heights.

Cultural History

Billboard Advertising Explain to students that Miss Rheingold posters were part of an advertising campaign for a beer company. **Ask:** **What was supposed to go in the vacant lot?** (playground equipment) **What actually happened in that space?** (The city leased the area for a billboard.) **How did Bambara feel about this?** (It upset her.)

BQ BIG Question

Open a discussion about why people create art and how art influences others. **Ask:** **What purpose does outdoor art serve? Why might artists risk going to jail to create art? Is outdoor art valuable to communities? Explain.**



To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 89–90.



Teach

View the Photograph

“The Great Wall of Los Angeles” is located in the affluent San Fernando Valley. **Ask:** **Why might the project’s director have chosen this location?** (Possible answer: The director wanted to draw attention to parts of California’s history that the people who live in the San Fernando Valley may not be aware of.)

Assess

Respond and Think Critically

Possible answers:

1. Students’ summaries should show that they understand the history of outdoor art. The summaries should include dates and major events.
2. The artists of the 1960s took their art outdoors to influence people and to work for social change.
3. Bambara saw the billboard contest as an insult because it showed that city leaders valued making money more than they valued citizens. She feels that “The Great Wall of Los Angeles” is public art created by and for the people of the city.
4. Community activism as manifested in outdoor art compelled Bambara to write both the article and the short story. “Outdoor Art in America” is an article, and its main purpose is to inform. “The War of the Wall” is a short story, and its main purpose is to entertain. But both pieces also probably aim to persuade readers that outdoor art is beneficial to communities.
5. Student answers will vary. Students may note that outdoor art today



Detail of The Great Wall of Los Angeles, Los Angeles, CA commemorates early leaders of the civil rights movement including Rosa Parks, Los Angeles, CA.

There’s an incredible work of collective outdoor art called “The Great Wall of Los Angeles.” It was executed in the 1980s by more than one hundred people. Under the directorship of Mexican-American activist artist Judy Baca, the half-mile long mural depicts the history of California from the point of view of Native Americans and Mexican-Americans. Unlike the walls of the 1960s, it is not set in the neighborhood of the artists. Baca chose the wall of a flood channel in a very high-priced district of the San Fernando Valley. The artists were youths from working class

neighborhoods of Los Angeles. Baca “sprang” many of them from juvenile detention centers where they’d been sentenced for art activity in tunnels, bridges, and trains. Warrior art I call it.

This warrior art, this rich heritage of outdoor art led me to write “The War of the Wall.” I wondered how people in the neighborhood would react if a stranger started painting on a wall, *their* wall. What reasons might the artist have for painting? What might be the subject of her painting? What would people do if the artist wouldn’t talk to them? From these questions came my story. 📖

Respond and Think Critically

1. Write a brief summary of the main events in this selection before you answer the following questions. For help on writing a summary, see page 219. [\[Summarize\]](#)
2. Why did artists of the 1960s move their art outdoors? Base your answer on Bambara’s essay and any background knowledge you have of the 1960s. [\[Interpret\]](#)
3. In what ways were Bambara’s feelings about the billboard contest different from her feelings about “The Great Wall of Los Angeles”? [\[Compare\]](#)
4. **Text-to-Text** In what ways did cultural events affect Bambara’s purpose for writing “The War of the Wall”? How are the forms and purposes of “Outdoor Art in America” and “The War of the Wall” alike? How are they different? [\[Connect\]](#)
5. **Reading Skill** [Analyze Cultural Context](#) How has outdoor art changed from the time in “Outdoor Art in America” to today? Explain.
6. **BQ** **BIG Question** How did the billboard contest in the 1940s influence Bambara?

526 UNIT 4 What Influences You?

is more individualized and is less focused on paying tribute to people or showing historical events.

6. The billboard contest influenced Bambara to become a civil rights activist interested in issues of urban communities.



Writing Practice

Write a Letter Tell students to imagine that their city’s leadership is debating whether to dedicate public space for a community art endeavor. The project would require funding from taxpayers and local businesses. Have students write a letter to the editor of the local newspaper in which they either support or oppose the project. Instruct students to use persuasive techniques and language and to provide support for their opinions.

Learning Objectives

For pages 527–529

In studying this text, you will focus on the following objectives:

Reading:

Using text features.
Analyzing informational text.
Distinguishing fact and opinion.

Set a Purpose for Reading

Read to learn how a young Oprah Winfrey was influenced by an actor she saw on TV.

Preview the Article

1. What do the **title** and **deck**, or subtitle, tell you about the topic of the article?
2. What do the **photographs** tell you about the article?

Reading Skill

Distinguish Fact and Opinion

To decide whether you agree with a writer, you need to be able to distinguish, or tell the difference between, fact and opinion. A fact can be proved. An opinion is what someone believes or feels. As you read, make a chart of facts and opinions from the article.

Facts

Opinions

TIME

OPRAH WINFREY

Her influence has reached far and wide.

By SIDNEY POITIER

The future of a poor African American female born in Kosciusko, Mississippi, on January 29, 1954, was not promising. Oprah Gail Winfrey had enormous obstacles in front of her. She was born to unwed teenage parents and living in a segregated¹ society.

For the first six years of her life, Oprah was raised by her maternal² grandmother on a farm in rural Mississippi. Oprah's grandmother taught her how to read at an early age. The young girl developed a love for books that continues today. And by the age of 3, she was reciting speeches in church. Oprah often heard her grandmother tell others that Oprah was "gifted." Perhaps it was this feeling of being special

¹ In a **segregated** society, people of different races or religions live separately.

² Oprah's **maternal** grandmother was her mother's mother.

Oprah Winfrey 527

TIME

Focus

Summary

In this biographical article, one of Oprah Winfrey's heroes, Sidney Poitier, tells of Winfrey's journey from humble beginnings and an abusive childhood to media success and philanthropy.



For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 91–96.

Teach

Possible answers:

1. The article is probably about Oprah Winfrey's influence.
2. The article is probably about Oprah Winfrey and Sidney Poitier.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.9

DRP: 61

Lexile: 1050

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Intermediate Have groups of students research one aspect of segregation during the 1960s, such as housing or education. Have groups construct posters to illustrate their topic. They may print photos or illustrations from the Internet or copy them from books. Posters should show the influence of this aspect of segregation on people's lives. Students should include brief paragraphs on their posters.

Advanced Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Research Talk Shows Organize students in groups. Tell groups to use library or Internet sources to research how talk shows are produced. **Ask:** **What is the process for producing a talk show? How long does it take to prepare a single episode of a talk show? Who is employed in such**

a production? What does each of these people do? Have students present their research by designing process diagrams or staging a talk show on a topic of interest to the class. For live presentations, students should provide written or oral commentary that explains the production process.

Teach

Reading Skill

1

Distinguish Fact and Opinion Ask: What information in the article's third paragraph is stated as fact? Is it possible to prove these statements? **How?** (Possible response: All of the information is stated as fact. Winfrey's move to the crowded apartment might be documented by school or postal records. Winfrey's state of mind might be documented by personal journals or interviews with friends or family. The abuse might be documented by medical records or interviews with friends or family.)

For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 97.

BQ BIG Question

Ask: How did Poitier influence Winfrey? What influence does Winfrey have on other people today? (Possible response: Poitier inspired Winfrey by showing that a person can rise above negative social circumstances. Winfrey influences other people in the same way, and she is a role model for humanitarian efforts.)

View the Photograph

Point out that Poitier inspired Oprah as a child. **Ask:** Why might Winfrey treasure this photograph of herself as an adult with Poitier? (Because it shows that she became friends with a person she admires)



OPRAH WINFREY shares a moment with award-winning actor and film director and producer Sidney Poitier.

Dave Allocca/DML/Time Life Pictures/Getty Images

that helped Oprah get through the difficult years that she would later spend living with her mother.

Oprah moved in with her mother and half sister in Milwaukee, Wisconsin, when she was 6. She lived in a crowded two-bedroom apartment shared with family and friends. Oprah was lonely and unhappy. She suffered both physical and mental abuse from family members and friends of her family.

But even during those difficult years, seeds of hope were being planted. On April 13, 1964, 10-year-old

Oprah was sitting on the linoleum floor of her mother's apartment watching television. She witnessed an event that connected to something deep inside of her. She saw me, a young African American actor, receive an Academy Award. Sharing in that moment and all it implied,³ she later told me, caused her to say softly to herself, "If he can do that, I wonder what I could do?"

Life with her mother became worse, and as Oprah grew up, she repeatedly ran away and got in trouble. Her mother tried to place her in a home for troubled teens, but fortunately there were no openings. Oprah's father offered to take her into his home in Nashville, Tennessee. With strict rules and discipline, Oprah's father helped her turn her life around.

The journey of Oprah Winfrey had begun. For more than 20 years, Oprah's openness about her own life, compassion⁴ for others, and vision for a better world have made her talk show enormously influential. Oprah inspires her viewers to effect⁵ change in their lives and the lives of others. She is a perfect example of someone who has succeeded in spite of the disadvantages she has faced.

³ In this sentence, **implied** means "hinted" or "suggested."

⁴ A person shows **compassion** by showing concern or by helping others.

⁵ In this sentence, **effect** is a synonym for *make*.

528 UNIT 4 What Influences You?



Writing Practice

Write a Tribute Say: People write tributes to honor individuals. Tributes often focus on famous people or those who have performed extraordinary services. Tell students to choose a person to whom they would like to pay tribute. Before students begin writing, have them list

five admirable traits or deeds of their subjects. For each trait or deed, have students write at least one fact and one opinion. Tell students to use these notes as they draft their tributes. Remind students to support their statements with descriptions, facts, and examples.

Oprah's wide-ranging charity work with children and families in Africa and elsewhere, her popular book club and magazine, and her contributions to improving race relations—all speak to the human family, to touching hearts and leaving each one uplifted.

Besides being compassionate, Oprah is well-informed, dazzlingly curious, and as down-to-earth and loving as any human being I've ever known.

—from TIME, April 26, 2004

Oprah Winfrey waits onstage during the CFDA Fashion Awards on June 4, 2007, in New York City.



TIME

Teach

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 98–99.

Assess

View the Photograph

In 2007, Oprah Winfrey presented Ralph Lauren with the American Fashion Legend Award. Style.com reported that Winfrey called Lauren “an example that you can achieve your dreams.” **Ask: Why might Winfrey relate to Lauren?** (Winfrey is someone who has achieved dreams, and she believes that all people should pursue their dreams.)

Respond and Think Critically

1. Write a brief summary of the main events included in this article before you answer the following questions. For help in writing a summary, see page 219. **[Summarize]**
2. What does the deck, also called a subtitle, tell you about the focus of this article? **[Analyze]**
3. Why do you think the writer wrote this article? Explain your answer. **[Conclude]**
4. **Text-to-Self** Has anyone ever influenced you in the way Sidney Poitier influenced Oprah Winfrey? Explain how that person has influenced you. **[Connect]**
5. **Reading Skill Distinguish Fact and Opinion** Does the writer provide enough evidence to support his claims, or opinions, about Oprah? Use the chart you completed as you read to support your answer.
6. **BQ BIG Question** How did Oprah Winfrey's early life experiences influence her actions as an adult? Explain your answer.

Oprah Winfrey 529

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Poitier writes that Winfrey is “down-to-earth.” Remind students that idiomatic phrases have meanings that are different from the meanings of the individual words. Explain that the phrase describes a practical person who is in touch with common people and ordinary struggles. Have students take turns telling about people whom they know that they would describe as down-to-earth.

6. Oprah Winfrey's early life was marked by poverty and abuse; when she became successful, she worked to help people overcome these and other difficulties. Also, as a child, she saw Sidney Poitier receive an Academy Award on TV, and she realized that she, too, could achieve great things.

Respond and Think Critically

Possible answers:

1. Students' summaries should include the main events in Winfrey's life.
2. The deck indicates that the article will tell how Winfrey has influenced others.
3. Poitier admires Oprah, and he wants to tell others why he admires her.
4. Students may write about a family member, friend, or influential public figure. Students should support their answers with details from their personal experiences.
5. Poitier supports his opinion with the following facts: Winfrey was born poor to “unwed teenage parents and liv[ed] in a segregated society” and she “suffered both physical and mental abuse.”

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 104

Or write the following words and phrases on the board, spreading them out at random: *old age*, *youth*, *Keep Off*, *laughs*, and *mustn't*. Ask students to consider the words and phrases on the board and discuss the way they are arranged. Then, tell students that this poem is a reflection on the way the old and the young relate to each other.

Summary

In this short poem, E. E. Cummings imagines the differences between the old and the young as a clash between “old age” and “youth.” Old age tries to restrain youth, and youth ignores and even scoffs at old age, even though youth inexorably grows old.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 100–105.

Literary Element

Style Tell students that E. E. Cummings’s uses unconventional capitalization and punctuation and irregular line breaks to create a unique style. Encourage students to think about what Cummings’s style reveals about his attitude toward old age and youth.

Before You Read

old age sticks

Connect to the Poem

Do most people take advice from people who are older than they are? Should they? Why or why not?

Partner Talk With a partner, discuss what older people can teach younger people. Also, discuss what younger people can teach their elders.

Build Background

Many free verse poems, such as “old age sticks,” contain unusual line breaks and punctuation. These tips will help you strengthen your understanding of free verse poems.

- When reading a free verse poem, read it aloud, straight through to the end. Keep reading, even if you don’t understand a word or phrase, or if the punctuation confuses you.
- Don’t feel that you need to pause at the end of a line or stanza.
- Don’t try to analyze the meaning of every line. Just think about your reactions to the whole poem.
- Read the poem again. Focus on the parts that confuse you.
- Finally, think about what the poem means to *you*. Reading a poem is a personal experience.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, is youth aware of the reality of old age? Are we always aware of how others influence us?

Literary Element Style

Style includes the qualities that make a writer’s work unlike the work of any other writer. Word choice, sentence variety, use of punctuation, and use of imagery are some factors that create style.

An author’s style can reveal his or her purpose for writing. It can also show the author’s attitude toward the subject and audience.

As you read, note some of the unusual choices that the poet made in writing this poem.

Learning Objectives

For pages 530–532

In studying this text, you will focus on the following objective:

Literary Study: Analyzing style.

Meet E. E. Cummings



A master of free verse, Edward Estlin Cummings (who often wrote his name as e. e. cummings) was born in 1894 and died in 1962.

Literature Online

Author Search For more about E. E. Cummings, go to glencoe.com and enter QuickPass code GL29763u4.

530 UNIT 4 What Influences You?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Create five signs with these messages: *Keep Off! No Trespassing! Forbidden! Stop!* Hold up each sign, discuss its message, and ask students where they might see such a warning. Teach students simple gestures for these verbs or verbal phrases: *sticks up* (pantomime posting a sign), *yanks down* (pantomime tearing the sign down), *laughs* (throw head back slightly in a mocking way and laugh silently), *scolds* (frown and shake a finger).

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Provide students with definitions of these words and phrases from the poem: *yanks down*, *trespass*, *forbidden*. Have small groups create a scene that focuses on these words. For example, someone may post a Do Not Trespass sign forbidding people from entering private property. Encourage students to flesh out their scenes with a simple story line.

old age sticks

E. E. Cummings

old age sticks
up Keep
Off
signs)&

5 youth yanks them
down(old
age
cries No

Tres)&(pas)
10 youth laughs
(sing
old age

scolds Forbid
den Stop
15 Must
n't Don't

&)youth goes
right on
gr
20 owing old



Old Man Walking in a Rye Field. Laurits Andersen Ring. Oil on canvas.

View the Art Study the painting carefully. How might it help you understand the poem better?

Style Note how the poet breaks up the word *trespass*. What does this tell you about his attitude?

BQ BIG Question

According to these lines, how do you think old age has influenced youth?

UNIT FOUR

Teach

Literary Element

1

Style By breaking up the word *trespass*, the author shows a playful, or even youthful, attitude.

For additional literary element practice, see Unit 4 Teaching Resources, p. 106.

BQ BIG Question

Youth is growing old too, and, although youth has laughed at old age, youth might find himself or herself in the future repeating the same warnings.

View the Art

Students may say that the man in the painting is clearly an old man. The fact that his back is turned suggests that he is turning his back on youth. Laurits Andersen Ring (1854–1933) was born in the Danish village of Ring. Active in the Danish art world around 1900, he made simple rural life a central focus in his work. His landscapes and figure studies depict a world facing the uncertainty of a new century.

old age sticks 531

English Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Have student pairs read aloud “old age sticks.” Tell students to listen for stops that might normally require a period. Then, have students copy the poem and add the punctuation that they heard.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging To aid students’ approach to reading free verse that has little or no punctuation, have students write two versions of an original poem—one with punctuation and one without punctuation. Encourage students to share their poems with the class.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

To check students’ understanding of the selection, see Unit 4 Teaching Resources, pp. 108–109.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 118–119.

Respond and Think Critically

Possible answers:

1. The main images are the Keep Off signs that old age puts up and that youth yanks down, old age's scolding, and youth's laughter. *Yanks, laughs, and scolds* help the reader visualize the images.
2. He includes the signs Keep Off, used for grass, and No Trespassing, used for property. He uses these signs to represent the cautious, protective attitude of old age.
3. The journey is from youth to old age. Old age seems to have become angrier and more defensive by the end of the poem. Youth seems unchanged, but he "goes right on" getting old.
4. An older relative or friend might enjoy the poem, or perhaps a young friend who has a negative attitude toward older people. The poem would appeal to these people if they can identify with its message, recognizing the truth in its meaning.
5. Characteristics of Cummings's style include lack of capitalization and odd line breaks.
6. Cummings is saying that although young people ignore and even laugh at the warnings of the old, they are growing older themselves and will soon be the old people issuing those same warnings.

After You Read

Respond and Think Critically

1. What are the main images in this poem? Pick out the words and details that help you visualize the images. [Recall]
2. What signs does Cummings include in this poem? Explain what each one means. Why do you think he uses signs? [Interpret]
3. What is the special journey depicted in "old age sticks"? Who or what has changed by the end of the poem? [Interpret]
4. Think of a person you know who might enjoy reading this poem. Why would the poem appeal to this person? [Connect]
5. **Literary Element Style** What are two characteristics of E. E. Cummings's style, as shown in this poem? Explain. [Analyze]
6. **BQ BIG Question** What thoughts about youth do you think Cummings is communicating in this poem? Explain. [Evaluate]

Spelling Link

Addition of Prefixes

A **prefix** is a group of letters added to the beginning of a base word to change its meaning. Do not change the spelling of the base word when you add a prefix.

un- + done = undone *mis-* + read = misread
il- + legible = illegible *over-* + heat = overheat

Practice On a sheet of paper, match each prefix with a base word. Then tell how the addition of a prefix changed the word's meaning.

<i>ir-</i>	legal
<i>il-</i>	reach
<i>un-</i>	trust
<i>over-</i>	regular
<i>mis-</i>	locked

Example: *ir-* + regular = irregular The meaning changed from "usual" to "not usual."



Writing

Write a Journal Entry Write a journal entry about an older person, such as a relative or a neighbor, who has taught you something. In your entry, make a list of the things you learned and provide examples or anecdotes to show how the person taught you these things.

TIP

Visualizing

To answer question 1, you must picture the poet's ideas or descriptions in your mind. Visualizing is one of the best ways to understand a poem.

- Read how the poet describes a person, place, or thing.
- Ask yourself how the description is important.
- Think about what the image means.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

532 UNIT 4 What Influences You?

Spelling Link

ir- + regular = *irregular*: The meaning changed from "having equal times or spaced at distances" to "occurring at unequal intervals."
il- + legal = *illegal*: The meaning changed from "allowed by law" to "forbidden by law."
un- + locked = *unlocked*: The meaning changed from "locked" to "not locked."
over- + reach = *overreach*: The meaning changed from "to extend" to "to extend too far."
mis- + trust = *mistrust*: The meaning changed from "faith" to "doubt."

Writing

Student journal entries should do the following:

- identify a specific older person, such as a family member, a teacher, a friend, or a neighbor
- explain what that person taught the student
- describe why what they learned was important
- support their ideas with details from their personal experience

Persuasive Ideas



Mondale-Hart-Jackson Presidential Debate, 1984. Franklin McMahon.

BQ BIG Question What Influences You?

In the picture of a TV presidential debate, three candidates present their viewpoints. What persuasive ideas do you imagine the candidates would use to influence voters? What persuasive ideas would influence a young person like you?

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS **Advanced** Point out that the common suffix *-ial* transforms the noun *president* into the adjective *presidential*. The suffix *-ial* (and *-al*) means “of, relating to, or characterized by.” Have pairs of students brainstorm a list of English nouns. Then, have

students experiment with adding the *-ial* or *-al* suffix to each noun to form English adjectives. Students may need to consult a dictionary to confirm that their adjectives are real English words. Have students post these verified words in a class word bank.

UNIT FOUR

Part 2: Persuasive Ideas

Ask: How do persuasive ideas influence your behavior or your thinking? (Students may say that persuasive ideas may cause them to behave or think in different ways.)

View the Art

Point out that although some might expect the presidential candidates to be the focus of this artwork, McMahon does not place the candidates in the foreground. **Ask:** On the basis of McMahon’s artwork, which forces appear to be the most influential in American politics? (Students may say that the voters and the camera (media) seem to be more influential than the candidates or their ideas.)

BQ BIG Question

Students may say that the candidates might use persuasive ideas about family values, employment, education, health care, taxes, and national security to influence voters. Students may say that ideas about education, the environment, and future employment would influence them.



For additional support for English Learners, see Unit 4 Teaching Resources, p. 113.

Focus

Bellringer Options

Daily Language Practice Transparency 105

Or pass around a short news article. Then pass around a short opinion column. **Ask:** *How is the opinion column different from the news article?* (The opinion column expresses a writer's ideas and opinions, and the news article reports facts and information.)

Teach

Literary Elements

The word *essay* comes from a French verb meaning “to try.” In an essay, an author “tries out” an idea. Explain to students that the theme of an essay is often the idea or essential point of interest that motivates the writer to write about a topic.

TRY IT

Students' charts should identify the thesis and supporting evidence of an essay from the unit.

Reading Practice

Read Essays To help students recognize literary elements, encourage them to use the following strategies as they read: identifying author's purpose, understanding persuasive techniques, and distinguishing fact and opinion. Model these strategies for students, using the “Yes” essay in the selection “Should Naturalized Citizens Be President?” on page 538.

Learning Objectives

For pages 534–535

On these pages, you will focus on the following objectives:

Literary Study: Analyzing argument.

Reading: Analyzing persuasion.

Genre Focus: Essay

An **essay** is a short piece of nonfiction writing on a single topic. An essayist, or the author of an essay, usually has one or more purposes in mind: to give information about real people, places, and events; to entertain; or to persuade. In a **persuasive essay**, the author tries to convince readers to act or think in a certain way.

Literary Elements

Theme is the main point or message of an essay. The theme of an essay may be stated directly in a **thesis statement**, which is usually a single sentence that appears in the introduction.

Evidence and Support are used by writers to defend their thesis statements. Some types of evidence and support are examples, facts, and expert opinions.

Audience refers to the people the writer wishes to address in the essay. In order to make sure his or her message will be clear, the writer must think carefully about the ages, experience, and concerns of the audience. The writer also should anticipate objections the audience might raise and how he or she can best respond to them.

Argument is a specific type of persuasive writing in which a writer uses logic and evidence to influence a reader's ideas or actions.

Persuasive Techniques are used by writers to support their opinions or arguments. Writers must decide how best to appeal to their audience. While some appeals are straightforward, others reflect a “hidden agenda”—an attempt to manipulate the audience. An **appeal to logic or facts** targets a reader's sense of reason. Appeals to logic usually contain evidence demonstrating that a writer's argument is reasonable, or makes sense. The writer often presents statistics and reasoned thought to support his or her argument. An **appeal to emotion** stirs a reader's emotions, such as happiness or anger. Writers use certain words or images to inspire these strong emotions. An **appeal to ethics** addresses a reader's sense of right and wrong, or fairness. An **appeal to authority** includes quotations or information from an expert.

TRY IT

Using a chart like either of those on the next page, identify the main point of an essay in this unit and list the evidence supporting it.

534 UNIT 4 What Influences You?



Writing Practice

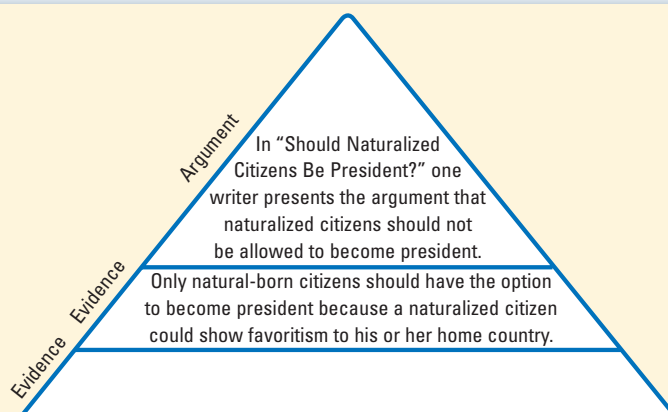


Plan a Persuasive Essay One way for students to become familiar with literary elements is to use them in a persuasive essay. To build an effective persuasive essay, tell students to remember these points:

- Support your thesis with facts, examples, and expert opinions.
- Consider the concerns of your audience.
- Organize your information in a clear, logical order.

Then, put students in groups and ask them to come up with thesis statements in favor of or against school dress codes. (*Dress codes improve school discipline and grades; dress codes limit students' ability to express themselves.*) Write thesis statements on the board and discuss the best ways to support them.

To better understand literary elements in essays and how authors use them to persuade readers and achieve their purposes, look at the examples in the charts below.



Thesis
The thesis in "Toward a Rainbow Nation" is that people need to work together to change attitudes about race.
Support
1. At the narrator's school, people judge others according to their character. They do not judge people by their appearance.
2. The narrator explains that having different backgrounds makes her and her friends more powerful because they can teach each other new things.



Literature Online

Literature and Reading For more selections in this genre, go to glencoe.com and enter Quickpass code GL29763u4.

Essay **GENRE FOCUS** 535

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Beginning Students may have difficulty recognizing and understanding evidence and support in essays. Have partners read "Should Naturalized Citizens Be President?" on pages 538–539. Ask students to identify the thesis of each essay. (*The first essay's thesis is that naturalized citizens should be allowed to be president; the second's thesis is that they should not be allowed to be president.*)

Explain that facts can be strong evidence to support an argument. Point out that opinions are often part of appeals to readers' emotions. While opinions can be persuasive, they are not reliable evidence because they cannot be proven.

Then, have partners list facts and opinions in each essay. Ask students to explain what makes supporting details facts or opinions.

Genre Focus: Essay

Teach

Teaching Note

Have students read the "No" essay on page 539 in the selection "Should Naturalized Citizens Be President?" and complete the pyramid chart.

Ask: *What other arguments does the author use to support his position?*

(*The president is uniquely powerful; his or her loyalty must be absolute. This issue is not urgent enough to amend the Constitution.*) Have students complete the second chart when they read "Toward a Rainbow Nation" on pages 555–558.

Literary History

History of the Essay Traditionally focused on expressing a writer's ideas, the essay first appeared during the Renaissance. The sixteenth-century French writer Michel Eyquem de Montaigne may have been the first essayist. Eventually, the form spread throughout Europe and the New World. Famous early examples include Jonathan Swift's "A Modest Proposal" (1729) and Henry David Thoreau's *Maine Woods* (1864). Although many essay writers of the eighteenth and nineteenth centuries wrote anonymously or under pen names, the essay continued to express personal views on topics and issues. Today, the essay remains a popular genre throughout the world.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 106 and 107

Or ask student groups to prepare Venn diagrams, labeling the left side *United States-Born Rights*, the overlapping center *Both*, and the right side *Foreign-Born Rights*. Ask: **What rights should all citizens share?** Have students discuss their ideas, recording them in appropriate parts of the diagram.

Vocabulary

Give students prompts that require explanations or examples. For instance, say: **Tell about a behavior that violates the law.**

For additional vocabulary practice, see Unit 4 Teaching Resources, p. 122.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Should Naturalized Citizens Be President?

Connect to the Essays

Most people believe that they can become whatever they want to be. Do you believe this? Why or why not?

Partner Talk With a partner, discuss what it means to be an American. What rights does an American citizen have?

Build Background

Many Americans believe that anyone can become president of the United States. But this is *not* true. The law says that only someone born in this country can become president.

- People born in the United States are natural-born citizens.
- Naturalized citizens are people who move here from other countries and gain the same rights as those who were born here.
- The basic laws of the United States are written in the Constitution, including the law that limits the office of the president to natural-born citizens.

Vocabulary

violates (vī'ə lāts') *v.* treats without proper respect or breaks a law or regulation (p. 538). *Preventing people from voting violates their rights as citizens of the United States.*

ensure (en shoer') *v.* to guarantee or make certain (p. 538). *Careful consideration of the pros and cons will help to ensure a wise decision.*

requirement (ri kwīr' mēnt) *n.* something that is necessary; a demand or a condition (p. 539). *A presidential candidate must meet many requirements.*

assurance (ə shoer' əns) *n.* a guarantee or certainty (p. 539). *In order to become citizens, immigrants must make an assurance of loyalty to this country.*

crucial (krōō' shəl) *adj.* extremely important (p. 539). *Today's debate is crucial to the candidate's chance of winning the election.*

Meet the Authors



John Yinger

John Yinger is a professor at Syracuse University in New York. He has written several books on the effect of economic issues on racial and ethnic minorities. Yinger has served on the President's Council of Economic Advisers.



Matthew Spalding

Matthew Spalding is an expert on American political history, the Constitution, and religious liberty. A writer and editor, he also runs the Heritage Foundation's B. Kenneth Simon Center for American Studies.



Author Search For more about John Yinger and Matthew Spalding, go to glencoe.com and enter QuickPass code GL29763u4.

536 UNIT 4 What Influences You?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary with known words.

- **violates** Give examples of behavior and ask students to determine if the behavior is acceptable or if it violates school policy.
- **ensure** Ask students to list what actions they would take if they wanted to ensure that they would get a high score on a test.

- **requirement** Ask students to list which of their current classes fulfill requirements and which are electives.
- **assurance** Ask students why they might want a warranty for a new television. (*as assurance that it will function properly*)
- **crucial** On the board, list the words *air*, *food*, *water*, *flashlight*, and *friends*. Discuss which items are crucial for survival.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Have students read through the vocabulary words and their definitions. Then have students come up with a topic for a debate. Organize students into two groups. Each group should take one side of the issue. In their debate, students must use the vocabulary words correctly.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, which writer's argument more strongly influences the way I think about the issue?

Literary Element Argument

An **argument** is the reason or reasons a writer gives for his or her opinion. A writer may use different types of persuasive appeals to convince readers to agree with his or her opinion. A **logical appeal** uses evidence—facts, examples, and statistics—to persuade readers. An **emotional appeal** uses information or ideas to influence readers' feelings, or emotions. An **ethical appeal** addresses readers' views of right and wrong.

Understanding the kinds of appeals a writer uses will help you determine how well a writer supports his or her argument. As you read, ask yourself, what does each writer want me to believe? What appeals do they make? Do they support their claims with evidence?

Reading Skill Recognize Bias

Bias is favoritism toward or against something. When you **recognize bias** in a text, you are aware that the writer's opinion is influenced by his or her experiences or background. In other words, the writer favors an opinion based on personal preferences.

Bias influences the way in which a writer presents information. Recognizing bias will help you decide how strong a writer's argument is and whether you should agree with his or her opinion.

To recognize bias, pay attention to whether a writer

- treats both sides of the issue fairly
- has personal experience that may affect his or her opinions
- assumes ideas to be true without providing supporting evidence

As you read, look for bias in each writer's argument. Keep track of each argument by using a graphic organizer like the one below.

Main Idea:

Writer's Personal Experience:

Claim:

Supporting Evidence:

Claim:

Supporting Evidence:

Learning Objectives

For pages 536–541

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing argument.

Reading: Recognizing bias.

TRY IT

Recognize Bias People often believe that their favorite sports team is the best team. Do they believe this because their team plays the game better than other teams? Think about the personal experiences that might make a person favor a sports team. Explain why you, or someone you know, is the loyal fan of a certain team. Decide whether the reasons are based on facts, such as the team's win/loss record, or other reasons that may be based on personal preferences.

Before You Read

Focus

Summaries

In an affirmative position essay, Yinger argues that the "natural-born citizen" clause requiring that U.S. presidents be born in the United States should be amended. He states that the clause violates the concept of democracy and eliminates the possibility that many qualified and loyal foreign-born citizens might become president. In a negative position essay, Spalding argues that the clause is necessary to ensure the allegiance of the president to the United States. He states that the clause provides a balance between U.S. openness and national security concerns.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 114–119.

Literary Element

Argument Suggest that students prepare three-column charts to track logical, emotional, and ethical appeals as they read. Then, have students note which type of appeal each writer relies on most heavily and discuss the effectiveness of each writer's argument.

Reading Skill

Recognize Bias Make sure that students understand that the ability to recognize bias helps readers avoid being manipulated into accepting a faulty argument. Additionally, point out that a degree of bias does not necessarily mean that an author's argument is weak or faulty. Readers must rely on their own knowledge, experiences, and reading strategies to evaluate the credibility of an argument.

Should Naturalized Citizens Be President? 537

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Explain that advertisers use logical, emotional, and ethical appeals to persuade consumers. Help students identify specific words, phrases, and types of images that are commonly used for persuasive

purposes in advertisements. Allow students to view a variety of television commercials or print advertisements. Then, have students work in groups to analyze the persuasive techniques of each advertisement.

UNIT FOUR

Teach

Reading Skill

1

Recognize Bias Because the author's adopted son is a naturalized citizen, he might feel more strongly about the issue than someone whose family members are all natural-born citizens.

For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 121.

Literary Element

2

Argument He uses a logical, or factual, appeal.

APPROACHING Invite volunteers to recall definitions for other types of appeals. Then **Ask: Which type of appeal does Yinger use when he says that the clause violates democracy? (ethical)** **Ask: Which type of appeal does Yinger use when he says that Jonah was told that he can't run for president? (emotional)**

For additional literary element practice, see Unit 4 Teaching Resources, p. 120.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 8.6

DRP: 69

Lexile: 1090

SHOULD

Naturalized Citizens BE President?

The Constitution says that only 'natural-born' citizens can be President. Should we change that?

1 YES My son, Jonah, came to the U.S. from Vietnam as a 4-month-old baby. When his second-grade class studied the presidency, he was told that he cannot run for President when he grows up, even if he wants to. According to the Constitution, only a "natural-born Citizen" can be President.

More than 12.8 million naturalized citizens, including 250,000 foreign-born adoptees like Jonah, are second-class citizens who cannot hold the highest office in the land.

2 The natural-born-citizen clause **violates** a central principle of American democracy: All citizens should have equal rights. When written, the Constitution embraced this principle but failed to protect the rights of women and of racial and ethnic minorities. The 14th, 15th, and 19th Amendments have been added to protect these groups. The next step is to remove the natural-born-citizen clause.

The Founding Fathers¹ included the . . . clause so no foreign prince could buy his way into the presidency. This concern is no longer relevant.² Some people say we still need this clause to **ensure** that the President is loyal to the country, but naturalized citizens are a very loyal group.

Moreover, the Constitution allows any natural-born citizen, loyal or not, to run for President and relies on voting rights and the judgment of the American people to keep disloyal people from being elected. These protections would work just as well if we let naturalized citizens run for President, too.

—JOHN YINGER, SYRACUSE UNIVERSITY

1 The **Founding Fathers** are the leaders who wrote the U.S. Constitution after the colonies won independence from Great Britain.

2 **Relevant** means "having a connection to something."

Vocabulary

violates (vī'ə lāts') v. treats without proper respect or breaks a law or regulation

ensure (en shoor') v. to guarantee or make certain

Recognize Bias How might Yinger's personal experience affect how he feels about this issue?

Argument Yinger lists other instances in which the Constitution was changed to protect a group of people. Which type of appeal does he use?

538 UNIT 4 What Influences You?

Reading Practice



Text Structure Tell students that one way in which writers present ideas is through comparison and contrast. Then identify the two ways to organize this type of writing. A writer can compare and contrast ideas one by one (point by point) or write about all the ways two items are alike and then all the ways they are different (subject by subject). Writers often compare a new idea with one that readers may already support. If the comparison is successful, readers may come to agree with

the new idea, too. When reading an essay with a comparison and contrast text structure, readers should consider differences that the writer neglects to address. In Yinger's essay, he compares the past situation of women and minorities with the current situation of naturalized citizens. In small groups, have students discuss the effectiveness of this comparison. Is there any information missing from the comparison?

Teach

Literary Element

3

Argument He is appealing to the emotional desire of readers to feel safe. **ADVANCED** **Ask:** Is an emotional appeal to readers' fears regarding national security effective? **Why or why not?** (Possible response: Given the 9/11 attacks and the war on terror, students are likely to say that the appeal is effective.)

BQ BIG Question

He thinks a foreign-born president might continue to have some emotional loyalty to his or her birthplace.

View the Photograph

Tell students that Arnold Schwarzenegger, who was not born in the United States, was elected as governor of California. **Ask:** Should Schwarzenegger be allowed to run for, and if elected, serve as president of the United States? **Why or why not?**

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 125–126.



Arnold Schwarzenegger is a native of Austria. He became a U.S. citizen in 1983 and was elected governor of California in 2003. He cannot run for President unless the Constitution is changed.

Argument What emotional appeal is Spalding presenting?

BQ BIG Question

In Spalding's opinion, how might being born in a different country influence a person?

NO America has always been open to foreign-born immigrants becoming full and equal citizens—with one exception: Only a “natural-born Citizen” can become President. This **requirement** strikes a reasonable balance between our society's openness and the ongoing requirements of national security.

One of the legal conditions for becoming an American citizen is to be “attached to the principles of the Constitution of the United States.” New citizens also must take an oath to renounce “all allegiance and fidelity”³ to other nations. But in the case of the presidency we need even more **assurance** of that allegiance than an oath.

The presidency is unique: One person makes **crucial** decisions, many having to do with foreign policy and national security. With a single executive, there are no checks to override the possibility of foreign influence, or mitigate⁴ any lingering favoritism for one's native homeland.

Unlike any other position or office, the attachment of the President must be absolute.⁵ This comes most often from being born in—and educated and formed by—this country.

In general, constitutional amendments should be pursued only after careful consideration, when it is necessary to address a great national issue and when there is broad-based support among the American people. That is not the case here.

—MATTHEW SPALDING, THE HERITAGE FOUNDATION

- 3 To **take an oath** is to swear or promise to do something. To become a citizen, an immigrant must promise to give up (**renounce**) loyalty (**allegiance** and **fidelity**) to any other nation.
- 4 To make something less important is to **mitigate** it. Spalding is saying that there is danger in having a foreign-born president who may be too connected to his or her native land.
- 5 The writer is saying that the dedication (**attachment**) of the president must be complete and definite (**absolute**).

Vocabulary

requirement (ri kwīr' mēnt) *n.* something that is necessary; a demand or a condition

assurance (ə shoor' əns) *n.* a guarantee or certainty

crucial (krōō' shəl) *adj.* extremely important

Should Naturalized Citizens Be President? 539

Approaching Level

DIFFERENTIATED INSTRUCTION

SMALL GROUP Emerging Ask students to identify traits that a U.S. president should have. List their ideas on the board. Next, have students name well-known foreign-born Americans. Have students consult reference sources if necessary. List students' suggestions on the board. Then

form student groups. Ask each group to select one name from the list and conduct biographical research to discover whether this person has any of the traits on the presidential list. Have students display their findings in charts that list the person, several traits, and support for each trait.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Note that the words *allegiance* and *fidelity* both mean “loyalty” and appeal to readers' sense of patriotism. Have students use a reference book such as a thesaurus to identify other examples of words with emotional appeal.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 111–112.

Respond and Think Critically

Possible answers:

1. Yinger's adopted son was not born in the United States. Only natural-born citizens can become president.
2. The Constitution has been changed to protect the rights of women and racial and ethnic minorities who were not guaranteed equal rights originally.
3. FOR—All citizens should have equal rights, according to the Constitution. The voters will not elect disloyal people. AGAINST—The president makes important decisions regarding national security and foreign policy. A natural-born citizen is not subject to divided loyalties that might compromise the president's ability to make these decisions in the best interests of the American people.
4. Yinger includes this fact to illustrate the vastness of this untapped resource for presidential leadership.
5. The Constitution is the law of the land and must be obeyed.
6. Some students may say that Yinger's argument is more persuasive. The Constitution requires equal rights for all citizens. Other students may say that Spalding's argument is more persuasive. Equal rights for all citizens must be balanced with the needs of national security.

After You Read

Respond and Think Critically

1. Why can't Yinger's son run for president when he grows up? [Recall]
2. In what way has the Constitution been changed since it was written? Explain. [Identify]
3. What are the main arguments for and against allowing naturalized citizens to become president? [Summarize]
4. Yinger says that more than 12.8 million naturalized citizens cannot be president. Why does he include this fact? Explain. [Analyze]
5. Why do you think one of the legal conditions for becoming an American citizen is to be "attached," or dedicated, to the Constitution? Explain. [Infer]
6. **BQ** **BIG Question** Which argument do you think is more persuasive? Explain. [Evaluate]

TIP

Inferring

Remember that when you infer, you use clues in the text and your own knowledge to figure out what a writer does not explain directly.

- Recall what you know about the importance of obeying rules and laws.
- Consider what Spalding says about the "possibility of foreign influence."

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

Examine Media

Political Advertisements

Since the mid-1800s, Americans have made items such as ribbons, plates, and buttons to show their support for presidential candidates. Wearing political buttons was once very popular. In the past, presidential buttons had the same function as do political T-shirts and bumper stickers today: they argue that voters should support a certain candidate, and they advertise what that candidate stands for.

On Your Own Read the buttons and answer the questions on a separate sheet of paper.



1. What message were the makers of the Lyndon B. Johnson (LBJ) button trying to send to voters? What are some appealing elements of the button?
2. What audience does the John F. Kennedy button attempt to convince? How is the small amount of space on the button used?

540 UNIT 4 What Influences You?

Reading Practice

Examine Media

Possible answers:

1. The message is that Lyndon Johnson will win the presidential election. The cowboy hat and the monogram LBJ are appealing.
2. The Kennedy button attempts to convince young voters. The small amount of space displays a photo of Kennedy and a persuasive slogan.

Make Inferences If students have difficulty making inferences, suggest that they use graphic organizers to record what the text says about a topic; what students know about the topic from their own knowledge and experiences; and what they can infer by combining this information. Model this strategy for students.

Literary Element Argument

Test Skills Practice

1. Why did Yinger and Spalding write these essays?
 - A to explain how to change the Constitution
 - B to inform naturalized American citizens of citizens' rights
 - C to entertain people with stories of American history
 - D to persuade people to agree with their ideas about citizens' rights

Review: Style

As you learned on page 265, **style** is a writer's choice and arrangement of words and sentences. Style can help reveal a writer's attitude toward his or her topic or audience.

To identify style, pay attention to words or terms that the writer repeats. For example, Spalding repeats the term *national security* twice. The repetition of the term adds to Spalding's serious style and shows that he believes the topic is of great importance.

2. Yinger uses the word *loyal* twice in one sentence. What does the repetition of this word suggest about the writer's attitude toward the topic? Explain.

Reading Skill Recognize Bias

3. How would you describe Yinger's attitude toward naturalized citizens becoming president? In what way might his background affect his attitude toward the topic? Use examples from his essay to support your answer.

Vocabulary Practice

Respond to these questions.

1. Which most likely **violates** the city's litter laws—throwing an empty bottle into the street or throwing it into a garbage can?
2. Who could better **ensure** that a car will run well—an insurance salesperson or an auto mechanic?
3. Which would be a **requirement** for a driver's license—knowing how to park a car or needing a ride to school?
4. When would Greta have **assurance** that she passed the test—when she has completed the test or when her teacher has graded it?
5. What is **crucial** for a band to play well at a concert—well-trained musicians or a noisy audience?

Academic Vocabulary

John Yinger wants foreign-born citizens to have **access** to all the rights contained in the Constitution. In the preceding sentence, *access* means "the ability to obtain." Think about a right or benefit that you have as a member of a family, a team, or some other group. What did you do to gain access to that right or benefit?



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

After You Read

Assess

Literary Element

1. D
2. The repetition of the word *loyal* emphasizes Yinger's attitude that naturalized citizens are as dedicated to their country as natural-born citizens are.

Reading Skill

3. A

Vocabulary Practice

1. throwing it into the street
2. an auto mechanic
3. knowing how to park a car
4. when her teacher has graded it
5. well-trained musicians

Academic Vocabulary

Students should provide explanations regarding what they did to gain access to a right or benefit in a club or group.

Should Naturalized Citizens Be President? 541

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Review how to respond to multiple-choice questions. Tell students to read the question or stem twice and then to read all the answer choices. Explain to students that they can generally eliminate one or more answers immediately. To distinguish among credible answers, students may need to skim, scan, or reread.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Assess

Respond Through Writing

Argue a Position Suggest that students create two-column charts, labeling the left column *Student Council President Should Vote* and the right column *Student Council President Should **Not** Vote*. Tell students to list as many supporting reasons as possible in each column. Tell students to choose positions for their essays based on the columns with the greatest number of entries.

Prewrite Suggest that students identify at least one logical reason, one emotional reason, and one ethical reason to convince readers to agree with students' positions. Ask students to label these persuasive techniques in the Supporting Evidence boxes.

Persuasive Essay

Each student's persuasive essay should

- state a clear position in support of or against the proposal
- support this position with evidence, including logical, emotional, and ethical appeals
- address potential reader concerns or counterarguments
- be written clearly and logically, without errors in spelling, grammar, or punctuation
- utilize powerful word choice



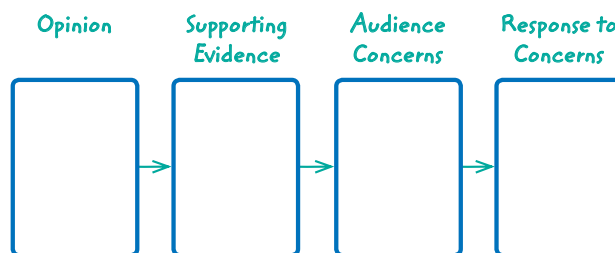
Respond Through Writing

Persuasive Essay

Argue a Position Two writers present their views on a topic in "Should Naturalized Citizens Be President?" In a persuasive essay, present your view about whether a student council president should have a vote on your county's school board.

Understand the Task When you argue a position, you "take sides" on an issue and try to persuade other people to believe as you do. To persuade readers, you must state your opinion clearly and confidently. Then you must support your opinion and claims with detailed evidence, such as facts and examples.

Prewrite Use a graphic organizer like the one below to help develop your main idea and the supporting evidence. Also, use the graphic organizer to predict what concerns your audience might have about your opinion and how you might respond to their counterarguments.



Draft Begin writing your persuasive essay. State your position clearly and explain each fact, reason, and example that supports it. Be sure to use persuasive techniques, such as repetition and persuasive appeals, to convince your audience of your opinion. This sentence frame might help you get started:

I believe that _____ because _____.

Revise After you have written your first draft, reread it to make sure it is well organized. Determine whether your paragraphs and ideas follow a logical order. Make sure that you support each of your claims with convincing evidence.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. See the Word Bank in the side column for words you might use in your persuasive essay.

Learning Objectives

For page 542

In this assignment, you will focus on the following objective:

Writing: Writing a persuasive essay.

Word Bank

The following are some useful words you might want to include in your persuasive essay. Check their meanings in a dictionary first to make sure you use them correctly.

conflict
cooperation
democracy
implement
partnership
promote
representation

542 UNIT 4 What Influences You?



Writing Practice

Thesis Statement Provide students with this sentence frame to help them draft their thesis statements or positions: *A student council president should (or should not) have a vote on the district's school board because _____.*

Tell students to finish the statement with their

strongest or most important reasons. Explain that the thesis statement should appear in the opening paragraph and may be introduced with or followed by descriptions or anecdotes that illustrate real or imagined problems that relate to the students' positions.

Before You Read

Functional Documents

Connect to the Functional Documents

Think about a time when you took part in a public meeting or event.

Partner Talk With a partner, discuss how you found out about the meeting or event. What information helped you make your decision to attend or told you what to do once you got there?

Build Background

Whether you are exploring new ideas or working hands-on with new technologies, knowing how to analyze informational signs and instructions is very important.

- **Signs** provide information about the purpose of an event as well as the necessary date, time, and location where the event will take place. Many signs also feature information meant to persuade readers to respond in a particular way.
- **Technical directions** provide detailed information about how to perform a process. The documents you are about to read include a sign advertising a voter-awareness meeting and technical instructions for using a voting machine.

Set a Purpose for Reading

Reading Skill Determine Main Ideas and Details

The **main idea** is the most important idea in a text. The examples, reasons, or ideas that further explain the main idea are called **supporting details**. Skilled readers analyze information on signs and in technical directions by locating the main idea and the details that support that idea. As you read, follow these tips:

- Quickly read through the sign's text looking for key words and concepts. Pay attention to heads and subheads.
- Look for the structure of the information. For example, in technical instructions, you might look for the order of the actions involved in the particular process.

Learning Objectives

For pages 543–546

In studying this text, you will focus on the following objectives:

Reading:

Determining main ideas and details.
Analyzing informational text.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 108

Or tell students to think of a time when they used a written set of directions to complete a task or assemble something. **Ask:** *Were the directions clear and easy to follow? What kinds of problems did you have, if any?* Encourage students to share their experiences.

Summary

Functional documents provide information that people need in order to perform everyday activities quickly, easily, and safely. For example, signs often answer the question where, when, and even what and why. Technical directions explain the steps in a process. In this selection, students will analyze information on a sign for a voter-awareness meeting and instructions for voting by using a ballot card.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 127–132.

Reading Skill

Determine Main Ideas and Details

Point out that functional documents contain text features such as headings and subheadings to help people locate main ideas and important details quickly. They also have a logical plan or structure to help people follow and understand the information. **Ask:** *What order would you expect technical directions to follow? (sequence, or step-by-step order)*

Functional Documents 543

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Have student groups identify various steps and text features in a set of instructions you provide. Have them point to the features—such as the title and various steps—as you describe them. Then have students in each group take turns reading steps in the instructions. Circulate to provide assistance to students who are struggling.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Ask students to identify three signs that they see every day at school or in their community. Ask them to explain the main idea of each sign. **Ask:** *How does each sign catch people's attention? (Students may observe that color, large type, or other features call attention to the signs they have identified.)*

Teach

Reading Skill

1

Main Idea and Details The boldface title tells the main idea or purpose of the sign: it is an invitation to a meeting for voters. The boldface questions help readers locate the main ideas, or basic information, about the meeting. Boldface is also used in the text to emphasize supporting details and other important information.

APPROACHING Invite approaching-level learners to identify other text features used in the sign. (*capital letters, underlining, quotation marks*)

Ask: What is the purpose of each feature? (*Capital letters call attention to ideas and emphasize them; underlining adds extra emphasis; quotation marks set a quotation apart from the rest of the text on the sign.*)

Understand Signs

What kind of sign is this? Where might you see such a sign? Explain the organization's purpose for creating this sign.

VOTE *for* YOURSELF

invites **YOU** to
attend a **TOWN MEETING**

1

WHO? **VOTE *for* YOURSELF** is a voter-awareness group designed to get individuals to think for themselves and vote in each and every election!

WHAT? We welcome one and all to join us for a free-flowing discussion of the issues that affect all our lives. **VOTE FOR YOURSELF** is hoping to inspire people to participate more fully in all future elections.

WHY? Elections are important! Yet surveys show that less than 45 percent of **eligible** voters turned out to vote in the last city election. We can do better! But first we have to understand the issues that affect our lives.

WHEN? Thursday, October 12, 7:00–9:00 P.M.

WHERE? Meade Auditorium, 717 Market Street, just 3 blocks west of Sterling Park

Join us and let your voice be heard! When the next election takes place, we need **YOU** to exercise your right and your civic duty to bring about positive changes in our community . . . and our world!

"The ignorance of one voter in a democracy impairs the security of all."—John F. Kennedy

Main Idea and Details

Notice the use of boldface type in the sign. Each boldface word along the left side of the sign introduces the main idea of the section. How do these text features help you understand the text?

For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 133.

Writer's Technique

Capitals and Large Type Capital letters, as shown in the sign, can be used to grab readers' attention or to emphasize information. If overused or used for no purpose, however, they may have the opposite effect. Large type is another formatting choice that helps differentiate among types of information on signs.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Vocabulary

eligible (el'ĭ jə bəl) *adj.* qualified to participate

544 UNIT 4 What Influences You?



Writing Practice

Summarize Have students review the sign for the voter-awareness meeting. Then ask them to close their books. Give students a writing prompt. **Say:** **You want to go to this meeting, but you don't want to go alone. Write a brief letter in which you ask a friend or family member**

to come with you. Summarize the main ideas and important details contained in the sign.

If students have difficulty, remind them of the sign's structure and tell them to focus on who, what, where, when, and why.

Understand Technical Directions

The main idea of the technical directions is stated in the heading.
What are the details that support the main idea?

UNIT FOUR

Teach

Reading Skill

2

Main Idea and Supporting Details

The directions explain the process of voting with a ballot card. First, you sign in at the polls and get a ballot card and secrecy folder. Next, you mark your ballot in a voting booth. Finally, you check your ballot, put it in the secrecy folder, and give it to a voting official.

APPROACHING Ask: **What materials do you need to vote?** (a ballot card and a secrecy folder)

ADVANCED Ask: **How and when is your vote recorded?** (The voting official may record it immediately by running the ballot card through a scanner, or the ballot card may be placed in a box to be recorded later.)

Main Idea and Details

The document explains a step-by-step process. What process is being explained?

Writer's Technique

Graphics Technical instructions often contain graphics in addition to (or sometimes instead of) text in order to clarify information. Graphics may include illustrations, diagrams, tables, and symbols. They may be used to identify equipment parts or show the steps in a process. In our multicultural society and the global market, graphics can be worth a thousand words in technical instructions for products or processes.



To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 134–135.

VOTING MACHINE INSTRUCTIONS

Please read carefully.

Step One: Before You Vote

- Sign in at the polls.
- After you sign in, a voting official will give you a ballot card and a secrecy folder. The secrecy folder will allow you to return your ballot in privacy.
- Take your ballot card and secrecy folder to the voting booth. Do not begin voting until you are inside the voting booth.

Step Two: Marking Your Ballot

- Your voting booth contains a small voting machine. Place your ballot on top of the voting machine. The three holes on the left side of your ballot should fit over the vertical row of pegs on the machine.
- Use the punching implement to punch the oval next to the name of the candidate you select. For each office, select only one candidate.
- If you wish to vote for a person whose name is not on the ballot, write the name of your choice on the line below the list of candidates. Remember to punch the oval next to that line.
- Unmarked or improperly marked ballots will not be counted. If you make a mistake, return the spoiled ballot to a voting official and request a new one.
- After you have finished voting, remove your ballot and examine the back of it. Make sure you have completely punched through the ovals.
- Slide your ballot card in the secrecy folder.
- Return the ballot to the voting official at the OUT table.

Vocabulary

polls (pōlz) *n.* places where votes are cast and recorded

ballot (bal'ət) *n.* a printed form used to cast a vote

Functional Documents 545

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Help students identify unfamiliar terms in the directions and use a variety of decoding skills (word parts, context clues, a dictionary) to determine the terms' meanings. For example, write the words *secrecy* and

privacy on the board. Ask students what base words relate to these words. (*Secret*, *private*) Then have them explain the meanings of *secrecy* and *privacy* and the purpose of a secrecy ballot.

After You Read

Assess

Respond and Think Critically

1. A
2. C
3. C
4. The subheadings summarize and locate the key information, or main ideas, included on the sign.
5. To vote for a candidate who is not on the ballot, first write the name of the candidate on the line below the list of candidates. Then fill in the oval next to the line.

Writing

Students should use a variety of text features, such as headings, subheadings, bullets, capital letters, color, and graphics, to grab people's interest and communicate clearly the main ideas and important details. Students' signs should be addressed to a specific audience and include persuasive language to encourage participation in the event advertised.

After You Read

Respond and Think Critically

Review the documents on pages 544–545. Then read each question below and select the best answer.

Test Skills Practice

1. What is Vote for Yourself's main purpose for creating this sign?
A to inform and persuade people to attend a meeting about voting issues
B to inform and entertain people who don't usually vote
C to explain voting and entertain people who vote
D to explain voting and persuade people who do not vote
2. Which statement best expresses the beliefs of the group Vote for Yourself?
A People should stay at home on Election Day.
B People should write their own name on the ballot.
C People should think independently and vote in every election.
D People should not think for themselves.
3. How will you know if you have correctly placed your ballot on the machine?
A A green light will go on.
B You will be able to write in candidates.
C The holes on the left of the ballot will fit over the pegs on the machine.
D The holes on the left of the ballot will align with arrows on the machine.
4. Look at the Vote for Yourself sign. How do the subheadings *who*, *what*, *why*, *when*, and *where* aid the reader's understanding of the sign's message?

5. Suppose you want to vote for a candidate who is not listed on the ballot. What steps should you take to vote for the person? Explain.

Writing

Create a Sign Make a sign that persuades classmates to attend an upcoming meeting at your school or in your community. Use felt-tip markers or poster paints to create an eye-catching sign. Your sign should

- appeal to people who share a common interest
- contain persuasive language about the event
- inform about the date, time, and place of the event



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

546 UNIT 4 What Influences You?

Test Preparation Practice

Multiple-Choice Test Items Tell students that they may be asked to analyze a functional document on a multiple-choice test. Explain that to answer test items, students may be asked to

- find the answer somewhere in the document
- gather information from several places in the document

- combine what they know with what the document tells them

As an example, use the following think-aloud model. **Say:** *When I skim the sign, I don't find the answer to item 2 stated directly. I'll have to figure out the best answer by combining information in the document with what I already know. I know that the usual purpose*

of a sign is to inform, persuade, or explain. I can eliminate B and C because "to entertain" is not a purpose of most signs. Skimming helps me eliminate D because the sign does not explain voting. By skimming again, I see that the clue words "attend a town meeting" and "issues" confirm that A is the best answer.

Before You Read

Without Commercials

Connect to the Poem

What makes a person truly beautiful? How do advertisements affect your ideas of beauty?

Partner Talk With a partner, discuss the variety of people you see in advertisements. Do ads reflect the many different types of people in the world?

Build Background

When Alice Walker was eight, one of her brothers accidentally shot her in the eye with a BB gun. Her blinded eye became covered with scar tissue. "I used to pray every night that I would wake up and somehow it would be gone. I couldn't look people in the eye because I thought I was ugly." This experience inspired Walker to write down her observations and feelings. Later, surgery repaired much of the scar tissue. The change helped improve her self-image.

Walker is considered a major American author. She is active in both the civil rights and women's rights movements. She helped reintroduce readers to the author Zora Neale Hurston, another important African American author.

Set Purposes for Reading

BQ BIG Question

Consider the many ways that people change their appearances. As you read, ask yourself, what influences people to make such changes?

Literary Element Allusion

An **allusion** is a reference in a literary work to a well-known character, place, or situation from another literary work, music, art, or history. When readers recognize an allusion in a literary work, it can enrich their understanding of the entire work. For example, if a character in a work is compared to Superman, readers might gain a greater appreciation for the good or strong qualities of the character.

As you read, look for allusions to well-known characters, places, situations, or stories.

Learning Objectives

For pages 547–552

In studying this text, you will focus on the following objective:

Literary Study: Analyzing allusions.

Meet Alice Walker



A Literary Life From the time she was eight, Alice Walker kept a notebook of poetry. Many of her poems, short stories, and essays focus on the difficult lives of poor, heroic African American women. In 1983, Walker won the Pulitzer Prize for her novel *The Color Purple*. Alice Walker was born in 1944.



Literature Online

Author Search For more about Alice Walker, go to glencoe.com and enter QuickPass code GL29763u4.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 109

Or have students list everything they did this morning to improve their appearance. Did they style their hair or plan an outfit? Then, have students write about why they engage in these behaviors. Ask them to consider what they hope to gain.

Summary

In this poem, the speaker challenges the image of beauty portrayed by media and encourages readers to find beauty in themselves and others.



For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 136–141.

Literary Element

Allusion To help students understand allusion, write the following words on the board: *brand names, historical events, celebrities*. Then ask students to think of examples from each category that they remember hearing mentioned in a popular song. Explain that these references are allusions.

Without Commercials 547

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Use the Define/Example/Ask routine to introduce new vocabulary from the selection. On the board, write: **zany, diminish, tinny, muted, snub, impertinent**.

- Have students preview the definitions provided in the footnotes or use a dictionary to find out what the words mean.
- Have each student select one of the words in the list and provide an example that

shows an understanding of the word's meaning. Tell students to draw a picture, pantomime, or role-play.

- Then **ask:** **How would you react to a zany person? What would you not want to see diminish, and why? What has a tinny sound, and how does that make you feel? What colors might be described as muted? What is an antonym of snub? How would you respond to an impertinent remark?**

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Write these words from the poem on the board: *zany, diminish, tinny, muted, snub, impertinent*. Have students write what they think each word means. Then have students locate the words in the poem. Tell them to review and rework their definitions based on the context of the poem. Finally, provide students with definitions for each word. Discuss how their definitions compare with the ones you provide.

UNIT FOUR

Teach

BQ BIG Question

Possible answer: The speaker sees beauty in the eyes of people who have lived long lives and had unique experiences.

ENGLISH LEARNERS Explain that the speaker uses words such as *listen* and *stop* throughout the poem as commands in an attempt to change the behaviors of readers.

ADVANCED Ask: **What do these commands suggest about the relationship between the speaker and the poem's readers?** (Students may say that the speaker asserts authority over readers in a parental way. It is as if the speaker is scolding children for bad behavior.)

Writer's Technique

Color Imagery Point out the color imagery that Walker employs: *white*, *tan*, *brown*, and *black*. Lead students to discuss how skin color relates to the idea of beauty.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Literary Element Practice

SMALL GROUP Form Explain that the word *form* describes the way a poet structures his or her work—the stanzas, line breaks, use of punctuation, and other literary elements. One striking feature of this poem is its vertical nature. The lines are extremely short, often just one word long. Ask student groups to

- Listen,
stop tanning yourself
and talking about
fishbelly
- 5 white.
The color white
is not bad at all.
There are white mornings
that bring us days.
- 10 Or, if you must,
tan only because
it makes you happy
to be brown,
to be able to see
- 15 for a summer
the whole world's
darker
face
reflected
- 20 in your own.
- Stop unfolding
your eyes.
Your eyes are
beautiful.
- 25 Sometimes
seeing you in the street
the fold zany^o
and unexpected
I want to kiss
- 30 them
and usually
it is only
old
gorgeous
- 35 black people's eyes
I want
to kiss.

²⁷ Something **zany** is odd or crazy in a comical way.

548 UNIT 4 What Influences You?

WITHOUT COMMERCIALS

Alice Walker

BQ BIG Question

From these lines, what do you infer about the speaker's values and beliefs?

discuss why Walker structures her poem in this way. How does the structure reinforce the meaning of the poem? It may help students to write out several stanzas in paragraph form (or to break the lines differently) for purposes of comparison. Encourage students to consider that the short, choppy nature of the

lines suggests that the speaker makes discoveries as she speaks. Note that the poem moves from a discussion of superficial topics such as tanning and plastic surgery to the biblical beginning of the world.

Stop trimming
your nose.

1

40 When you
diminish⁴¹
your nose
your songs
become little
45 tinny, muted⁴⁵
and snub.
Better you should
have a nose
impertinent⁴⁹
50 as a flower,
sensitive
as a root;
wise, elegant,
serious and deep.
55 A nose that
sniffs
the essence⁵⁷
of Earth. And knows
the message
60 of every
leaf.

Stop bleaching
your skin
and talking
65 about
so much black
is not beautiful
The color black
is not bad
70 at all.
There are black nights
that rock

41 To **diminish** means “to make smaller in size.”

45 In this context, **muted** means “muffled, softened, or less strong.”

49 Something **impertinent** is improperly bold or rude.

57 Here, **essence** means “perfume.”



Sunflower Time, 2003. Jim Macbeth. Digital collage.

UNIT FOUR

Teach

Literary Element

1

Allusion To what popular practice does Walker allude in lines 38–39? (to a “nose job”)



For additional literary element practice, see Unit 4 Teaching Resources, p. 142.

Writer's Technique

Simile Remind students that a simile is a comparison of two objects that includes *like* or *as*. A simile forces readers to think about a familiar object in new ways. In lines 47–54, Walker compares a nose to a flower and a root. Discuss how this changes students' thinking about noses.

View the Art

Digital artist Jim Macbeth draws on his fascination with the colors, shapes, and textures of nature to create his art. **Ask:** **How does this image echo a message from the poem?** (*The sunflower in the image is bold. Walker suggests that a flower may be impertinent.*)

Without Commercials 549

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate To help readers who are not familiar with American culture, explain that in the United States, some Caucasian people spend hours in the sun or in expensive tanning salons to darken their skin. Americans of all ethnic backgrounds undergo cosmetic surgery to change the shapes of their noses. Some Asian

Americans remove the folds from their eyelids. Some African Americans bleach their skin. Many people straighten or dye their hair. Lead student groups to discuss how people in other cultures view beauty and attempt to change or maintain their physical characteristics.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Explain that poets create speakers to express the ideas in poems, which may or may not coincide with the poet's personal experiences or beliefs. Caution students against confusing the speaker with the poet. Provide student groups with a sentence frame for discussion and writing: *The speaker says (believes, thinks, suggests)* ____.

UNIT FOUR

Teach

BQ BIG Question

The speaker expresses a negative attitude toward commercials. The speaker believes that commercials corrupt people's ideas about beauty.

Literary Element

1

Allusion The speaker refers to the biblical story of Adam and Eve.

APPROACHING Ask: **Some words have more than one meaning. In this context, what does *original* mean?** ("first" or "unique")

Writer's Technique

Parallel Ideas Draw students' attention to the first and fourth stanzas. Ask students to identify the parallel ideas and discuss the purpose of these repeated ideas. Make sure that students consider that the speaker observes that many people want to change their skin color, no matter what it is.

View the Art

In her poem, Walker associates various skin tones with certain images and ideas. Have students study the greens and yellows that appear in the art. Then ask: **What images or ideas do the colors in the picture cause you to think about?** (Students may associate the bright yellows and greens with summer, cheerfulness, or simplicity.)

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 144–145.

us
in dreams.
75 Or, if you must,
bleach only
because it pleases you
to be brown,
to be able to see
80 for as long
as you can bear it
the whole world's
lighter face
reflected
85 in your own.

As for me,
I have learned
to worship
the sun
90 again.
To affirm°
the adventures
of hair.

For we are all
95 *splendid*
descendants
of Wilderness,
Eden:
needing only
100 to see
each other
without
commercials
to believe.

105 Copied skillfully
as Adam.

Original

1

as Eve.

91 To *affirm* is to state firmly and positively.

550 UNIT 4 What Influences You?



Writing Practice

Expository Essay Explain that Walker's poem is a plea for people to be who they really are, "without commercials." Ask students to write essays about the role that advertising plays in defining who they are, and remind them to use specific examples. **Ask:**

- Does advertising make you feel inferior? Superior?

- Does advertising make you want to be someone or something that you are not?
- Does advertising regularly influence the decisions you make about your life?
- Does advertising open new worlds to you?
- Is it possible to ignore advertising?

Use the essays as a basis for class discussion.



BQ BIG Question

What attitude is the speaker expressing toward commercials?

Allusion To what story is the speaker referring?

After You Read

Respond and Think Critically

1. Whom does the speaker address in the first stanza of the poem? Explain. **[Recall]**
2. What is the message or point of the first stanza? What message is expressed about people's differences? **[Interpret]**
3. What does the speaker suggest that people of every race have in common? Do you think Alice Walker shares these views? Explain how Walker's experiences may have helped to shape the ideas in the poem. **[Conclude]**
4. According to the poem, what effect do commercials have on people? Why is the poem called "Without Commercials"? **[Analyze]**
5. Choose your favorite example of imagery in the poem. Explain why it appeals to you. **[Evaluate]**
6. **BQ** **BIG Question** Why might people feel they should look like the people in commercials? If there were no commercials, do you think people would change their attitudes about how they look? Give reasons to support your opinion. **[Connect]**

Academic Vocabulary

Alice Walker's poem encourages readers to resist the temptation to change their appearances and to recognize the beauty in human **variations**.

In the preceding sentence, *variations* means "the extent to which something differs slightly from another thing." Alice Walker's poem discusses the variations within human appearances. Think about the different ideas and opinions you see and hear each day. How do these variations of opinions and ideas help you understand the world and see things in new ways?

TIP

Interpreting

Here are some tips to help you interpret. Remember that when you interpret, you apply your understanding of the world to decide what the ideas in a selection mean.

- Reread the Build Background section to find details that may have shaped Alice Walker's views on personal appearance.
- Summarize or paraphrase the speaker's attitude toward the popular opinion of beauty as expressed in the poem.



Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

Without Commercials **551**

After You Read

Assess



For additional assessment, see Assessment Resources, pp. 113–114.

Respond and Think Critically

Possible answers:

1. The speaker addresses white women who tan.
2. The speaker says that the only good reason for people to tan is that being brown makes them "happy" and helps them connect with the world by seeing a "darker face reflected" in their own. The message is that people's differences are beautiful.
3. People of every race are dissatisfied with their appearance. Walker may share the views of the speaker because as a child, she was dissatisfied with her own appearance.
4. Commercials affect the ability of people to see beauty in everyone. The poem's title suggests that in a world without commercials, beauty is everywhere.
5. Students should choose a piece of imagery from the poem and explain why it appeals to them.
6. Commercials give the illusion of commonality. In the world of advertising, everyone is expected to want and strive to achieve the latest "look." An end to commercials would not change people's attitudes regarding beauty because these images are also portrayed in television programs, movies, magazines, and so on.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning If students have difficulty interpreting, suggest that they use a graphic organizer to record Walker's, the speaker's, and students' own views on appearance. Have students consider how the views of the speaker are both similar to and different from Walker's views and the students' views.

Academic Vocabulary

Students may say that being exposed to varied opinions and ideas gives them a better perspective regarding world events and helps them understand the world in new ways.

After You Read

Assess

Literary Element

1. The speaker addresses the people who do not believe the expression, people who are “talking / about / so much black / is not beautiful.” The speaker tells these people to stop trying to lighten their skin color.
2. The speaker alludes to the biblical creation story to show that even though differences exist among people, all people are related and alike in many ways.
3. The poet compares a nose to a flower and a root.

Grammar Link

Clauses: “When you / diminish / your nose [dependent clause] your songs / become little / tinny, muted / and snub [independent clause].”

Verb Phrases: “Better you should / have a nose / impertinent / as a flower . . .”

Prepositional Phrases: “...to be able to see / for a summer / the whole world’s / darker / face / reflected / in your own.”

Check student answers to make sure that their sentences include both dependent and independent clauses and verb and prepositional phrases.

Speaking and Listening

Students’ discussions should

- identify the poem’s main argument
- identify the persuasive appeals, both emotional and logical, included in the poem

Literary Element Allusion

An author or poet may use allusions to strengthen a particular description or idea.

1. In lines 66–67, the speaker makes an allusion to the saying, “Black is beautiful.” Why do you think the speaker uses this allusion? Use examples from the poem to support your answer.
2. In lines 94–98, what does the speaker mean by saying “For we are all / *splendid* / descendants / of Wilderness, / Eden”? What allusion does the poet use? Explain.

Review: Simile

As you learned on page 203, a **simile** is a figure of speech that uses *like* or *as* to compare seemingly unlike things. Similes help create strong images and highlight distinct qualities in the things being described.

3. In lines 47–54, the poet uses similes to compare a nose to different things. To what does she compare a nose? Explain.



Grammar Link

Clauses A **clause** is a group of words that contains a subject and a predicate.

An **independent clause** expresses a complete thought and can stand alone as a sentence.

Alice was playing.

A **dependent clause** cannot stand alone as a complete sentence.

when she was blinded

Phrases A **phrase** is a group of words that acts in a sentence as a single part of speech but does not contain a subject and a predicate.

A **verb phrase** contains one or more helping verbs followed by a main verb.

Her brother had shot her accidentally.

A **prepositional phrase** begins with a preposition and ends with a noun or a pronoun, which is called the object of the preposition.

Her eye was covered with scar tissue.

Practice In the poem, find an independent clause and a dependent clause. Then, find a verb phrase and a prepositional phrase. Next, write a sentence about the poem that includes both kinds of clauses and phrases.

Speaking and Listening

Literature Group With a small group, discuss the poem’s main argument. Talk about the persuasive appeals included in the poem. In order to convince the reader, does the poem appeal to the reader’s emotions? Does it use logic to convince the reader? Be sure to back up your ideas with details from the poem.

552 UNIT 4 What Influences You?

Grammar Practice

Helping Verbs Remind students that verb phrases include one or more helping verbs followed by a main verb. Explain that helping verbs help the main verb tell when an action or a state of being occurs. Provide an example. On the board, **write**:

We had gone to the museum.

Explain that *had* is the helping verb of the main verb *gone*. Have students practice using helping verbs with present, past, and future forms of the verb *to be* and the main verb *go*.

For grammar practice, see Unit 4 Teaching Resources, p. 143.

Before You Read

Toward a Rainbow Nation

Connect to the Essay

Think about your friends and classmates. Do you know people who come from cultures that are different from your own? Do your closest friends have the same background as you do?

List Imagine that you have the chance to meet a new student from a different culture and visit his or her home. Make a list of things you would like to know about the student's culture.

Build Background

In this essay, a teenage girl tells about her school, her friends, and her everyday life in South Africa.

- South Africa is a nation at the southern tip of the continent of Africa.
- From 1948 to 1994 a law called apartheid set limits on the lives of people of different races in South Africa. The word *apartheid* means "separateness."
- In 1994 apartheid officially ended in South Africa.

Vocabulary

obligation (ob'lə gā'shən) *n.* something a person must do because of laws or duty (p. 558).

Drivers have an obligation to obey stop signs.

optimistic (op'tə mis'tik) *adj.* believing that things will turn out for the best; hopeful (p. 558).

Amanda is optimistic that the weather will be warm and sunny for this weekend's picnic.

Meet Lavendhri Pillay



Young Author Lavendhri Pillay was born and raised in South Africa. She was only thirteen when she wrote this essay. At that time, South Africa was just starting to let students of different races attend the same schools.

Many People in One Land

Pillay says that she loves living among people from many different backgrounds.



Literature Online

Author Search For more about Lavendhri Pillay, go to glencoe.com and enter QuickPass code GL29763u4.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher Selection Focus Transparency 21 Daily Language Practice Transparency 110

Or invite students to develop a concept web for the word *rainbow*. Record their ideas on the board. Ask:
How well does the word *rainbow* describe a mix of people living in the same community or nation?

Vocabulary

Direct pairs of students to have a conversation in which they use both vocabulary words correctly. Invite volunteers to perform their conversation in front of the class.



For additional vocabulary practice, see Unit 4 Teaching Resources, p. 154.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Toward a Rainbow Nation 553

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate the new vocabulary words with known words and concepts by asking them to perform pantomimes. Begin with the word *obligation*. Have students say the word and then act out a series of school obligations, such as arriving at school on

time, responding to roll call, and submitting homework. Finish with the word *optimistic*. Have students say the word and then act out responses to challenging situations, such as missing the bus, losing a homework assignment, and dropping books in a crowded hallway.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students write a short paragraph for each question below. Remind students to start each paragraph with a topic sentence that uses the italicized vocabulary word.

- How would an *optimistic* student handle the loss of his or her favorite CD?
- What *obligations* do students have to society?

Focus

Summary

In this essay, Pillay compares and contrasts the social experiences of different generations of people living in South Africa—those who experienced segregation under apartheid and those who did not. Pillay encourages readers to move beyond the racial stereotypes of the past to a future that embraces people of all colors.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 146–151.

Literary Element

Author's Perspective Use graphic organizers to help students understand how Pillay's background influences her perspective. Direct students to create a two-column chart. In the first column, ask them to record facts about Pillay's life. In the second column, ask them to record Pillay's opinions. Have students draw connecting lines between the facts and the opinions that seem to rise from them.

Reading Strategy

Evaluate Argument Have students use a three-column chart to record examples of Pillay's logical, ethical, and emotional appeals. Ask students to identify the type of appeal that Pillay uses most frequently.

TRY IT

Evaluate Students may observe that their willingness to be persuaded depends on the issues being discussed. On some issues, students may hold such strong opinions that even the most persuasive appeals will not move them to change their minds.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, in what ways have Pillay's life experiences influenced her ideas about how people get along?

Literary Element Author's Perspective

Authors, as people, have backgrounds—where they're from, what they believe, what they like and dislike. The elements of an author's background help create the viewpoint from which he or she writes. This viewpoint is the **author's perspective**.

It is important to pay attention to the author's perspective because it can influence the author's opinions. When you identify perspective in an essay, you can better understand why the author feels the way he or she does.

As you read, note the details of the author's background that could influence her perspective. Ask yourself, what connections are there between the author's perspective and her opinions?

Reading Strategy Evaluate Argument

When you **evaluate an argument**, you make a judgment on how well an author is able to influence you. An effective argument should state a position clearly and have good reasons and examples that support it.

Evaluating an argument is important because it helps you think critically about an author's ideas. To evaluate an argument, look for some of the different appeals an author may use:

- a logical appeal with factual evidence, reasoned thought, and statistics
- an ethical appeal that addresses the reader's sense of right and wrong
- an emotional appeal that plays on feelings, such as fear or sympathy, to persuade the reader

As you read, identify Pillay's opinions and how she supports them. Then consider an opposing viewpoint for each opinion. Use a graphic organizer like the one below to evaluate Pillay's argument.

Pillay's Opinion	Her Support	Opposing Viewpoint

Learning Objectives

For pages 553–560
In studying this text, you will focus on the following objectives:
Literary Study: Analyzing author's perspective.
Reading: Evaluating argument.

TRY IT

Evaluate With a partner, choose a topic that you have different opinions about, such as a favorite food, a sport, or a hobby. Write a list of appeals and try to convince your partner to agree with you. Switch lists and decide how convincing your partner's appeals are. Is either of you persuaded to change your mind?

Research Practice



During and After Apartheid Have students conduct research to learn more about life in South Africa during and after apartheid. Organize students in small groups. Ask each group to generate a list of several questions, such as *How did schools under*

apartheid differ from schools after apartheid ended? Then help students identify appropriate resources for answering their questions. Have each group record and present its findings on a large poster.

TOWARD A Rainbow Nation

Lavendhri Pillay

People ask me all the time, “What are you?” I say I’m South African. Then they say, “No-no-no, but what *are* you?” When I was small, I was always told that my great-grandfather came from India to pick sugarcane, but my family doesn’t really have ties to India anymore. So I say, “I was born here, I’ve lived here my whole life, I don’t know anything else, so I’m South African.”

I’ve grown up different from a lot of other teenagers in South Africa because I’ve been subjected¹ to all different races and different kinds of people. I’m a really lucky person.

Since I was seven, I’ve gone to school at Sacred Heart, where everybody’s completely mixed. We’ve got Coloured, black, British, Chinese, white, Indian, Afrikaans,² everybody. So from an early age I learned to accept these different people. In our school it’s about what kind of reputation you make for yourself, what kind of person you are.

I’ve lived in Yeoville³ most of my life with my mother, sister, and two brothers. It’s a place where many cultures⁴



1

Author’s Perspective

How does being South African influence the author’s perspective?

¹ Here, **subjected** means “exposed to.”

² Under the apartheid laws, a person of more than one race was called **coloured**. South Africa was once a British colony, and this is the British spelling. The **Afrikaans** are descendants of the Dutch settlers who moved to South Africa in the 1600s.

³ **Yeoville** (yō’vil) is a part of the city of Johannesburg where people of different races live in the same neighborhoods.

⁴ **Cultures** are groups of people who share a history or a way of life.

Toward a Rainbow Nation 555

UNIT FOUR

Teach

Literary Element

1

Author’s Perspective As a South African, Pillay interacted with young people of different races. From this experience, she decided that an individual’s actions are more important than skin color.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 223–232
- Interactive Read and Write for English Learners, pp. 223–232
- Interactive Read and Write for Approaching Level Learners, pp. 223–232

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.8

DRP: 56

Lexile: 990

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Tell students that Pillay compares South Africa to a rainbow—both are made of many colors. Have students construct a rainbow with colored construction paper. Ask them to list each racial group in South Africa on a different band of the rainbow.

Advanced Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP A Shift in Perspective Give students an opportunity to examine and evaluate opinions—including their own—by conducting a “fish bowl” discussion. Arrange five to seven students in a large circle. Invite two or three of them to sit in the center of the circle and discuss the topic of improving the school environment by basing popularity on reputation rather than

on appearance or group affiliation. (Advise students against naming other students when giving examples.) As they listen, ask students in the outer circle to take notes. Keep the discussion moving by rotating students in and out of the center position. Later, invite students to describe what they learned from the experience.

UNIT FOUR

Teach

Reading Strategy

1

Evaluate Argument Pillay uses an emotional appeal that plays on the reader's need for acceptance. Pillay's approach may be considered an ethical appeal because it addresses the reader's moral sense of rightness in accepting other people for who they are.

ADVANCED Ask: **On which type or types of appeals does the author rely more heavily?** (Possible response: *She relies more on emotional and ethical appeals than on logical ones.*)

For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 153.

Literary Element

2

Author's Perspective Pillay recognizes that she has advantages and privileges that many other people do not have.

For additional literary element practice, see Unit 4 Teaching Resources, p. 152.



Evaluate Argument What kind of appeal does the author use here to support her argument?

Author's Perspective What perspective on her own life does the author gain from visiting Soweto and Eldorado Park?

live. It's really nice living here because you get to find out about people and what their lives are like. You're not judging them; you can actually get to know what's going on with them. People in Yeoville don't care about what you look like; people are just themselves.

I have a really big group of friends, and within that group we have the whole country. But there's never been any weirdness between us at all. We aren't black, white, Indian, or Coloured; we're just us. We don't actually look at anybody's race; it's just, "Hey, you're my friend, you're a nice person, I like you."

We do regular teenage things together. We gossip a lot like normal girls, and on the weekends we sleep over at each other's houses and phone people and find out what they've been doing. We talk about music; we go to the movies; we swim.

Because we're mixed, we're more powerful; we get to learn from each other. If I were to be in a completely Indian community, it would always be the same things. But when I visit my friends' homes, I see differences in their settings, and all of our families deal with things totally differently. It's always a learning experience.

I've also been to Soweto and Eldorado Park [a Coloured township near Johannesburg] many times, and I've been able to see what other people are actually going through. It's good for me to see that I'm not the only person on earth and that not everybody lives like me. I've been able to grow up with everything I need. If I didn't see those places, I would think that everybody had normal houses and enough money to do what they wanted like I do. Then I think I'd be quite small-minded.

556 UNIT 4 What Influences You?

Listening and Speaking Practice

SMALL GROUP **Leaving the Comfort Zone** Have students evaluate the practice of visiting poverty-stricken neighborhoods to gain perspective on one's own life. Remind students that Pillay believes that her visit to the impoverished communities of Soweto and Eldorado Park affected her life in a

positive way. Organize students in small groups. Ask each group to search the Internet for images of Soweto, Eldorado Park, and wealthier Johannesburg communities. Encourage students to consider the reasons that different groups of South Africans have such different standards of living. Then ask

group members to discuss whether they agree or disagree with the practice of visiting impoverished communities to gain perspective on one's own life.

Teach

Reading Strategy

3

Evaluate Argument Pillay uses a logical appeal by providing factual evidence to support her claim that racism still exists in South Africa. However, the example also may appeal to the reader's emotions or moral sense of right and wrong.

ENGLISH LEARNERS Point out the idiom "trapped in apartheid mentally."

Say: Reread the paragraph in which this phrase is found. **Ask:** What does this phrase mean in the context of Pillay's essay? (Possible answer: Many people still hold the same beliefs about racial separateness that existed during apartheid.)

Political History

After Apartheid In 2004, TIME magazine featured an article about the 10-year anniversary of apartheid's end. In part, the article reads, "Black South Africans now sit on the country's corporate boards, play on its international sporting teams, edit its most important newspapers, and own some of its best restaurants." However, the article goes on to say, "We must beware [of] the siren song of affluence, huge mansions and big cars, when the bulk of our people still live in squalor." Lead students to discuss what these quotations indicate about current conditions in South Africa.

A lot of our parents call my friends and me the rainbow nation. I think it makes them feel good to see us together; it's kind of like what everybody should be like racial-wise, how people should interact with each other, but don't. When our parents were small, they had apartheid, they didn't have the opportunity to mix, and I'm sure they envy us for having all of the new experiences that they never would have even dreamed of having when they were young.

But as a nation I don't think we can call ourselves the rainbow people yet. Most South Africans are still completely trapped in apartheid mentally. I've had a lot of experiences with racism, like at this restaurant when the people there wouldn't serve us because of our color. Everybody else got up and left when we came in, and then it took half an hour for the waiter to come serve us and then an hour to get our breakfast.

Even though apartheid's not law anymore, it's still alive. People still divide themselves into these cliques:⁵ black, Coloured, Indian, white. Like when my friends and I go to the mall, we notice that other people give us really weird looks. I think it's because we're so mixed, and others have been raised with this wall blocking them. They're like, Wow, what's wrong with that group? How can they be comfortable with each other?

I think it's good for people to see us, because it's showing them that you can have fun with another race; it's not abnormal. People need to see that aside from their cultural differences and their skin color, we all need the same basics: We all need to breathe, drink water, eat; we're all exactly the same. They should just look beyond what they've been taught, they should try and have an open mind about things. Most South Africans will probably find this very difficult, but it's definitely worth it.

If someone did come up to us and say she wanted to mix, we'd say, "All right, come join us!" If she was scared, I'd say, "I know it might be difficult because you haven't done it before, but all you have to do is think about what kind of people they are and not what they look like. Try

3 Evaluate Argument

What kind of appeal does the author use to support her claim that racism still exists?



⁵ **Cliques** are groups of people who leave others out.

Toward a Rainbow Nation 557

English Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Organize students in pairs. Point out the line, "I think it's because we're so mixed," on page 557, and the line, "she wanted to mix," on the same page. Ask student pairs to use a dictionary to identify the correct meanings of the words *mixed* and *mix* as used in the context of the essay.

Approaching Level

DIFFERENTIATED INSTRUCTION

Partners Emerging To improve reading fluency, refer students to page 557, and have them practice reading the line, "We all need to breathe, drink water, eat; we're all exactly the same." Point out and explain the punctuation. Then read the line aloud, modeling short pauses at the commas and a longer pause at the semicolon. Have students practice reading the line aloud to a partner until they can read it fluently.

UNIT FOUR

Teach

BQ BIG Question

Some students may say that the author could persuade a shy person to mix with others because she presents ideas for ignoring physical differences. Other students may disagree, saying that the author provides no advice on how to overcome shyness.

View the Photograph

Possible answer: The photograph helps illustrate Pillay's perspective by showing her hanging out with a friend. In some ways the girls look different, but it's easy to see that they have some things in common, such as how they dress.

Cultural History

A Rainbow Nation According to a 2005 census, South Africa is a nation of 46.9 million people: 79 percent are African/Black, 9.6 percent are white, 8.9 percent are of mixed races, and 2.5 percent are Indian/Asian.

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 156–157.



View the Photograph In what way does this photograph help you understand Pillay's perspective?

closing your eyes and talking to them, and then you'll get used to them and eventually you won't think about where they're from. You'll learn to appreciate people for who and what they are, to see past everything."

I think people my age should learn about apartheid because it is our past, it's our parents and our grandparents, it affects

us. If we know the history of our country, we'll be able to know what was wrong about what people did, and not to do it again.

But at the same time, I think we should be making a future. We can't just get stuck in one place, always staying on the same subject. My generation was lucky enough to not have been part of the struggle against apartheid, to have been only young when elections happened; we've grown up in other times when race is no longer governed by law, no longer an **obligation**. That gives us the freedom to address anything. We need to learn how to move on, to look at other issues that affect us, to try and do better, more different things. Our generation is more open-minded than our parents', and this makes me **optimistic** about this country. Since it's up to us, I think we can change things. 🙌

Vocabulary

obligation (ob'lə gā'shən) *n.* something a person must do because of laws or duty
optimistic (op'tə mis'tik) *adj.* believing that things will turn out for the best; hopeful

BQ BIG Question

Do you think the author could persuade a shy person to mix with a wide variety of people?

Vocabulary Practice

Multiple-Meaning Words Remind students that some words have more than one meaning. As students read "Toward a Rainbow Nation," point out multiple-meaning words such as *mix* and *address*. The word *mix* can mean "to stir"; it can also mean "to get together socially." The word *address* can

mean "to discuss, speak, or write about"; it can also mean "the location of one's home." Ask students to locate each use of these two words in Pillay's essay. Then, have students use context clues to determine the correct meaning in each example.

Writing Practice

Speech Have students use a problem-and-solution graphic organizer to generate ideas for speeches about a problem facing their communities. Encourage them to ask classmates to help them identify the solution on which to focus their speeches.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 115–116.

Respond and Think Critically

1. Pillay feels lucky to attend a culturally mixed school because she can learn about different races.
2. The author's friends ignore physical differences and focus on inner qualities and shared pleasures. They are able to do this because they have attended the mixed school at Sacred Heart and have grown up in Yeoville, home to families of many different cultures.
3. Some South Africans may continue to lead segregated lives out of fear, habit, or comfort. Pillay says that people at the mall give weird looks to her group of mixed friends; she speculates that these people must wonder how the teens can feel comfortable with one another.
4. By having an open mind about race, the author has enlarged her circle of friends and gained knowledge about different groups of people.
5. The author realizes that racism continues even though apartheid has ended. As an example, she describes a racist experience in a restaurant; other customers left when she entered the building, and staff delayed her service.

6. The author wants people of her age to understand the history of apartheid so that they can prevent racial separateness in the future. She wants her generation to focus on making South Africa a better place for all people.

After You Read

Respond and Think Critically

1. How does the author feel about the diversity at her school? Explain. **[Recall]**
2. Why does the author's group of friends get along so well? Include details from the essay to support your answer. **[Analyze]**
3. Why do you think some people in South Africa still divide themselves into separate groups even though apartheid isn't the law? Support your answer with details from the essay. **[Interpret]**
4. Why does the author believe that having an open mind about race is "definitely worth it"? Explain. **[Infer]**
5. What effect does the author think apartheid has had on her generation? Explain. **[Analyze]**
6. **BQ** **BIG Question** What does the author want her generation to do to make South Africa a "rainbow nation"? **[Conclude]**

Vocabulary

Choose the sentence that uses the vocabulary word correctly.

- A. While driving her mother's car, Anne thought it was her **obligation** to be careful and drive safely.
- B. Anne received her **obligation** when she passed her driving test last week.
- A. The coach is sure our football team will lose tomorrow because he is an **optimistic** person.
- B. Because the coach is **optimistic**, he is telling everyone the football team will win the championship this year.

Academic Vocabulary

When the author writes that she calls herself South African, she describes part of her **identity**. In the preceding sentence, *identity* means "the personality of an individual." Think about your identity. What characteristics and experiences make up your identity?

TIP

Analyzing

When you analyze an essay, you look at separate parts of the essay in order to understand the whole.

- Reread details the author gives about her group of friends.
- Review positive and negative statements the author makes about South Africa's diversity, cliques, and her own experiences of friendship.
- Put together this information to decide why the author's group of friends get along well.

FOLDABLES Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

Toward a Rainbow Nation 559

Progress Check

Can students comprehend vocabulary?

If...fewer than 2 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

Vocabulary

1. A

2. B

Academic Vocabulary

Students may list a variety of attitudes, beliefs, habits, interests, and values that make up their identity. Some may suggest that their identities have been shaped by family, heritage, and life experiences.

After You Read

Assess

Literary Element

1. The author has developed friendships with people from many different racial groups. As a consequence, she identifies herself as South African, rather than as Indian, her racial heritage. Also, the author's experiences have prompted her to encourage other people to work to make South Africa a better place for all people.
2. The author believes that some South Africans remain "trapped in apartheid mentally." She observes that racism still exists and that people still practice racial separateness.
3. Some students may say that the author's purpose is to inform other young people about life in South Africa. Others may say that her purpose is to persuade young people throughout the world to ignore racial differences and build friendships with a variety of people.

Reading Strategy

4. The author believes that the past affects everyone, not just the parents and grandparents of her friends. She believes that if people her age understand why apartheid was wrong, they will be able to prevent it from happening again.
5. Some students may say that the author supports the argument by suggesting that young people are open-minded and capable of change. Others may say that she does not support the argument because she states that racism still exists but names no specific issues that young people must address.

Literary Element Author's Perspective

1. Describe the author's experiences with different groups of people. How have her experiences affected her perspective on race in her country?
2. What is the author's perspective on whether apartheid still exists in South Africa? Explain.

Review: Author's Purpose

As you learned on page 211, an **author's purpose** is his or her intention in written work. An author's purpose may be to tell a story, to inform or explain, to entertain, or to persuade. An author may have more than one purpose in a piece of writing.

3. What do you think is the author's purpose in "Toward a Rainbow Nation"?

Reading Strategy Evaluate Argument

4. The author believes that her generation should learn about apartheid. What reasons does the author provide to support her opinion? Explain.
5. Does the author support the argument that her generation needs to address issues in South Africa other than race? Explain, using details from your graphic organizer to support your answer.

Grammar Link

Main and Subordinate Clauses A **main clause** (also called an independent clause) has a subject and predicate and can stand alone as a sentence.

Pillay is a good writer

A **subordinate clause** (also known as a dependent clause) has a subject and a predicate but does not express a complete thought. A subordinate clause begins with a **subordinating conjunction**.

because she supports her ideas

Below are some common subordinating conjunctions.

after although because before if	since though until when where
--	---

Practice Look for two sentences in "Toward a Rainbow Nation" that contain main and subordinate clauses. Underline the main clause once and the subordinate clause twice. Then write two new sentences with main and subordinate clauses and subordinating conjunctions.

Speaking and Listening

Speech Write a speech to persuade members of your school community to take action and bring students together. First, explain the problem, using examples to convince your listeners of the problem. Then give reasons why it is important to bring students together. Use an appeal to persuade your listeners to accomplish this goal. Finally, explain what actions students and staff can take to bring students together.

Grammar Link

Main and Subordinate Clauses Possible answers:

"It's really nice living here because you get to find out about people and what their lives are like."

"Because we're mixed, we're more powerful; we get to learn from each other."

"If I were in a completely Indian community, it would always be the same things."

Speaking and Listening

Speech Each speech should include

- an explanation of the problem
- a description of a solution
- persuasive appeals
- an action plan



For grammar practice, see Unit 4 Teaching Resources, p. 155.

Before You Read

Heroes

Connect to the Essay

Think about people who are called heroes. What makes a person a hero?

Partner Talk With a partner, talk about the qualities a hero should have. Do all athletic champions deserve to be called heroes? Is there such a thing as an “everyday hero”?

Build Background

This essay first appeared as a newspaper column in 1981. It compares two athletic achievements, both of which occurred in the summer of 1981.

- The first event was when U.S. tennis player John McEnroe won the All-England Championships, a famous tennis tournament that takes place at Wimbledon, England, every summer.
- The young McEnroe had a reputation for behaving badly on the tennis court.
- The second event was when a group of people with disabilities successfully climbed to the top of Mount Rainier, a 14,000-foot mountain in Washington State.
- Although the group climbed Mount Rainier in summer, they braved falling ice and deep crevasses.

Vocabulary

summit (sum'it) *n.* the top, or highest point (p. 563). *From the ground, the campers could barely see the mountain's summit.*

punctuated (pungk' chōō āt' ed) *v.* emphasized (p. 564). *The tapping of her pencil punctuated the silence of the classroom.*

perspective (pər spek'tiv) *n.* the ability to see things in their relative, or comparative, importance (p. 564). *The captain told the team to keep the loss in perspective and not worry too much about it.*

pageant (paj'ənt) *n.* a show or exhibition (p. 564). *The pageant includes a talent competition.*

Meet Erma Bombeck



Talented Humorist Erma Bombeck was born in Dayton, Ohio. Her writing career began in junior high school, where she wrote newspaper columns. While attending college, Bombeck worked at a local newspaper and later wrote a humorous column about life as a newlywed. Bombeck used satire to share her views of suburban life. Her writings include newspaper columns, magazine articles, and books such as *At Wit's End* and *The Grass Is Always Greener Over the Septic Tank*.

Erma Bombeck was born in 1927 and died in 1996.



Author Search For more about Erma Bombeck, go to glencoe.com and enter QuickPass code GL29763u4.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 111

Or ask students to write about someone whom they would describe as a hero. Direct students to list the qualities that make this person heroic and provide examples of his or her heroic behavior. Invite volunteers to share their entries with the class.

Vocabulary

Preteach vocabulary that students will encounter in this selection by using Visual Vocabulary with individuals or small groups. Reteach vocabulary by using the context of the article as a foundation for using the vocabulary words. **Ask:** *What is Bombeck's perspective on hero worship? How is a beauty pageant different from an athletic event?*



For additional vocabulary practice, see Unit 4 Teaching Resources, pp. 166.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Heroes 561

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Help students associate new vocabulary to known words and concepts.

- **summit** Show a picture of the top of a mountain. Ask students to list other things that have a highest point.
- **punctuated** Tell your students that you want them to complete their work on time, lightly pounding your fist on your desk.

Ask students how your hand movements punctuated your statement.

- **perspective** Ask students to list their priorities and to explain how they keep what's important to them in perspective.
- **pageant** Pantomime the action of walking across a stage in a pageant, waving to the crowd and smiling.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Provide students with the etymology, or word origin, of each vocabulary word. For example, the word *summit* comes from the Latin word *summum*, which means “highest.” Have students explain how the etymologies connect the meanings of the vocabulary words.

Before You Read

Focus

Summary

In this article, Erma Bombeck criticizes Americans for regarding celebrities and professional athletes as heroes merely because they are winners. She argues that a true hero is someone who displays courage, dignity, decency, and compassion in a difficult situation.

For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 158–163.

Literary Element

Tone To help students identify tone, ask them to create two word banks, noting the words and phrases Bombeck uses to describe McEnroe and the words and phrases she uses to describe the mountain climbers. Then, help students identify commonalities among the words and phrases in each bank to identify the different tones.

Reading Skill

Analyze Text Structure A compare-and-contrast text structure may be organized point-by-point or subject-by-subject. In this selection, Bombeck uses a point-by-point structure; she alternates back and forth between McEnroe and the mountain climbers rather than discussing one and then the other. Ask students why Bombeck compares McEnroe with the mountain climbers. What is her purpose for writing?

TRY IT

Point out that evidence, such as awards a book has won or the lyrical quality of a song, strengthens a persuasive argument.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what makes the author's argument persuasive? What does the author think about what makes a hero?

Literary Element Tone

Tone is the author's attitude toward the subject, ideas, theme, and characters or people in a piece of writing. The tone of a written piece may be funny or serious, sad or upbeat, admiring or angry.

An author's tone can help readers figure out the author's perspective, or viewpoint. To identify the tone of a text, pay attention to word choice, sentence construction, the kinds of details the author includes, and the images the author creates.

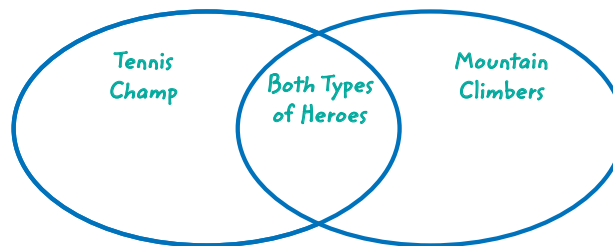
As you read "Heroes," think about the author's tone. How does the author's tone persuade you to feel a certain way about heroes?

Reading Skill Analyze Text Structure

When you **analyze text structure**, you look at how a piece of writing is organized. A compare-and-contrast text structure shows the similarities and differences between people, things, and ideas. When authors use a compare-and-contrast structure, often they want to show how things that seem alike are different or how things that seem different are alike.

Analyzing a compare-and-contrast text structure can help you better understand an author's purpose for writing—the reason that he or she wants to share information with readers.

To analyze the compare-and-contrast text structure of "Heroes," pay attention to the similarities and differences between the two types of heroes that the author describes. Use a diagram like the one below to record ideas. Write the differences in the outer portions of the circles and the similarities in the overlapping portion of the circles.



Learning Objectives

For pages 561–565

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing tone.

Reading: Analyzing text structure.

TRY IT

Analyze Think about how you would try to convince a friend that your favorite song, book, or movie is better than your friend's favorite. Use comparisons and contrasts that support your argument that your favorite deserves top honors.

562 UNIT 4 What Influences You?

Listening and Speaking Practice



Comparison and Contrast Have students apply Bombeck's essay as a model for using comparison and contrast to discuss issues. Each student should begin by thinking of two opposing situations or events that illustrate his or her feelings about an issue. Instruct students to create a two-column chart in which

they list the issue as the title and details related to the opposing situations or events. After they have read the essay, ask students to complete their charts and use those notes to speak in small groups about the issues they have identified.

HEROES'

Erma Bombeck



On the first Saturday of last month, a 22-year-old U.S. tennis player hoisted¹ a silver bowl over his head at Centre Court at Wimbledon.

The day before, five blind mountain climbers, a man with an artificial leg, an epileptic, and two deaf adventurers stood atop the snowcapped **summit** of Mount Rainier.

¹ **Hoisted** is another word for *raised* or *lifted*.

Vocabulary

summit (sum'it) *n.* the top, or highest point

1

Analyze Text Structure

Why does Bombeck compare the accomplishments of McEnroe and the mountain climbers?

Heroes 563

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Point out to students the phrase *bad calls* on p. 564. In its first use, Bombeck refers to decisions made by the tennis umpire. In its second use, Bombeck refers to difficulties in life. Tell students that there are many word idioms in English that feature the word *call*, such as *call attention to*, *call it quits*, *call it a day*, *call the shots*, and *call to order*. Introduce students to these idioms, and have pairs use these idioms in sentences.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging To help students understand the compare-and-contrast text structure and to build **reading fluency**, form two groups. Have the first group read paragraphs 1, 3, and 5 aloud chorally and the second group read paragraphs 2, 4, and 6 aloud chorally. Direct groups to read the paragraphs sequentially.

UNIT FOUR

Teach

Reading Skill

1

Analyze Text Structure Bombeck compares McEnroe with the climbers to point out the similarities and differences between their two victories. The mountain climbers' victory receives less attention than McEnroe's. The climbers receive no awards, have no cheering audience, and do not become famous. The climbers' achievement is similar to McEnroe's because both activities require great physical stamina and skill.



For additional reading skill or strategy practice, see Unit 4 Teaching Resources, p. 165.

View the Photograph

People who have disabilities may climb for a variety of reasons; for example, they may wish to emphasize the abilities they do possess, to inspire others, or to engage in fundraising efforts. **Ask:** **How might people who have disabilities be specially equipped to try difficult tasks such as mountain climbing?** (Possible response: The process of overcoming obstacles every day may build the confidence needed to tackle difficult tasks.)



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 8.4
DRP: 61
Lexile: 1130

UNIT FOUR

Teach

Literary Element

1

Tone Bombeck uses quotation marks to create a sarcastic tone because she views McEnroe as spoiled and petty. She omits the quotation marks when she refers to the climbers because she respects them.

APPROACHING To help students identify the two tones, provide these sentence frames for them to complete: *Bombeck admires the climbers because _____. Bombeck does not admire McEnroe because _____.*

For additional literary element practice, see Unit 4 Teaching Resources, p. 164.

BQ BIG Question

Bombeck wants the public to be more selective regarding the people whom they admire.

ADVANCED **Ask:** Do you agree or disagree with Bombeck that people cheer the wrong heroes? Support your response with examples.

(Opinions will vary but should be supported with examples and evidence.)

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 169–170.

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

It was a noisy victory for the tennis player, who shared it with thousands of fans, some of whom had slept on the sidewalks outside the club for six nights waiting for tickets.

It was a quiet victory for the climbers, who led their own cheering, **punctuated** by a shout from one of them that echoed on the winds: "There's one for the epileptics!"

There was a lot of rhetoric² exchanged at Wimbledon regarding "bad calls."

1 At Mount Rainier they learned to live with life's bad calls a long time ago. The first man to reach the mountaintop tore up his artificial leg to get there.

Somehow, I see a parallel here that all Americans are going to have to come to grips with. In our search for heroes and heroines, we often lose our **perspective**.

We applaud beauty **pageant** winners; we ignore the woman without arms who paints pictures with a brush in her teeth. We extol³ the courage of a man who will sail over 10 cars on a motorcycle; we give no thought (or parking place) to the man who threads his way through life in a world of darkness or silence.

The care and feeding of heroes is solely in the hands of the public. Not all winners are heroes. Not all people with disabilities are heroes. "Hero" is a term that should be awarded to those who, given a set of circumstances, will react with courage, dignity, decency, and compassion—people who make us feel better for having seen or touched them.

I think the crowds went to the wrong summit and cheered the wrong champion. 🍌

2 **Rhetoric** refers to skill in speaking. Bombeck is referring to how John McEnroe argued with the tennis judges about their calls.

3 When you **extol** someone, you praise that person highly.

Vocabulary

punctuated (pungk'chōō āt'ed) v. emphasized

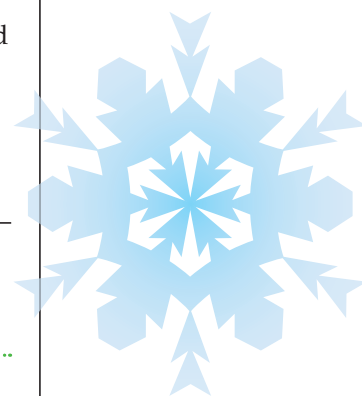
perspective (pər spek'tiv) n. the ability to see things in their relative, or comparative, importance

pageant (paj'ənt) n. a show or exhibition

Tone Why does Bombeck use quotation marks when she refers to the "bad calls" at Wimbledon? How does her tone change when she refers to life's bad calls at Mount Rainier?

BQ BIG Question

What is Bombeck trying to persuade the public to do?



564 UNIT 4 What Influences You?



Writing Practice

Write a Letter Provide students with annotated outline frames to complete before they begin drafting the letters assigned on p. 565.

I. Introduction: Provide an anecdote about the hero that illustrates a heroic trait.

II. Thesis Statement: You should write an article about _____. He (or she) is a community hero because _____.

III. Supporting Evidence: List two or three heroic traits with an example for each.

IV. Conclusion: Explain why the community would benefit from knowing about this person.

Assess

For additional assessment, see Assessment Resources, pp. 117–118.

Respond and Think Critically

Possible answers:

1. John McEnroe is an American tennis player who won the championship at Wimbledon, England, in 1981. He has a reputation for bad behavior.
2. Nine mountain climbers with physical disabilities climbed to the top of Mount Rainier.
3. Bombeck thinks that the mountain climb is more worthy of praise because the disabled climbers behaved with enthusiasm rather than complaining about “bad calls.”
4. The tone is admiring of the mountain climbers but impatient and frustrated with the tennis player and with the public. Bombeck dislikes the “noisy” tennis victory but admires the “quiet victory” of the climbers. The tone is also reprimanding as Bombeck tries to persuade readers to reconsider their heroes.
5. In the contrast that best supports her argument, Bombeck points out that the tennis player made a point of challenging “bad calls.” In contrast, the climbers, without complaint, found a way to overcome their disabilities and achieve their goals.
6. Students may say that they are persuaded because Bombeck offers and supports a perspective that they had not previously considered.

After You Read

Respond and Think Critically

1. Who is John McEnroe, and what is he known for? **[Recall]**
2. What event happened on Mount Rainier in 1981? Why was it significant? **[Summarize]**
3. Which of the two athletic achievements in the essay does Bombeck think is more worthy of praise? Explain. **[Interpret]**
4. **Literary Element Tone** What is the tone of the essay? Cite examples from the essay to support your answer. **[Analyze]**
5. **Reading Skill Analyze Text Structure** Look at the diagram you completed. Which contrast do you think best supports Bombeck’s argument? Explain. **[Compare]**
6. **BQ BIG Question** Did the author persuade you that her ideas are correct? Explain. **[Evaluate]**

Vocabulary Practice

Respond to these questions.

1. What would you be more likely to see on a clear day at the **summit** of a mountain—a wide view or a limited view?
2. Which type of noise would have **punctuated** a construction site—a jackhammer or a whisper?
3. Who would have a better **perspective** on a situation—a person who is very emotional or a person who is calm and thoughtful?
4. Which would most likely take place in a **pageant**—a dance performance or a spelling test?

Writing

Write a Letter Write a letter to a columnist at your local newspaper. Encourage the columnist to write an article about a hero in your community. Use a persuasive tone in your letter and include details that support why this person is a hero. Use some of the persuasive techniques you learned in this unit, such as repetition and emotional appeals. Try to convince the columnist that other people would enjoy reading about this person.

TIP

Evaluating

To answer question 6, you must evaluate the effectiveness of Bombeck’s argument. Remember that when you evaluate, you make a judgment or form an opinion about a written work. Ask yourself these questions:

- Is Bombeck qualified to tell readers what makes a person a hero?
- Are Bombeck’s ideas about heroes biased? Are they realistic?
- Does Bombeck present facts and opinions to support her ideas?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

Writing

Each student’s letter should include

- a persuasive tone
- supporting details
- persuasive techniques, such as repetition or emotional appeals

Vocabulary Practice

1. a wide view
2. a jackhammer
3. the calm, thoughtful person
4. a dance performance

Media Workshop

Propaganda

Focus

Ask students to recall a slogan or jingle from a commercial on television, radio, or in the newspaper. **Ask:** **How does the slogan or jingle help a company sell a product?** (Possible response: *The slogan or jingle makes it easy to remember the product.*)

Teach

Listening Skills

Analyze Messages Read aloud the commercial message about Oatsie O's on this page. **Ask:** **What facts in this message appeal to logic?** (*Oatsie O's are made with whole grains; the cereal lowers cholesterol.*) **Ask:** **What strategies does the advertisement use?** (*glittering generalities and an emotional appeal*)

Assess

TRY IT

1. Most commercials are meant to persuade viewers to buy a product.
2. Words, sound effects, music, and visual images show that the product being advertised is desirable. These elements also make the product easy to remember.
3. Advertisers may use facts and propaganda to persuade consumers to buy the product.
4. What are the facts about this product? What evidence supports the claims you make in your ad?

Learning Objectives

For page 566

In this workshop, you will focus on the following objective:

Media Literacy: Analyzing propaganda.

TRY IT

Analyze Propaganda With a partner, choose a television commercial you've both seen. Write a letter to the advertisers, giving feedback on the impact the commercial has had on you. Think about these questions as you draft your letter.

1. What is the purpose behind the commercial?
2. What is expressed through words, music, sound effects, and graphics?
3. What methods are used to persuade viewers?
4. What could you ask the advertisers to help you distinguish how propaganda is being used to influence your judgment?

Literature Online

Media Literacy For project ideas, templates, and media analysis guides, go to glencoe.com and enter QuickPass code GL29763u4.

566 UNIT 4 What Influences You?

Writing Practice



Write an Advertisement Organize students into groups and have them create advertisements. First, have students choose or invent a product to advertise. Then, have students write text for their ads. Tell students to include facts as well as propaganda techniques, and remind them that their ads must be plausible in

order to be persuasive. Students may use media elements, such as music, sound effects, and graphics in their ads. Encourage students to present their ads to the class. Have the class review the ads and distinguish facts and identify persuasive strategies in each.

Media Workshop

Propaganda

Every day we are constantly exposed to persuasive ideas—no matter whether we are watching television, walking down the street, or talking to friends. Persuasive ideas come in many forms. For example, your favorite television program may be interrupted by a commercial with a message such as this:

“Oatsie O's cereal is crafted from wholesome whole grain and toasted to golden perfection. Oatsie O's aren't just good to taste—they're also good for your heart! Oatsie O's are medically proven to lower cholesterol in six weeks or less.”

Words are powerful tools that carry information, but they can also affect you in other ways. Spreading ideas that help one cause or hurt another is called using **propaganda**. Advertisers use propaganda techniques to make their product more appealing than a competitor's product. Politicians often use propaganda to spread ideas that promote their party's cause as better than their opponent's cause.

The more you learn about the ways that words can sway you, the less likely you will be to accept everything people say as true.

This chart shows several strategies advertisers use to make their products seem appealing.

Propaganda	What It Is	Example
Testimonial	Famous or well-known people “testify” about how good a product is.	“Gloria Glamour won’t drive anything but the new Alada convertible.”
Bandwagon	People are urged to follow the crowd.	“Everyone is talking about the new best-selling novel. Get your copy today!”
Glittering Generalities	Advertisers use positive-sounding words.	“Eat nothing but the healthiest! Oat Toasties build strong bones and strong minds.”
Emotional Appeal	Ads contain words that appeal to emotions instead of to reasoning.	“To feel your best, you need to look your best. Wear Sharp Jeans.”

Before You Read

Primer Lesson

Connect to the Poem

Think of a time when you said something in anger or frustration that you later regretted. What advice might you give to someone who is feeling angry or frustrated?

Quickwrite Freewrite for a few minutes about your experience. Describe the details of the situation and why you later regretted what you said.

Build Background

A *primer* is a small book that introduces and teaches a subject. The title of Carl Sandburg's poem, "Primer Lesson," suggests that readers might learn something by reading the poem.

- Instructional primers are used to teach people subjects or skills. For example, an instructional primer may teach elementary school children to read.
- Moral primers are used to teach people lessons about life. They teach readers the difference between right and wrong. For example, a children's story may act as a moral primer. It may teach its readers about sharing or kindness.

Set Purposes for Reading

BQ BIG Question

As you read this poem, ask yourself, what is the speaker saying about the power of words?

Literary Element Personification

Personification is a figure of speech in which an animal, object, or idea is given human form or characteristics. "The impatient alarm clock shook me out of bed" is an example of personification. An object, the alarm clock, is described as though it were a person waking up another person.

Authors and poets use personification to make their writing more vivid and to describe things in a way that people can relate to.

As you read "Primer Lesson," look for examples of personification. Think about how the personification affects the poem's theme, or message.

Learning Objectives

For pages 567–569

In studying this text, you will focus on the following objective:

Literary Study: Analyzing personification.

Meet Carl Sandburg



Writer and Singer Carl Sandburg was born in Illinois and first saw the city of Chicago when he was 18 years old. Most of Sandburg's poems echo the poet's midwestern values. He also wrote stories and biographies, and he collected and sang folk music.

Carl Sandburg was born in 1878 and died in 1967.



Literature Online

Author Search For more about Carl Sandburg, go to glencoe.com and enter QuickPass code GL29763u4.

Before You Read

Focus

Bellringer Options

Daily Language Transparency 113

Or have students recall strong emotions that they have felt. **Ask:** *If you could see that emotion, what would it look like?* Point out that poets help readers "see" ideas by giving those ideas a form or shape.

Summary

The poem's speaker warns people to think before saying something that they might later regret.



For summaries in languages other than English, see Unit 4 Teaching Resources, pp. 172–177.

Literary Element

Personification Have students compare the following statements and discuss how the use of personification affects the understanding of the idea of "welcome."

- *My grandmother always makes me feel welcome.*
- *My grandmother's words always wrap a warm blanket around me.*

Primer Lesson 567

English Learners

DIFFERENTIATED INSTRUCTION



Vocabulary Preteaching Write the word *proud* on the board, and ask students what feelings or associations the word has for them. Point out that some connotations—the feelings or associations of a word—are positive, and some are negative. Organize students into two groups. Have one group create a web that contains synonyms for

the word *proud* with positive connotations. Instruct the other group to create a web that contains synonyms with negative connotations. Then have each group perform a short skit, one portraying positive aspects of pride and the other negative aspects of pride.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Write the word *proud* on the board. Provide students with a definition of the word. Then, lead a discussion about the positive and negative connotations associated with the word. Have students provide examples of situations that show both positive and negative connotations of the word.

Teach

Literary Element

1

The poem creates the image of proud words wearing boots and walking away without hearing the voices calling them back. **APPROACHING**

Point out that the word *proud* can have a positive connotation, meaning “feeling satisfied with oneself.” In this instance, however, *proud* has the negative connotation of “arrogant” or “angry.”

For additional literary element practice, see Unit 4 Teaching Resources, p. 178.

BQ BIG Question

Words are very powerful and may do great harm.

Language History

Understand Word Origin The word *proud*, or having a high opinion of oneself, developed from a Latin word that had connotations of success. The Latin *prodesse* meant “to be of value.” Being successful might give a person reason to hold himself or herself in high regard.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

To check students’ understanding of the selection, see Unit 4 Teaching Resources, pp. 180–181.

Old Boots. Klaus Hackenberg.



PRIMER LESSON

Carl Sandburg

1

Look out how you use proud words.
When you let proud words go, it is
not easy to call them back.
They wear long boots, hard boots; they
walk off proud; they can’t hear you
calling—
Look out how you use proud words.

Personification What image of proud words does the poem create?

BQ BIG Question

Why might the speaker want to warn readers about proud words?

568 UNIT 4 What Influences You?

Reading Practice

Connect Help students connect the author’s argument about the power of words with their own experiences. Write on the board the nursery rhyme chant: *Sticks and stones may break my bones, but words will never hurt me.* Ask students whether they have heard this chant, and what it meant to them when they

heard it. Have students explain whether they think the rhyme refers to physical injuries, emotional injuries, or both. Lead a discussion in which students use their own observations to explain whether they agree with the nursery rhyme or whether their experiences confirm the ideas described in “Primer Lesson.”

Assess

For additional assessment, see Assessment Resources, pp. 119–120.

Respond and Think Critically

Possible answers:

1. The words can't hear you, and they walk off.
2. The speaker means words that show arrogance or conceit, or words spoken in anger or frustration.
3. Perhaps the speaker regrets having used proud words with someone because they hurt the speaker's relationship with that person.
4. The speaker's advice is valuable because proud words can come between friends and leave lasting damage. Also, proud words can create a negative impression of the person using them.
5. The image of proud words wearing "long boots, hard boots" shows the power behind proud words. Hurtful words can damage relationships, just as long, tough boots can stomp on something and damage it. The idea that proud words "can't hear you / calling" as they walk away, shows the reader that it is hard to take back things you might say.
6. Students may say that the poem might influence them to think before they speak in anger or frustration. Perhaps they will avoid using proud words.

Spelling Link

skipping, skipped; asking, asked; inferring, inferred; earned, earning; confessing, confessed

Respond and Think Critically

1. What does the speaker say might happen when you try to call back proud words? [Recall]
2. What does the speaker mean by "proud words"? Explain. [Interpret]
3. What might have influenced the speaker to give advice about using proud words? Explain. [Infer]
4. How valuable or helpful is the speaker's advice? Explain. [Evaluate]
5. **Literary Element Personification** How does the poem use personification to help convey the power of proud words? [Analyze]
6. **BQ BIG Question** How might this poem influence you in the future? Explain. [Connect]

Spelling Link

Doubling of the Final Consonant When you add a suffix to a word, you sometimes have to double the final consonant of the base word.

Double the final consonant of a word when

- the suffix begins with a vowel (*sit/sitting*)
- a word ends in one consonant preceded by only one vowel (*run/runner*)
- a word has only one syllable (*mop/mopping*)
- the accent is on a word's last syllable (*refer/referring*)

Do not double the final consonant when

- the suffix begins with a consonant (*use/useless*)
- the word ends in two consonants (*dress/dressed*)
- the accent is not on the last syllable (*travel/traveled*)
- the accent moves when the suffix is added (*defer/deference*)

Practice On a separate sheet of paper, list the words *skip*, *ask*, *infer*, *earn*, and *confess*. Add the suffixes *-ing* and *-ed* to each word. Use the spelling rules above to determine whether you need to double the final consonant.

Writing

Write a Blurb Write a posting for a Web site that contains Carl Sandburg's poetry. Explain what Sandburg means by "proud words." Also, tell why you think his poem does or does not express his message effectively. Use details from the poem to support your ideas.

TIP

Inferring
To answer question 3, you must use your own experience as well as clues in the poem.

- Think about instances in which you've used harsh words with someone. How did you feel after you said the harsh words?
- What does the speaker mean by "calling back" proud words? When have you tried to call back harsh words? Were you successful?
- Combine these pieces of information to answer the question.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources
For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established After students have finished writing their Web site blurbs, have them check their work for spelling errors. Remind them to pay particular attention to spellings of words ending with the suffixes *-ing* and *-ed*.

Writing

Students' blurbs should explain the meaning of "proud words." Students should also offer their opinions about whether the author successfully expressed his message. They should provide textual support for their opinions.

For grammar practice, see Unit 4 Teaching Resources, p. 179.

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Selection Focus Transparency 10
Daily Language Practice
Transparency 114

Or, on the board, write: **There's no place like home.** Discuss students' responses to this statement.

For summaries, see Unit 4 Teaching Resources, pp. 183–188.

Literary Element

Tone Tell students that, just as we speak and use body language to convey tone, authors use specific words and descriptions to show tone.

For additional literary element practice, see Unit 4 Teaching Resources, p. 189.

Reading Skill

Compare and Contrast To help students compare and contrast tone, have them consider how each piece makes them feel. As they read, do they feel hopeful? Anxious?

Langston Terrace and Home

BQ BIG Question

As you read these paired selections, ask yourself, what does *home* mean to the narrators of “Langston Terrace” and “Home”?

Literary Element Tone

Tone is the attitude of the author or narrator toward the subject, ideas, theme, or characters of a literary work. The tone of a literary work may be serious, humorous, somber, or even hopeful. The author's sentence construction and choice of words, details, and images help create the tone. As you read the essay and short story, pay attention to how tone helps support the theme, or main message, of each selection.

Reading Skill Compare and Contrast

Comparisons are similarities between items, while contrasts are differences. You might compare and contrast after-school activities, for example, to choose one that you like and that fits into your schedule.

Comparing and contrasting the tone of two literary selections can help you understand each selection's theme. On the following pages, you'll compare and contrast the tone of “Langston Terrace” and “Home.” Use a chart like the one below to note similarities and differences between the two selections. As you read, write details from each selection that help you identify the tone. Explain how the tone of each selection supports its theme.

	Tone	Details Revealing Tone	How Details Support Theme
“Langston Terrace”			
“Home”			

Learning Objectives

For pages 570–579

In studying these texts, you will focus on the following objectives:

Literary Study: Analyzing tone.

Reading: Comparing and contrasting tone and theme.

Meet the Authors



Eloise Greenfield and Lessie Jones Little

Lessie Jones Little was born in 1906 and died in 1986. Her daughter, Eloise Greenfield, was born in 1929.



Gwendolyn Brooks

Gwendolyn Brooks was born in 1917 and died in 2000.



Author Search For more about Eloise Greenfield, Lessie Jones Little, and Gwendolyn Brooks, go to glencoe.com and enter QuickPass code GL29763u4.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching On the board, list the following and other new vocabulary from the selections: *crowded, lovely, resident, obstinate, emphatic, possessively, staccato, casually.*

- Use this sentence frame to introduce each word and its definition: When I say [vocabulary word], I mean “[synonym or definition].” For example, say: **When I say *crowded*, I mean “too full.”** Repeat this process for each new vocabulary word.

- To ensure students' understanding, have each student select one of the words listed and use this variation on the sentence frame: When I hear the word [vocabulary word], I [see, hear, feel]. Model an example. Say: **When I hear the word *casually*, I see someone relaxing at home in comfortable clothes.** Invite students to read their sentences to the class.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Write the following words from the selections on the board: *crowded, lovely, resident, obstinate, emphatic, flat, possessively, casually.* Work with the class to write definitions for the words. Then have students use at least five of the vocabulary words in the description of a neighborhood, real or imaginary. Have students share their descriptions.

Teach

Comparing Literature

1

The sentence says that the speaker loved Langston Terrace from the beginning. This sets a wistful, admiring, loving tone.

View the Art

Jacob Lawrence (1917–2000) was an African American artist who lived in Harlem, New York. Many of his paintings, such as *Children at Play*, depict common neighborhood scenes. Note Lawrence's use of primary colors, flattened figures, and movement. African art influenced Lawrence's work. **Ask:** **What evidence of an African influence is in *Children at Play*?** (the primitive masklike faces)



Langston Terrace

Eloise Greenfield & Lessie Jones Little

I fell in love with Langston Terrace the very first time I saw it. Our family had been living in two rooms of a three-story house when Mama and Daddy saw the newspaper article telling of the plans to build it. It was going to be a low-rent housing project¹ in northeast Washington, and it would be named in honor of John Mercer Langston, the famous black lawyer, educator, and congressman.

¹ A public **housing project** is homes built by the government for people who might not otherwise be able to afford to rent or buy homes.

Children at Play, 1947. Jacob Lawrence. Tempera on hardboard, 20 x 24 in. Georgia Museum of Art, Atlanta, GA.

1 Comparing Literature

In what way does the first sentence help set the tone of the essay? Add your thoughts to the chart.

COMPARING LITERATURE 571

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Fluency Practice oral fluency by having students share their own experiences with moving to new homes. Either work directly with students or pair them with more proficient speakers and have them share their responses to the following questions.

- When did you move?
- How is your new home like your old home?
- How is it different?
- How did you get used to your new home?

- What advice would you give to someone who is moving?

If students are working in pairs, have them summarize each other's responses to ensure comprehension.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 233–246
- Interactive Read and Write for English Learners, pp. 233–246
- Interactive Read and Write for Approaching Level Learners, pp. 233–246

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.3
DRP: 52
Lexile: 1000

Teach

Comparing Literature

1

The women wanted to live in the project; they were hopeful and excited about living there. Their conversation adds to the story's overall wistful, hopeful, and happy tone. It also adds an air of excitement and anticipation.

Cultural History

Langston Terrace Explain that Langston Terrace, in Washington, D.C., opened in 1938. It was one of a number of New Deal public housing projects built nationwide. Additional housing units were added in the mid-1960s, and in 1987 the complex was added to the National Register of Historic Places. Additional renovations occurred in 2001. Tell students that families still live there.

Ask: Do you think that Langston Terrace's history makes it a special place to live? Explain.

View the Photograph

Direct students' attention to the photograph. **Ask:** What is your impression of Langston Terrace based on this photograph? How does it add to your understanding of the selection? (Possible answer: Langston Terrace looks scenic and like a very nice place to live. This adds to the reader's understanding of why the family wants to live there.)



So many people needed housing and wanted to live there, many more than there would be room for. They were all filling out

applications,² hoping to be one of the 274 families chosen. My parents filled out one, too.

I didn't want to move. I knew our house was crowded—there were eleven of us, six adults and five children—but I didn't want to leave my friends, and I didn't want to go to a strange place and be the new person in a neighborhood and a school where most of the other children already knew each other. I was eight years old, and I had been to three schools. We had moved five times since we'd been in Washington, each time trying to get more space and a better place to live. But rent was high so we'd always lived in a house with relatives and friends, and shared the rent.

One of the people in our big household was Lillie, Daddy's cousin and Mama's best friend. She and her husband also applied for a place in the new project, and during the months that it was being built, Lillie and Mama would sometimes walk fifteen blocks just to stand and watch the workmen digging holes and laying bricks. They'd just stand there watching and wishing.

And at home, that was all they could talk about. "When we get our new place . . ." "If we get our new place . . ."

Lillie got her good news first. I can still see her and Mama standing at the bottom of the hall steps, hugging and laughing and crying, happy for Lillie, then sitting on the steps, worrying and wishing again for Mama.

Finally, one evening, a woman came to the house with our good news, and Mama and Daddy went over and picked out the house they wanted. We moved on my ninth birthday. Wilbur, Gerald, and I went to school that morning from one house, and when Daddy came to pick us up, he took us home to another one. All the furniture had been moved while we were in school.

² **Applications** are forms used to make requests. People fill out applications for jobs, colleges, and apartment and house rentals.

Comparing Literature

In what ways do Lillie and Mama's conversation and other details in this paragraph add to the tone of the essay?

572 UNIT 4 What Influences You?



Writing Practice



Honoring Langston Terrace Tell students to imagine that they are responsible for promoting Langston Terrace as a good place to live, and have them work in pairs to create posters for that purpose. Have students research the history and current use of Langston Terrace. Tell students to consider some of the descriptive details that the authors provide—for example, the color of the brick, the playground, and the makeup of each unit. Encourage students to explore how well these

details match the information and pictures they find about Langston Terrace on the Internet. Have students include the following information in their posters:

- How many units are available?
- How many bedrooms do the apartments and houses have?
- What other activities are available there?
- Is Langston Terrace near public transportation?

Langston Terrace was a lovely birthday present. It was built on a hill, a group of tan brick houses and apartments with a playground as its center. The red mud surrounding the concrete walks had not yet been covered with black soil and grass seed, and the holes that would soon be homes for young trees were filled with rainwater. But it still looked beautiful to me.

We had a whole house all to ourselves. Upstairs and downstairs. Two bedrooms, and the living room would be my bedroom at night. Best of all, I wasn't the only new person. Everybody was new to this new little community, and by the time school opened in the fall, we had gotten used to each other and had made friends with other children in the neighborhood, too.

I guess most of the parents thought of the new place as an in-between place. They were glad to be there, but their dream was to save enough money to pay for a house that would be their own. Saving was hard, though, and slow, because each time somebody in a family got a raise on the job, it had to be reported to the manager of the project so that the rent could be raised, too. Most people stayed years longer than they had planned to, but they didn't let that stop them from enjoying life.

They formed a resident council to look into any neighborhood problems that might come up. They started a choral group and presented music and poetry programs on Sunday evenings in the social room or on the playground. On weekends, they played horseshoes and softball and other games. They had a reading club that met once a week at the Langston branch of the public library, after it opened in the basement of one of the apartment buildings.

The library was very close to my house. I could leave by my back door and be there in two minutes. The playground was right in front of my house, and after my sister Vedic was born and we moved a few doors down to a three-bedroom house, I could just look out of my bedroom window to see if any of my friends were out playing.

2

Comparing Literature

How do the details in this paragraph affect the tone of the essay?

Comparing Literature

Teach

Comparing Literature

2

The tone suddenly becomes serious with the realization that Langston Terrace was not everyone's idea of home and that life still had its difficulties.

Writer's Technique

Description Direct students' attention to the first paragraph on page 573. Reread the paragraph, and encourage students to visualize the author's description. Note that the narrator refers to Langston Terrace as a "birthday present." **Ask:** *Even though Langston Terrace is unfinished, it still looks beautiful to the narrator. Why?* (Students may suggest that it is new and exciting. The playground is probably appealing, too.)

ADVANCED **Ask:** *What does this community represent for the narrator?* (It represents hope and the dream of a better life.)

APPROACHING **Ask:** *Why would the narrator call this her birthday present?* (Her family moved on her birthday. It is something new and exciting for her.)

COMPARING LITERATURE 573

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate "Langston Terrace" includes the following multiple-meaning words: *project* and *present*. Work with students to use a dictionary to find the meanings of these words. Have students add them to their personal dictionaries. Then have students use the multiple-meaning words in context by completing sentence frames. On the board, **write**:

- Mona's science project is about ____.
- The narrator lived in a housing project called ____.
- At the theater, movies are projected on ____.
- When Emilio projects his voice, I can ____.
- At the present time, I am in ____.
- For her birthday present, Tina got ____.
- The principal will present prizes for ____.

Teach

Comparing Literature

1

The tone is wistful and happy with memories but also realistic. The short sentence construction lends a conversational tone, and the image of the community protecting its residents creates a warm, protecting tone and shows the importance and strength of communities in the face of life's hardships.

APPROACHING Point out that the author says that the "community wrapped itself around us." **Ask:** **What does the author mean by this?** (*Having a strong community helped the people in it through difficult times.*) **What type of figurative language is this?** (*personification*)

Teaching Note

A Good Growing-Up Place Point to the second paragraph on this page, in which the narrator describes Langston Terrace as "a good growing-up place." **Ask:** **What evidence shows that Langston Terrace was a good growing-up place?** (*Students may cite the activities available: resident council, choral group, games, and reading club.*)

There were so many games to play and things to do. We played hide-and-seek at the lamppost, paddle tennis and shuffleboard, dodge ball and jacks. We danced in fireplug showers, jumped rope to rhymes, played "Bouncy, Bouncy, Bally," swinging one leg over a bouncing ball, played baseball on a nearby field, had parties in the social room and bus trips to the beach. In the playroom, we played Ping-Pong and pool, learned to sew and embroider and crochet.

For us, Langston Terrace wasn't an in-between place. It was a growing place, a good growing-up place. Neighbors who cared, family and friends, and a lot of fun. Life was good. Not perfect, but good. We knew about problems, heard about them, saw them, lived through some hard ones ourselves, but our community wrapped itself around us, put itself between us and the hard knocks, to cushion the blows.

It's been many years since I moved away, but every once in a long while I go back, just to look at things and remember. The large stone animals that decorated the playground are still there. A walrus, a hippo, a frog, and two horses. They've started to crack now, but I remember when they first came to live with us. They were friends, to climb on or to lean against, or to gather around in the evening. You could sit on the frog's head and look way out over the city at the tall trees and rooftops.

Nowadays, whenever I run into old friends, mostly at a funeral, or maybe a wedding, after we've talked about how we've been and what we've been doing, and how old our children are, we always end up talking about our childhood in our old neighborhood. And somebody will say, "One of these days we ought to have a Langston reunion."³ That's what we always called it, just "Langston," without the "Terrace." I guess because it sounded more homey. And that's what Langston was. It was home. 🏡

³ A **reunion** is a gathering of people who have been apart for a while.

Comparing Literature

How do the sentence constructions and other details in this paragraph affect the tone? How do they help express the essay's theme?

Listening and Speaking Practice



Plan a Community Point out that when it was built, Langston Terrace was a carefully planned community. Tell students to imagine that they are in charge of creating a new community, and have them work in groups of three or four to plan its development. Encourage students to think about what might make it an ideal place to live. To spark discussion, on the board, **write:**

- **What should the community be located near?**
- **Will there be any restrictions on who can live there? If so, what are they? What purpose do these restrictions serve? How can they be enforced?**
- **What should each home include?**
- **How important are things like trees and grass, parks and playgrounds, libraries, and shopping centers?**

Encourage students to sketch their community—perhaps a map or a blueprint of one of the homes. Then have students share their ideas with the class.

Teach

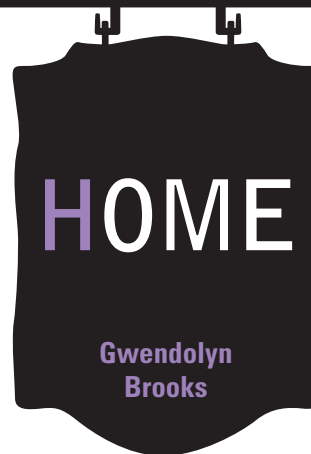
View the Art

Direct students' attention to the painting by Robert Gwathmey on this page. **Ask:** **What is the tone of the painting? How do the colors and actions shown help create this tone?** (Possible answer: The tone is happy and vibrant. The bright colors and movement help create this tone.)



Children Dancing, 1948. Robert Gwathmey. Oil on canvas, 32 x 40 in. The Butler Institute of American Art, Youngstown, OH.

What had been wanted was this always, this always to last, the talking softly on this porch, with the snake plant in the jardinière in the southwest corner, and the obstinate slip¹ from Aunt Eppie's magnificent Michigan fern at the left side of the friendly door. Mama,



¹ A *jardinière* (järd'ən ēr') is a decorative pot or plant stand. Something that is *obstinate* is stubborn. A *slip* is a small part of a plant that is used to grow a new plant.

COMPARING LITERATURE 575

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate The syntax and construction of the sentences in this story may be challenging for English Learners. As students read the story, have them identify sentences or paragraphs that are confusing. Read these parts aloud, adjusting rate and intonation to enhance meaning. Help students restate and paraphrase parts they find difficult.

Advanced Allow students to write brief narratives on a topic of their choice. Students should use the active voice. Encourage them to consult their personal dictionaries and to include adjectives and adverbs to make their writing more interesting. Then work with students to edit their writing for word choice, grammatical structures, elimination of passive voice, and correct placement of modifiers.

Writer's Technique

Word Choice Point out the author's description of the door as "friendly." **Ask:** **Why might a door be considered friendly?** (Students may speculate that visitors are always welcome there, or they may note that the plants around the house create a homey, friendly feeling.) **Ask:** **Why does this description add to the tone?** (It makes it even sadder because the family is worried about losing their house.)

Readability Scores

Dale-Chall: 5.2

DRP: 51

Lexile: 860

Teach

Comparing Literature

1

The tone is quiet and sad because it appears that a family is about to lose their home. The words *talking softly, rocked slowly, late afternoon light, pools of light, and might soon be viewed possessively by different eyes* create a tone of sadness that the family may lose the home.

1

Maud Martha and Helen rocked slowly in their rocking chairs, and looked at the late afternoon light on the lawn, and at the emphatic² iron of the fence and at the poplar tree. These things might soon be theirs no longer. Those shafts and pools of light, the tree, the graceful iron, might soon be viewed possessively by different eyes.

Papa was to have gone that noon, during his lunch hour, to the office of the Home Owners' Loan. If he had not succeeded in getting another extension, they would be leaving this house in which they had lived for more than fourteen years. There was little hope. The Home Owners' Loan was hard. They sat, making their plans.

"We'll be moving into a nice flat³ somewhere," said Mama. "Somewhere on South Park, or Michigan, or in Washington Park Court." Those flats, as the girls and Mama knew well, were burdens on wages twice the size of Papa's. This was not mentioned now.

"They're much prettier than this old house," said Helen. "I have friends I'd just as soon not bring here. And I have other friends that wouldn't come down this far for anything, unless they were in a taxi."

Yesterday, Maud Martha would have attacked her. Tomorrow she might. Today she said nothing. She merely gazed at a little hopping robin in the tree, her tree, and tried to keep the fronts of her eyes dry.

"Well, I do know," said Mama, turning her hands over and over, "that I've been getting tired and tired of doing that firing. From October to April, there's firing to be done."

"But lately we've been helping, Harry and I," said Maud Martha. "And sometimes in March and April and in October, and even in November, we could build a little fire in the fireplace. Sometimes the weather was just right for that."

² **Emphatic** means "strongly expressive" or "forceful."

³ **Flat** is another word for *apartment*.

Comparing Literature

What is the tone of the first paragraph? Which elements help create the tone?

Writing Practice

Journal Entry and Collage Point out that people depend on different things as they live their lives. Some depend on other people, some on ideas and beliefs, and some on institutions and governments. Most of us depend on a combination of people, things, and ideas. Have students write a journal entry

about the things on which they depend. Then invite students to create collages in their journals to illustrate their ideas. Students may cut and paste illustrations from magazines, print out images from the Internet, or sketch images.

She knew, from the way they looked at her, that this had been a mistake. They did not want to cry.

But she felt that the little line of white, somewhat ridged with smoked purple, and all that cream-shot saffron,⁴ would never drift across any western sky except that in back of this house. The rain would drum with as sweet a dullness nowhere but here. The birds on South Park were mechanical birds, no better than the poor caught canaries in those “rich” women’s sun parlors.

“It’s just going to kill Papa!” burst out Maud Martha. “He loves this house! He lives for this house!”



Woman Holding Jug, 1932–1933. James A. Porter. Oil on canvas. Carl Van Vechten Gallery of Fine Art, Fisk University, Nashville, TN.

View the Art Which character from the story does the woman in this painting remind you of?

⁴ The orange-yellow color (*saffron*) is streaked or mixed (*shot*) with a cream color.

Teach

View the Art

Students might say that the woman in the painting reminds them of the mother in the story.

Have students examine the painting further. Encourage students to describe the expression on the woman’s face. **Ask:** *Where does she seem to be? Why might she be holding a jug that way?*

Comparing Literature

2

The descriptions create a sad tone as Maud Martha thinks about what beautiful things the family will be leaving behind.

ADVANCED **Ask:** *If the family has to move, will Maud Martha think the new home is as nice as this one?*

Explain. *(Maud Martha will not think the new house is as nice. She thinks that the sunset and sound of rain will not be as pleasant or beautiful in another place.)*

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate “Home” contains several idiomatic expressions that may be unfamiliar to English learners. Work with students to interpret the meanings of these expressions. On the board, **write:**

- **keep the fronts of her eyes dry** (*keep from crying*)
- **turning her hands over and over** (*rubbing her hands together in a worried way*)
- **picked up the reins** (*took control of the situation*)
- **shake the truth out of his collar** (*grab him and shake him until he tells what’s happening*)

Teach

Writer's Technique

Metaphor Point to the sentence *Her eyes were lamps turned on*. Have students interpret this metaphor.

Comparing Literature

1

The tone is proud and happy. It reinforces the idea that home and family are important.

APPROACHING Recall Helen's earlier statement about not wishing to have her friends over. **Ask:** *What has changed? Why does Helen talk about the house differently now?* (Earlier, Helen acts ashamed of the house. She does this to hide her feelings. Now she acts proud because they get to keep the house.)

To check students' understanding of the selection, see Unit 4 Teaching Resources, pp. 191–192.

"He lives for us," said Helen. "It's us he loves. He wouldn't want the house, except for us."

"And he'll have us," added Mama, "wherever."

"You know," Helen sighed, "if you want to know the truth, this is a relief. If this hadn't come up, we would have gone on, just dragged on, hanging out here forever."

"It might," allowed Mama, "be an act of God. God may just have reached down, and picked up the reins."

"Yes," Maud Martha cracked in, "that's what you always say—that God knows best."

Her mother looked at her quickly, decided the statement was not suspect, looked away.

Helen saw Papa coming. "There's Papa," said Helen.

They could not tell a thing from the way Papa was walking. It was that same dear little staccato⁵ walk, one shoulder down, then the other, then repeat, and repeat. They watched his progress. He passed the Kennedys', he passed the vacant lot, he passed Mrs. Blakemore's. They wanted to hurl themselves over the fence, into the street, and shake the truth out of his collar. He opened his gate—the gate—and still his stride⁶ and face told them nothing.

"Hello," he said.

Mama got up and followed him through the front door. The girls knew better than to go in too.

Presently Mama's head emerged. Her eyes were lamps turned on.

"It's all right," she exclaimed. "He got it. It's all over. Everything is all right."

The door slammed shut. Mama's footsteps hurried away.

"I think," said Helen, rocking rapidly, "I think I'll give a party. I haven't given a party since I was eleven. I'd like some of my friends to just casually see that we're homeowners." 🏡

⁵ **Staccato** means "made of short, sharp sounds or movements."

⁶ Papa's **stride** is his way of walking.

Comparing Literature

How does the tone help reveal the story's theme?

Literary Element Practice

Figurative Language Gwendolyn Brooks wrote more than 20 books of poetry, but she also wrote prose. Explain that prose lacks the patterns of rhythm and rhyme found in poetry. Even in her prose, however, Brooks uses poetic devices. For example, her work includes metaphors, or figures of speech that compare seemingly unlike things without using the words *like* or *as*. Brooks writes, "Her eyes were lamps turned on," which is

a metaphor. The woman's eyes are obviously not lamps, but the look in her eyes resembles lights turning on. Tell students that Brooks also uses personification in the story, such as "obstinate slip" and "friendly door" (page 575). **Ask:** *What other examples of metaphors and personification can you find in "Home"?* (Possible answers: "The rain would drum" on page 577; "emphatic iron" and "graceful iron" on page 576)

Comparing Literature

BQ BIG Question

Now use the unit Big Question to compare and contrast “Langston Terrace” and “Home.” With a group of classmates, discuss questions such as

- What do you think *home* means to the narrator in the essay “Langston Terrace”?
- What do you think *home* means to the characters in the short story “Home”?
- How do the characters’ experiences influence your ideas about what a home is?

Literary Element Tone

Use the details that you wrote in your chart to think about the tones of “Langston Terrace” and “Home.” With a partner, answer the following questions.

1. In what ways are the tones of “Langston Terrace” and “Home” different? Discuss specific details that contribute to the differences.
2. In what ways are the tones of both selections similar? Consider the tone the authors create when they describe the different homes.

Write to Compare

In one or two paragraphs, explain how the tone of “Langston Terrace” and the tone of “Home” support the theme of each selection. You might focus on these ideas as you write.

- Tell how the narrator in “Langston Terrace” expresses feelings about the housing project as a whole, not just the family’s house.
- Include details about how the characters in “Home” express their thoughts about the house. Explain why they talk about the problems with the house.
- Explain how the characters’ situation in each selection affects the tone.
- Explain how the similarities and differences in tone help you understand what the authors mean by the word *home*.



Writing Tip

Details Cite details from the selections to support the statements you make about tone. Choose vivid details so that your readers will easily recall them.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u4.

COMPARING LITERATURE 579

Comparing Literature



For additional assessment, see Assessment Resources, pp. 121–122.

Possible answer:

BQ BIG Question

The narrator of “Langston Terrace” defines *home* as a place where people enjoy a sense of community, and where families and neighbors live together and help one another.

To the characters in “Home,” home is wherever one’s family is. Although the family is relieved that they can keep their house, they realize that the house itself does not make their home, but the people do.

The characters’ experiences show that a home is more than just a physical place. Both stories show that people and a shared sense of love and community make a place a home.

Literary Element

1. In “Langston Terrace,” the narrator looks back on a happy time, but in “Home,” the narrator describes an uncertain time for the family. The tone in “Langston Terrace” is happy and nostalgic, but in “Home” it is sad and tense until the end, when it changes to relief.
2. The narrators use warm, loving terms to describe the homes. Both selections have a nostalgic tone as they describe memories of home.

Write to Compare

Students’ responses should do the following:

- explain how the tone of “Langston Terrace” and that of “Home” support the theme of each selection
- tell how the narrator in “Langston Terrace” expresses feelings about the housing project
- include details about how the characters in “Home” express their thoughts about the house

- explain why the characters in “Home” talk about the problems with the house.

Students should also explain how the characters’ situation in each selection affects the tone and how the similarities and differences in tone help them understand what each writer means by the word *home*.



For grammar practice, see Unit 4 Teaching Resources, p. 190.

Persuasive Essay

Focus

In this workshop, students will write a persuasive essay by following the stages of the writing process. An annotated student model illustrates the development of a persuasive argument. The workshop also includes mini lessons on voice and parallelism.

Teach

Writing Plan

Use a think-aloud to model an approach to the assignment.

Say: I state my position in a single sentence. Then I organize my argument in an outline. I identify at least three points to support my position. I gather and present evidence for each point. I anticipate and present counterarguments. I end with a call to action.

For Writing Workshop graphic organizer and rubric, see Unit 4 Teaching Resources, pp. 194–196.

Learning Objectives

For pages 580–585

In this workshop, you will focus on the following objective:

Writing: Writing a persuasive essay using the writing process.

Writing Plan

- Present a clear argument in the introduction.
- Organize the evidence for the argument in the most persuasive order.
- Address possible reader concerns and counterarguments.
- Express strong feelings with precise and vivid language.
- Conclude by summarizing the argument and asking readers to take action.

Prewriting Tip

Choose a topic you feel strongly about. You can argue most convincingly about something that is meaningful to you.

Persuasive Essay

What influences serve as positive models for our development? In this workshop, you will write a persuasive essay that will help you think about the Unit 4 Big Question: What Influences You?

Review the writing prompt, or assignment, below. Then read the Writing Plan. It will tell you what you will do to write your essay.

Writing Assignment

A persuasive essay usually argues for or against something and asks readers to believe something or to take action. Write an essay that contrasts two influences on society and persuades your readers to support one of them. The audience, or those reading your essay, should be your classmates and teacher.

Prewrite

Think about the influences of certain people or ideas presented in the selections in this unit. For example, in Erma Bombeck's persuasive essay "Heroes," whom does she say Americans admire as heroes?

Gather Ideas

Research several influences on society. What are two sides of each influence? Gather evidence for and against each side.

Choose a Topic

Choose an influence and write a sentence stating your position on it. Then create a Venn diagram to contrast two sides of the influence.

_____ is better for society than _____ because _____.



Workshop Resources

Print Materials

- Unit 4 Teaching Resources
- Writing Resources Book
- Writing Constructed Responses Booklet
- Real Success in Writing Research Reports Booklet
- Grammar and Language Workbook ATE
- Grammar and Composition Teacher Guide
- Grammar and Writing Transparencies

Technology

- Glencoe Online Essay Grader, glencoe.com
- Literature Online: Writing Resources, glencoe.com

Get Organized

Your essay should include evidence that supports your position. As you organize your argument, consider the pros and cons of both sides and address possible counterarguments. You can present your points by side, discussing all the features of one side then all the features of the other; or by feature, comparing one feature on both sides then moving to the next feature. Then create an outline of your essay.

Thesis Statement: Playing a competitive sport is less beneficial than playing a sport for fun.

I. Healthful benefits

A. Playing for fun

1. Exercise without pressure to perform

B. Playing competitively

1. Two million sports-related injuries a year for kids

II. Social benefits

Draft

Use the following skills to develop the draft of your persuasive essay.

Get It On Paper

- Open with your position statement, or your argument.
- For each body paragraph, write a topic sentence that supports your argument. Add a sentence to support the topic sentence and a sentence to address a possible counterargument.
- End by summarizing your position and asking readers to take action.
- Don't worry about paragraphs, spelling, or grammar right now.
- Read what you've written. Include more information if you need to.

Develop Your Draft

1. State your **position** in your first paragraph. Make sure that your **argument** is clear.

The truth is, however, that playing a sport for fun is much better for young people than playing competitively.



Literature Online

Writing and Research

For prewriting, drafting, and revising tools, go to glencoe.com and enter QuickPass code GL26763u4.

Persuasive Essay

Teach

Prewrite

Point out that the writing assignment offers students another opportunity to consider the Unit 4 Big Question: What influences you? Before they start the assignment, ask students to use their journals to list the influences—large and small—in their lives.

ENGLISH LEARNERS Ask: **What is the definition of the word *influence*?**

Prewrite

Tell students that asking themselves the following questions will help them generate ideas about a possible topic:

- Is this a topic that has more than one side—a topic on which people might disagree?
- Do I have enough to say about this topic to persuade others to accept my position?

Writing Skills

Get Organized Encourage students to plan their strategy. Have them

- state their position in one sentence
- record points that support their position
- gather evidence—facts, examples, statistics, quotations—for each point

Writer's Technique

Powerful Language As ideas start to percolate during the prewriting stage, some writers find it helpful to list powerful words and phrases that apply to the topic. They refer to this list while drafting their essays.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Display and discuss examples of artwork used to express ideas and opinions, for example, paintings, drawings, collages, posters, or T-shirts. Then have each student create a work of art to illustrate his or her position on an issue.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Help students practice identifying arguments and counterarguments by having them work in pairs to evaluate the statement "Video games benefit teenagers." In one column, labeled *Argument*, have students list the ways in which video games may benefit teenagers. In the other column, labeled *Counterargument*, have them list ways in which video games may harm students.

Persuasive Essay

Teach

Draft

Help students develop confidence in their ability to write and think. **Say:** *Follow the organizational plan you developed in the prewriting stage; as you draft your essay, however, feel free to add any ideas that come to you during this second stage of the process.*

Writing Skills

Opener Explain that the opening sentence of an essay should grab a reader's interest, in addition to making a position statement.

APPROACHING Have students write two opening statements for their persuasive essay. Then ask them to exchange the openers with a partner. Have partners evaluate the interest level of each opener.

TRY IT

Students may observe that the girl in the cartoon has forsaken her individuality by approaching her essay in the same manner that her friend has approached the assignment. Students may conclude that the first step in learning to write in their own voice is to identify the issues that are important to them.

Writing Skills

Voice Students may say that the use of simple words and short sentences shows that Bombeck found humor in being blunt.

Drafting Tip

An effective way to appeal to your readers is to think of rhetorical questions such as "Who should influence you?" or "Are you afraid of being influenced?" Then answer the questions in your argument.

TRY IT

Analyzing Cartoons

In what way is the girl in this cartoon *not* developing her own voice? With a partner, discuss what this cartoon suggests about writing in your own voice.



2. Organize your **evidence** either by side or by feature.

Playing a sport, whether on an organized team or just with a group of kids, can be healthful.

3. Address **counterarguments** readers might have.

Some people think that competitive sports also build character. I disagree, though.

4. Use **precise language** to make your argument clear and convincing.

There's not much individual competition to be the "star."

5. In your conclusion, **summarize** your argument and include a **call to action** to your readers.

Schools should start after-school programs that allow kids to play sports for fun without having to worry about medals, trophies, and championships.

Apply Good Writing Traits: Voice

Just as each person has a unique speaking voice, each author has a unique writing voice. A writer's word choice, sentence patterns, and tone create her voice and express her personality.

Read these sentences from Erma Bombeck's essay "Heroes." What can you tell about Bombeck from her writing voice?

At Mount Rainier they learned to live with life's bad calls a long time ago.

I think the crowds went to the wrong summit and cheered the wrong champion.

As you draft your essay, write sentences the way you'd say them. Read your writing aloud to be sure it sounds like you. Use a dictionary or thesaurus to help you modify your word choices.

582 UNIT 4 What Influences You?



Writing Practice



Use Conclusion as a Call to Action

Explain that the conclusion of a persuasive essay summarizes the writer's position and often issues a call to action; that is, it asks readers to take a specific action related to the topic of the essay. The call to action is often an emotional appeal.

Ask: *Does the student model on page 583 conclude with a call to action? If so, what*

does the writer want readers to do? (The model includes a call to action in the last sentence. The writer asks readers to join him or her in leaving competitive sports to the professionals.) Encourage students to include a call to action at the end of their draft. Ask them to work with a partner to evaluate the effectiveness of the conclusion. **Ask:** *Does a call to action make your conclusion stronger? Why or why not?*

Analyze a Student Model

Sports have a big influence on our lives. You can't open a newspaper, turn on the news, or surf the Internet without seeing coverage of some sport. Some people believe that kids benefit from playing a competitive sport. The truth is, however, that playing a sport for fun is much better for young people than playing competitively.

Playing a sport, whether on an organized team or just with a group of kids, can be healthful. It offers physical exercise in the fresh air. Kids who play a sport for fun can just enjoy exercising their bodies without the pressure to perform better than others. Playing competitive sports, on the other hand, also carries a risk of injury. According to one study, two million of the 7.2 million students who took part in high school sports in 2005–2006 suffered sports-related injuries. More of those injuries took place in competitions than in practice. Why? In competitions, kids worry more about winning than they do about being safe.

Playing sports for fun has social benefits as well. It builds character by giving kids a chance to practice teamwork and to follow rules without pressure. The emphasis is on working together so that everybody gets a chance to play and has fun. There's not much individual competition to be the "star." Some people think that competitive sports also build character. I disagree, though. Kids face a great deal of pressure to do well from coaches, parents, and teammates. If they let their team down, they're often harassed by other kids. This pressure can lead them to do anything to win, including cheating—and cheating certainly doesn't build character.

Playing sports is an important part of growing up in our culture. Participating for fun allows kids to develop important life skills while minimizing the risk of injury. Schools should start after-school programs that allow kids to play sports for fun without having to worry about medals, trophies, and championships. Let's leave competition to the professionals.

Argument in Introduction

State your position clearly in the first paragraph.

Evidence

Notice how this writer organizes evidence by feature, discussing the healthful aspects first of recreational sports and then of competitive sports.

Address Counterarguments

Anticipate counterarguments and explain why you don't support them.

Precise and Vivid Language

Choose strong, specific words, such as *harassed*, to express your position.

Conclusion

End by summarizing your argument and telling readers what they should believe or do.

Writing Workshop

Persuasive Essay

Teach

Writing Skills

Position Statement Remind students that the position statement should be included in the first paragraph of their essay.

Ask: Where is the position statement located in the student model?

(The position statement is the last sentence in the introduction.)

ADVANCED Ask: Is the position statement effective in this location?

Explain your answer. *(Possible response: It is effective because the other sentences in the paragraph grab the reader's interest and build to the position statement, which introduces the argument that follows in the body of the essay.)*

Writing Skills

Evidence Remind students that evidence includes facts, statistics, and examples.

Ask: What kind of evidence does the writer supply to support the point that competitive sports carry a greater risk of injury than do sports played for fun? (a statistic)

APPROACHING Some students may have difficulty distinguishing one type of evidence from another.
Say: A fact is something that can be proven; a statistic is a fact expressed as a number; and an example is a particular instance or event.

Writing Skills

Counterarguments Remind students that they can make their position more persuasive by anticipating and presenting counterarguments.

ENGLISH LEARNERS Explain that the prefix *counter-* means "opposing." A counterargument is an opposing argument that someone makes against a speaker's position.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Explain that writing an effective persuasive essay requires research. Direct students to appropriate research resources for their topics. Help them use indexes and text features to locate relevant evidence. Use individual conferences to help students read and paraphrase information and correctly cite their sources.



Advanced Some students may evaluate their essays more easily by hearing their drafts read aloud. Have students select partners and read aloud each other's drafts. Ask students to listen for a clear position statement, well-organized points backed up with evidence, and the presentation of counterarguments.

Persuasive Essay

Teach

Revise

Encourage students to take a break before revising their drafts. Even small breaks will help students evaluate their drafts from a fresh perspective. As students review their drafts, direct them to mark places where they can make improvements, such as clarifying a point or providing stronger evidence.

Writer's Technique

Fact Checking Professional writers check facts carefully. They make sure that the information they present as factual can be proved true. If a writer presents an opinion as a fact, readers may lose confidence in the writer and will not be persuaded by his or her argument.

Revising Tip

Vary your sentence structure to make your writing interesting. Using both short and long sentences will add rhythm to your essay. Start some sentences with participial phrases. To review participial phrases, turn to the Grammar Link on page 317.

Revise

Now it's time to revise your draft so your ideas really shine. Revising is what makes good writing great, and great writing takes work!

Peer Review Trade drafts with a partner. Use the chart below to review your partner's draft by answering the questions in the *What to do* column. Talk about your peer review after you have glanced at each other's drafts and written answers to the questions. Next, follow the suggestions in the *How to do it* column to revise your draft.

Revising Plan

What to do	How to do it	Example
Do readers understand the issue and your position on it from the beginning?	State your position on the issue clearly in the introduction.	Both competitive and recreational sports have benefits. <i>^The truth is, however, that playing a sport for fun is much better for young people than playing competitively.</i>
Is your evidence organized convincingly?	Present your points by side or by feature of the issue.	<i>^Playing sports for fun has social benefits as well. It builds character by giving kids a chance to practice teamwork and to follow rules without pressure.</i>
Have you anticipated arguments against your position?	Address counterarguments with convincing facts and examples.	<i>^This pressure can lead them to do anything to win, including cheating.</i>
Are any words confusing?	Replace general or inexact terms with specific and vivid nouns, verbs, and modifiers.	<i>There's not much individual competition to be good ^the "star."</i>
Does your conclusion summarize your position and ask readers to take action?	Restate your argument in different words and ask readers to take a specific stand or action.	<i>^Schools should start after-school programs that allow kids to play sports for fun without having to worry about medals, trophies, and championships.</i>

584 UNIT 4 What Influences You?

Writing Practice

Use Powerful Language As they revise, students may wish to add stronger verbs and more powerful words to their essays. Demonstrate the power of well-chosen words by distributing a persuasive piece of writing with key words covered. Challenge students to read the piece and then

work in small groups to identify appropriate options for the missing words. Encourage students to brainstorm and then use a dictionary or thesaurus to identify possible words. Ask groups to share their word choices. Have the class decide which choices best fit the context. Then reveal the original

words used by the author of the piece. Discuss the words and why the author chose to use them. Make sure that students have access to a thesaurus and encourage them to use it during the writing process.

Edit and Proofread

For your final draft, read your essay one sentence at a time. The Editing and Proofreading Checklist inside the back cover of this book may help you spot errors. Use the proofreading symbols to mark needed changes. Then make corrections.

Grammar Focus: Parallelism

A good way to emphasize your points and make them memorable is to use parallel construction. To do this, state similar ideas in similar grammatical forms. Below are examples of a problem with parallel construction and possible solutions from the Workshop Model.

Problem: Similar ideas don't reinforce each other because they're stated in different forms.

Example A:

You can't open a newspaper, turn on the news, or surfing the Internet without seeing coverage of some sport.

Solution: State the similar ideas as phrases beginning with present-tense verbs.

You can't open a newspaper, turn on the news, or surf the Internet without seeing coverage of some sport.

Example B:

It builds character by giving kids a chance to practice teamwork. They also are following rules without pressure.

Solution: Combine the sentences, stating both objects as infinitives.

It builds character by giving kids a chance to practice teamwork and to follow rules without pressure.

Grammar Tip

Parallelism is quite common in all types of writing—including the lyrics of many songs. Remember to use it whenever you can.



Presenting Tip

Publishing To add weight to your argument, find a statistic from a well-respected source that supports your argument. Include it on the title page of your essay.



Literature Online

Writing and Research For editing and publishing tools, go to glencoe.com and enter QuickPass code GL29763u4.

Present

It's almost time to share your writing with others. Write your essay neatly in print or cursive on a separate sheet of paper. If you have access to a computer, type your essay on the computer and check spelling. Save your document to a disk, and print it out.

Writing Workshop

Persuasive Essay

Teach

Edit and Proofread

Tell students that errors can reduce the persuasive power of their essays. Have students use this checklist to spot errors.

- ☐ The essay is free of sentence fragments and run-ons.
- ☐ All sentences end with the correct punctuation.
- ☐ Spelling and capitalization are correct.

Writing Skills

End Punctuation Remind students that end punctuation can be tricky when quotation marks are involved. Have students follow these rules:

- Place commas and periods inside quotation marks.
- Place a question mark or exclamation point inside the quotation marks when it punctuates the quotation and outside the quotation marks when it punctuates the main sentence.

Writer's Technique

Spelling Effective writers always use a dictionary to double-check the spelling of any words about which they are uncertain.

Assess

Use this checklist to assess students' essays:

- ☐ A sentence in the introduction states the writer's position.
- ☐ Arguments are supported by evidence, and possible counterarguments are addressed.
- ☐ The conclusion summarizes the writer's position and makes an appeal to readers.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Create an Advertising Campaign

Students who enjoy persuasive writing may be interested in advertising careers. Explain that advertising firms use teams of writers, artists, market research

specialists, and salespeople to persuade consumers to buy products. Have students work as a team to create a persuasive advertising campaign for a new product of their own design.

Speaking, Listening, and Viewing Workshop

Persuasive Speech

Focus

Students will plan, rehearse, and deliver a persuasive speech. They may adapt the persuasive essay they wrote for the Writing Workshop or develop a new speech. The workshop includes speaking and listening guidelines, question frames, and a self-evaluation checklist.

Teach

Speaking Skills

Adjust Style Ask: **How would you vary your speaking style to show the difference between your argument and the counterarguments?** (Possible response: *I would use a more serious tone to state my position and supporting points.*)

Speaking Skills

Use Body Language Remind students that speakers often use body language to accompany their words. Ask: **What might be the purpose of a smile, a nod, or the thumbs-up gesture?** (To encourage listeners to agree with the speaker's argument) **ADVANCED**

Ask: **What gestures might emphasize a point?** (Possible responses: *a clenched fist, a pointing finger*)

For Speaking, Listening, and Viewing rubric, see Unit 4 Teaching Resources, pp. 197–199.

For help with creating presentations, use Student Presentation Builder on StudentWorks Plus.

Learning Objectives

For page 586

In this workshop, you will focus on the following objective:

Listening and Speaking:
Delivering a persuasive speech.

Speech Checklist

Answer the following questions to evaluate your presentation:

- ☐ Did you speak clearly and precisely—and with a style that distinguished your arguments from your counterarguments?
- ☐ Did you vary the tone, pace, and volume of your speaking to add emphasis?
- ☐ Did you use gestures and visual aids to draw attention to specific points?
- ☐ Did you make eye contact with your audience?

Literature Online

Speaking, Listening, and Viewing For project ideas, templates, and presentation tips, go to glencoe.com and enter QuickPass code GL29763u4.

586 UNIT 4 What Influences You?

Listening and Speaking Practice

Listen to Respond Have students practice their active listening skills by making notes as they watch a televised political speech or a news program in which someone presents his or her views on an issue. Tell students to make a rough

outline of the main points as they listen and to jot down questions about and reactions to the argument. Have students summarize the speech and share their notes in class discussion.

Speaking, Listening, and Viewing Workshop

Persuasive Speech

Activity

Connect to Your Writing Deliver a persuasive speech to your classmates. You might want to adapt the persuasive essay you wrote for the Writing Workshop on pages 580–585. Remember that you focused on the Unit 4 Big Question: What Influences You?

Plan Your Speech

Reread your persuasive essay and highlight the sections you want to include in your speech. Like your persuasive essay, your speech should present a clear, well-supported argument for your position on an issue affecting society and explain how the audience can act on it.

Rehearse Your Speech

Practice your speech several times. Try rehearsing in front of a mirror so that you can watch your movements and facial expressions. You may use note cards to remind you of your main points and persuasive evidence, but practice your speech often enough that you won't lose eye contact with your audience.

Deliver Your Speech

- Speak clearly and precisely.
- Adjust your speaking style to help your audience distinguish between your arguments and your counterarguments.
- Change the tone, pace, and volume of your speaking to emphasize important ideas in your speech.
- Use gestures and visual aids to direct the audience's attention to specific points and to clarify your argument.

Listening to Learn

As you listen, take notes to make sure you understand the speech. Use the following question frames to provide constructive feedback.

- I agree/disagree with your point about _____ because _____. Can you offer more evidence for your argument?
- I noticed you used the persuasive technique of _____. I thought that technique was/was not effective because _____.
- To summarize your speech: _____. Is that correct?

Unit Challenge

Answer the Big Question

In Unit 4, you explored the Big Question through reading, writing, speaking, and listening. Now it's time for you to answer the Big Question by completing one of the Unit Challenges below.

WHAT Influences You?

Use the notes you took in your Unit 4 **Foldable** to complete your Unit Challenge.

Before you present your Unit Challenge, be sure to complete the following steps. Use this first plan if you choose to write a poem or a song about someone who has had a positive influence on you.

On Your Own Activity: Write a Poem or a Song

- ☐ Think of a person who has had a positive influence on your life.
- ☐ List five to ten qualities that you admire in this person.
- ☐ Use your list to help you write a poem or a song that gives descriptions of what the person means to you.
- ☐ Use the characteristics of poetry, such as metaphor, simile, rhythm, and imagery, that you learned about on page 388.
- ☐ Present your poem or song to the class.

Use this second plan if you choose to make a poster showing whether or not you support the statement "Kids today watch too much TV."

Group Activity: Make a Poster

- ☐ Choose one group member to take notes on the discussion.
- ☐ Discuss the influence of television on you. Consider the influence of television on a young Oprah Winfrey.
- ☐ Decide as a group whether or not you support the statement "Kids today watch too much TV."
- ☐ Brainstorm words and phrases that support your argument.
- ☐ Decide which words and phrases could be illustrated.
- ☐ Organize your words, phrases, and images on the poster in a way that will appeal to the interests of the class.

Learning Objectives

For page 587

On this page, you will focus on the following objectives:

Writing:

Writing a song or poem.
Preparing a poster supporting an argument.

Listening and Speaking:

Presenting a song or a poem.

Unit Challenge

Focus

Bellringer Options

Daily Language Practice

Transparency 119

Or have students discuss characters from the unit that had a positive impact on others. Ask students which characters were good role models and whom they might like to emulate in real life. Have students give specific examples from stories in the unit.

Teach

On Your Own Activity: Write a Poem or a Song

- Provide students with an example of an unrhymed poem. Encourage them to focus on ideas rather than form. Suggest that students set their words to music after completing their ideas.
- Have students describe their subject to a classmate, who should write notes while listening. Students can then use these notes as a basis for their poem or song.

Group Activity: Make a Poster

- Suggest that students begin asking classmates to estimate how many hours of television they watch each week. They also can consult the Internet to find studies of children's TV viewing habits.
- Have students make a list of the good and bad ways that television can influence people. Have students use their lists, as well as their information about viewing habits, to determine whether they believe that kids watch too much television.

UNIT CHALLENGE 587

English Learners

DIFFERENTIATED INSTRUCTION



Beginning In their poems and posters, English learners may want to include some words in their native language. Their native language may make the subject of their poem or poster appear more influential. If students do include words in their native language, they should clarify in the text what the words mean in English.

Assess

Have students present their poems or songs to the class. Ask class members to comment on what they like about each poem or song. Have student groups present their posters to the class and explain the reasons on which they base their argument. Have the class provide feedback about the reasons they found most convincing or persuasive.

Focus

Encourage students to read fiction and nonfiction works on their own. Stress the importance of each student's spending at least thirty minutes a day reading independently. Suggest books, such as those shown here, related to the Big Question.

Teach

Writer's Technique

Setting Remind students that setting is the time and place in which the events of a story unfold. Tell students that setting can be an important element in books and stories. A work of fiction can give readers a glimpse of life in a different time and place. Setting can also shape characters and plot. Tell students that setting is very important in *Sounder*, *The Slave Dancer*, and *Dragonwings*. If students are interested in the rural south, for example, you might recommend that they read *Sounder*.

Independent Reading

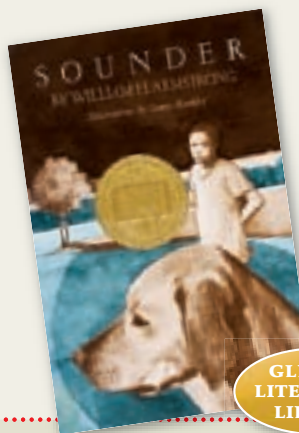
Fiction

To read more about the Big Question, choose one of these books from your school or local library.

Sounder

by William Armstrong

This prize-winning novel tells the story of a sharecropper family and their loyal hunting dog, Sounder. The book explores the family's struggle for survival—and the strength of their hope—in the rural south.



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LIBRARY

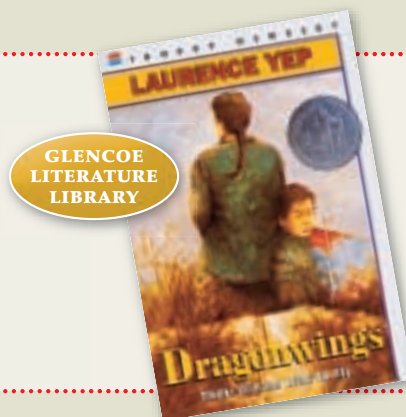
The Slave Dancer

by Paula Fox

Jessie, a thirteen-year-old boy from New Orleans, is kidnapped by slave traders and taken to play music on a slave ship. Jessie witnesses the horrors of slavery and the slave trade firsthand.



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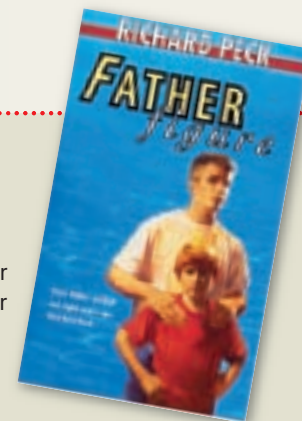


GLNCOE
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Dragonwings

by Laurence Yep

In this award-winning novel, a small boy travels from China to San Francisco to live with the father he has never met. Together they endure hardships and sacrifice to make their special dream come true.



Father Figure

by Richard Peck

Since his parents' divorce, Jim has played substitute father to his younger brother. After their mother's death, the boys are sent to spend the summer with their long-absent father, and Jim's father-figure role is threatened.

588 UNIT 4 What Influences You?

Reading Practice

Fiction and Nonfiction Point out that pages 588–589 include selections of fiction and nonfiction. **Ask: Based on the description of each book, what do you notice is similar about them?** (*They all tell readers about life in another time, place, or culture.*) Encourage students to read and compare two of the works.

Writing Practice

Respond to Reading Have students choose one of the books on pages 588–589 to read. Allow them ample time to read the books. Then, have students write a short response to the book. Student responses should identify the book and author, state whether it is fiction or nonfiction,

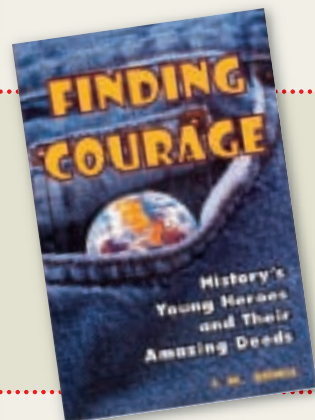
include a brief summary, and offer the student's evaluation of the book. Students may wish to compare the book to one or more of the selections from this unit. Encourage students to present their responses to the class.

Nonfiction

On the Way Home

by Laura Ingalls Wilder and Rose Wilder Lane

In her diary, the author of *Little House on the Prairie* describes her family's exciting 1894 journey from South Dakota to a new home in the Missouri Ozarks. Wilder's daughter adds her own memories of the trip.



Finding Courage: History's Young Heroes and Their Amazing Deeds

by J. M. Bedell

This book profiles twenty-seven young people from around the globe who grew up to change the world through their determination and courage. Read to learn about such influential people as Louis Braille, the inventor of the Braille language, and Fa Mu-lan, the great Chinese warrior.

Vaqueros: America's First Cowmen

by Martin W. Sandler

The author looks at the history of vaqueros, or Hispanic cowmen, and their influence on cowboy folklore. The book retells legends of the vaqueros, including the deeds that showcased their courage, loyalty, and heroism.



Conduct Research

Use the Internet to research the author or topic of the book you read. Create an annotated list of works related to the author or topic that your classmates might like to read. Explain how each work relates to the book you read and include reasons why each work might be of interest to other readers your age.

INDEPENDENT READING 589

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Have students practice independent reading with selections from *Finding Courage: History's Young Heroes and Their Amazing Deeds*. Monitor comprehension by asking students to identify the main ideas of the assigned selections and list the most important details. Review the selections if students are unable to identify the main ideas and details.

Advanced To monitor students' independent reading skills, ask them to read one of the fiction books on page 588. After students have finished reading the assigned book, ask them to explain the setting, characters, and plot. Then ask students to connect the books to the Big Question for this unit.

Independent Reading

Teach

Writer's Technique

Informational Materials Remind students that informational materials focus on presenting facts and information, rather than the personal opinions of the authors. Then, have students review the descriptions of *Finding Courage: History's Young Heroes and Their Amazing Deeds* and *Vaqueros: America's First Cowmen*. Point out that both books are good sources of information. Encourage students to read these books in order to learn about the topics they cover.

Glencoe Literature Library

This collection of hardcover books includes full-length novels, novellas, plays, and works of nonfiction, accompanied by several related readings from a broad range of genres.



For access to all study guides for the Glencoe Literature Library, use the Literature Library Teacher Resources CD-ROM.

Conduct Research

Students' annotated lists should

- identify the book, author, or topic that the student researched.
- explain how three or more works are related to the book, author, or topic.
- include reasons other students should read each work.
- be well organized and clearly written.

Assessment

Test-Taking Tip

Tell students that they will be asked questions about two passages. Also, they will be asked to find errors in a writing passage and to write a persuasive letter.

Point out that persuasive essays include key words and phrases that indicate the author's opinion. Have students scan "A Glimpse of Home" to locate words and phrases such as *should*, *must*, *need to*, and *believe*. Expressions such as these indicate that the author is offering an opinion.



For more end-of-unit assessment, see Assessment Resources, pp. 169–170.



To customize assessments online, go to Progress Reporter Online Assessment.



To customize assessments using software, use ExamView Assessment Suite CD-ROM.

Reading

"A Glimpse of Home"

by Kathryn Sullivan

1. C is the correct answer. The author can't see her own specific house but sees Earth as her home and the home of mankind.
2. D is the correct answer. In the first paragraphs, the author appeals to the sense of wonder that she felt as an astronaut. In the third paragraph, she makes emotional and ethical appeals based on concerns about loss of species and climate transformation. Finally, she appeals to the reader to act ethically to sustain the earth.

Assessment

Reading

Read the passages and answer the questions after each. Write your answers on a separate sheet of paper.

"A Glimpse of Home" by Kathryn Sullivan

I first saw the earth—the whole earth—from the shuttle *Challenger* in 1984. The view takes your breath away and fills you with childlike wonder. That's why every shuttle crew has to clean noseprints off their spacecraft's windows several times a day. An incredibly beautiful tapestry of blue and white, tan, black and green seems to glide beneath you at an elegant, stately pace. But you're actually going so fast that the entire map of the world spins before your eyes with each ninety-minute orbit. After just one or two laps, you feel, maybe for the first time, like a citizen of a planet.

All the colors and patterns you see seem powerful and yet somehow fragile. You see volcanoes spewing smoke, hurricanes roiling the oceans and even fine tendrils of Saharan dust reaching across the Atlantic. You also see the big, gray smudges of fields, paddies and pastures, and at night you marvel at the lights, like brilliant diamonds, that reveal a mosaic of cities, roads and coastlines—impressive signs of the hand of humanity.

Scientists tell us that our hand is heavy, that we are wiping out other species at an unprecedented rate and probably transforming our climate. Will the immense power of global systems withstand the impact of humanity? Or is it possible that our collective actions will change the nature of our planet enough to cripple its ability to support life?

I no longer believe that we can wait for all the scientific data needed to answer these questions conclusively. We must recognize immediately what it means to be citizens of this planet. It means accepting our obligation to be stewards of the earth's life-giving capacities. As homeowners, we wouldn't neglect or damage our houses until they weren't fit to live in. Why would we do that with our planet?

1. Why might the author have called her essay “A Glimpse of Home” instead of “A Glimpse of Earth”?
- A. She feels more at home in space than on earth.
 - B. She feels that her home is wherever she is at the time.
 - C. She realizes that her home is the earth, not just a part of it.
 - D. She can see the earth clearly but gets only a glimpse of her home.

2. The author’s argument in this essay is based mainly on
- A. repetition.
 - B. appeals to authority.
 - C. factual support for her views.
 - D. emotional and ethical appeals.

3. Read this sentence from the essay.

The view takes your breath away and fills you with childlike wonder.

The words *takes your breath away* mean that the view

- A. amazes you.
 - B. tires you out.
 - C. frightens you.
 - D. makes you feel sick.
4. In this essay, the author uses powerful imagery mainly to help her readers
- A. realize how large the earth is.
 - B. understand an astronaut’s job.
 - C. see, in their minds, what she saw.
 - D. get a sense of how the earth moves.

5. What is unusual about the author’s perspective?
- A. She sees pollution as well as beauty.
 - B. She is looking at the earth as a scientist.
 - C. She is trying to observe too much at once.
 - D. She is looking at the earth from outer space.

6. Read this excerpt from the essay.

Scientists tell us that our hand is heavy . . .

The words *our hand is heavy* mean that

- A. what we do has a big effect.
 - B. we are the rulers of the earth.
 - C. we have become stronger than ever.
 - D. it will be difficult for us to get anything done.
7. During this essay, the author’s tone changes from
- A. fear to delight.
 - B. wonder to concern.
 - C. pride to disbelief.
 - D. acceptance to anger.
8. Which statement best expresses the thesis of this essay?
- A. People are destroying the earth.
 - B. The earth looks best from outer space.
 - C. Being an astronaut has many advantages.
 - D. It is our responsibility to take care of this beautiful planet.

ASSESSMENT 591

Assessment

Test-Taking Tip

Remind students that when a test question focuses on an author’s *perspective* or *point of view*, the question may refer to either the way the author feels about a subject or to the author’s literal perspective—that is, what the author can see from his or her physical location.

Reading

3. A is the correct answer. This can be determined from the contrast clue *and fills you with...* and from the phrase *childlike wonder*.
4. C is the correct answer. The descriptive details draw pictures of what the author observed; she would have used very different images to portray Earth’s size or movement or her work as an astronaut.
5. D is the correct answer. Most people have seen photos of Earth taken from space, and many people have written about various aspects of Earth, but only a few astronauts have actually seen Earth from space and written about it.
6. A is the correct answer. This can be determined from clues in the rest of the paragraph, such as “we are wiping out other species,” “transforming our climate,” “impact of humanity,” and “our collective actions will change the nature of our planet.”

7. B is the correct answer. Early in the passage, the author shares the sense of wonder that she felt as an astronaut. By the third paragraph, she is talking about loss of species, climate transformation, and the planet’s ability to support life.

8. D is the correct answer. This statement is very close to what the author says in the final paragraph (“It means accepting ... capacities.”). The other choices don’t encompass the full extent of what the author conveys in the passage.

Assessment

Test-Taking Tip

Remind students that it is helpful to read the questions that they must answer *before* they read the passages. By reading the questions first, students will be able to focus their reading on finding the answers that they will need to provide later.

Reading

from “**Rip Van Winkle**”
by Washington Irving

9. B is the correct answer. Nearly every sentence is compound, complex, or compound-complex.
10. D is the correct answer. The mountains are described as people behaving like lords (“lording it”), or acting superior to others.
11. C is the correct answer. The mention of Stuyvesant is a cultural and historical allusion that would have been familiar to most American readers in Irving’s time and will still be familiar to many readers, especially those who live in New York and/or who are of Dutch ancestry.

from “**Rip Van Winkle**” by Washington Irving

Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording¹ it over the surrounding country. . . .

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingled roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape. It is a little village, of great antiquity, having been founded by some of the Dutch colonists, in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant² (may he rest in peace!) and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gable fronts, surmounted with weathercocks.

1 *Lording* means acting superior.

2 *Peter Stuyvesant* was the last governor of the Dutch colony of New Netherland.

- | | |
|---|---|
| <p>9. The author’s style involves the use of</p> <ul style="list-style-type: none">A. simple, clear sentences.B. long, complex sentences.C. an informal, conversational tone.D. frequent use of idioms and slang. <p>10. The description of the Kaatskill Mountains in the first paragraph includes an example of</p> <ul style="list-style-type: none">A. bias.B. conflict.C. anecdote.D. personification. | <p>11. Which phrase from the passage is an example of an allusion?</p> <ul style="list-style-type: none">A. “swelling up to a noble height”B. “the blue tints of the upland melt away”C. “the government of the good Peter Stuyvesant”D. “built of small yellow bricks brought from Holland” |
|---|---|

Vocabulary Skills

On a separate sheet of paper, write the numbers 1–14. Next to each number, write the letter of the word or phrase that means about the same as the underlined word.

1. which provoked my laughter
 - A. caused
 - B. came before
 - C. quieted
 - D. made stronger
2. vile behavior
 - A. polite
 - B. disgusting
 - C. strange
 - D. formal
3. rules that they specified
 - A. hated
 - B. wrote down
 - C. disobeyed
 - D. made clear
4. a strange aroma
 - A. taste
 - B. event
 - C. fragrance
 - D. atmosphere
5. predominantly wooded land
 - A. chiefly
 - B. completely
 - C. beautifully
 - D. somewhat
6. our obligation to attend
 - A. invitation
 - B. reason
 - C. unwillingness
 - D. responsibility
7. a crucial safety device
 - A. simple
 - B. useless
 - C. necessary
 - D. expensive
8. try not to eavesdrop
 - A. fall
 - B. reveal
 - C. overhear
 - D. act childishly
9. her optimistic attitude
 - A. gloomy
 - B. foolish
 - C. loving
 - D. cheerful
10. to meet by coincidence
 - A. plan
 - B. chance
 - C. choice
 - D. bad luck
11. the gravestone's inscription
 - A. old age
 - B. carved letters
 - C. mossy covering
 - D. polished surface
12. when they merge
 - A. collide
 - B. compete
 - C. appear
 - D. combine
13. to forfeit an opportunity
 - A. receive
 - B. give up
 - C. ignore
 - D. wish for
14. will inevitably tell everyone
 - A. quickly
 - B. publicly
 - C. certainly
 - D. sneakily



Literature Online

Assessment For additional test practice, go to glencoe.com and enter QuickPass code GL29763u4.

Assessment

Vocabulary Skills

1. A
2. B
3. D
4. C
5. A
6. D
7. C
8. C
9. D
10. B
11. B
12. D
13. B
14. C

Assessment

Test-Taking Tip

Remind students that when they begin to answer questions, they should refer to the passage to find evidence for the selected answer. Students are never asked to speculate without adequate evidence; they need only to refer to the passage and find clues in the text.

Writing Strategies

1. A
2. A
3. D
4. B
5. D
6. D

Writing Strategies

The following is a student's journal entry. It may contain errors. Read the passage. Then answer the questions on a separate sheet of paper.

(1) Sometimes we choose books of our own and report on them. (2) The books I choose frequentliet were written long ago. (3) When I read an old book. (4) I feel carried away to another world. (5) I can sit in my room and listen to the voices of people who are long dead. (6) An old book can take you across continents and into the past. (7) Sometimes I read my favorite books twice. (8) My favorite form of transportation comes between two covers!

- | | |
|--|---|
| <ol style="list-style-type: none">1. Which sentence has a compound predicate?<ol style="list-style-type: none">A. sentence 1B. sentence 2C. sentence 6D. sentence 82. In sentence 2, which word or words should replace <i>frequentliet</i>?<ol style="list-style-type: none">A. most frequentlyB. more frequentlietC. most frequentlietD. Leave as is.3. Sentence 3 is not a complete sentence because it is a<ol style="list-style-type: none">A. verb phrase.B. main clause.C. compound subject.D. subordinate clause. | <ol style="list-style-type: none">4. In sentence 4, which word should replace <i>carried</i>?<ol style="list-style-type: none">A. carryB. carriedC. carryiedD. Leave as is.5. What is the complete predicate in sentence 7?<ol style="list-style-type: none">A. IB. readC. Sometimes I readD. read my favorite books twice6. What is the complete subject of sentence 8?<ol style="list-style-type: none">A. transportationB. My favorite formC. form of transportationD. My favorite form of transportation |
|--|---|

Writing Product

Read the prompt in the box below and follow the “Directions for Writing.” Use one piece of paper to jot down ideas and organize your thoughts. Then neatly write your essay on another sheet. You may not use a dictionary or other reference materials.

Writing Situation:

You are a member of a book club run by kids your own age. Once a month the club selects a book to read and discuss. Book club members must propose a book that they would like members to read.

Directions for Writing:

Think about a book that you would like the club to discuss. Now write to convince your fellow members that your book is a great choice.

Keep these hints in mind when you write.

- Focus on what the directions tell you to write.
- Organize the way you will present your ideas.
- Provide good, clear support for your ideas.
- Use different kinds of sentence structures.
- Use precise words that express your ideas clearly.
- Check your essay for mistakes in spelling, grammar, and punctuation.

Assessment

Test-Taking Tip

Students need not answer questions in the order in which the questions appear. Instead, students should answer questions in the order that is most comfortable for them. If a student is having trouble with the first question, he or she should skip that item and come back to it later. Often, a difficult question will seem less complex or confusing after a student has completed the easier questions.

Writing Product

Evaluate the essay for the following:

- a clear statement of position on the topic;
- support for the position with reasons, including well-organized and relevant examples and evidence;
- anticipation and addressing of concerns and counterarguments;
- correct use of grammar, spelling, capitalization, and punctuation.

UNIT FIVE

Skills Scope and Sequence

Readability Scores Key: **Dale-Chall**/DRP/**Lexile**

PART 1: Positive Actions

Selections and Features	Literary Elements
BQ Focus <i>from Tony Hawk: Chairman of the Board</i> 5.3/50/750 pp. 598–602	
Poems <i>If I can stop one heart from breaking</i> and <i>I stepped from plank to plank</i> , by Emily Dickinson pp. 604–607	Assonance and Consonance SE p. 604 Theme (review) SE p. 607
Short Story <i>Hollywood and the Pits</i> , by Cherylene Lee 6.6/54/910 pp. 608–624	Analogy SE p. 609 Point of View TE p. 612 Symbol (review) SE p. 623
Media Workshop p. 625	Media Ethics SE p. 625
Legend <i>Young Arthur</i> , by Robert D. San Souci 6.8/50/810 pp. 626–635	Legend SE p. 627 Motivation (review) SE p. 635
Historical Perspective <i>Medieval England, from Catherine, Called Birdy</i> , by Karen Cushman 7.3/60/1230 pp. 636–639	
Autobiography <i>from The Autobiography of Malcolm X</i> , by Malcolm X with Alex Haley 6.6/49/1010 pp. 640–647	Author's Purpose SE p. 641
Biography <i>New Directions</i> , by Maya Angelou 6.4/61/1360 pp. 648–654	Setting SE p. 649

PART 2: Courage and Confidence

Selections and Features	Literary Elements
Poem <i>Almost Ready</i> , by Arnold Adoff pp. 656–658	Irony SE p. 656
Vocabulary Workshop p. 659	
Poems <i>Your World</i> , by Georgia Douglas Johnson and <i>One</i> , by James Berry pp. 660–665	Symbol SE p. 661 Alliteration (review) SE p. 665
Short Stories <i>Four Skinny Trees</i> 5.4/47/690 and <i>Chanclas</i> 4.9/51/1120 , by Sandra Cisneros pp. 666–671	Voice SE p. 666 Personification (review) SE p. 671
Genre Focus pp. 672–673	Biography and Autobiography SE pp. 672–673

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Make Connections TE p. 600		Write a Summary SE p. 602	
		Commas in Introductory Clauses and Phrases SE p. 607	Informative Speech SE p. 607
Draw Conclusions About Characters SE p. 609 Compare and Contrast TE p. 618	Multiple-Meaning Words TE p. 610 Synonyms and Antonyms SE p. 623	Write an Expository Essay SE p. 624 Dashes SE p. 624	Oral Report TE p. 616
Make Generalizations About Characters SE p. 627 Contrast Characters TE p. 632	Context Clues SE p. 634 Multiple-Meaning Words SE p. 634	Write a Research Report SE p. 635	
Analyze Historical Context SE p. 636 Analyze Author's Perspective TE p. 636			Oral Presentation TE p. 638
Question SE p. 641 Make Inferences TE p. 642	Context Clues SE p. 647	Write a Letter SE p. 647	Debate TE p. 644
Make Predictions About Plot SE p. 649 Infer TE p. 652	Synonyms and Antonyms SE p. 654	Write a Summary SE p. 654	Discussion TE p. 650

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
		Write a Blurb SE p. 658	
	Language Resources SE p. 659		
Paraphrase SE p. 661	Multiple-Meaning Words SE p. 664	Apply Figurative Language SE p. 665	
		Apply Sound Devices SE p. 671	
		Write Technical Directions TE p. 672	

UNIT FIVE

PART 2: Courage and Confidence

Selections and Features	Literary Elements
Journal from Zlata's Diary , by Zlata Filipovic 5.1/49/680 pp. 674–683	Conflict SE p. 675 Imagery (review) SE p. 683
Biography from The Adventures of Marco Polo , by Russell Freedman 7.3/64/1280 pp. 684–698	Description SE p. 685 Text Features (review) SE p. 697

PART 3: People Who Lend a Hand

Selections and Features	Literary Elements
Short Story and Poem Birthday Box , by Jane Yolen 4.6/50/710 and To James , by Frank Horne pp. 700–711	Style SE p. 701 Setting TE p. 704 Metaphor (review) SE p. 711
Informational Text TIME: Message of Hope , by Ericka Souter and Dietlind Lerner 4.9/54/810 pp. 712–715	
Personal Essay The Teacher Who Changed My Life , by Nicholas Gage 6.9/61/1350 pp. 716–727	Tone SE p. 717 Characterization TE p. 720 Diction SE p. 727
Comparing Literature from Barrio Boy , by Ernesto Galarza (memoir) 6.4/58/1100 and How I Learned English , by Gregory Djanikian (poem) pp. 728–737	Setting SE p. 728
Writing Workshop pp. 738–745	
Speaking, Listening, and Viewing Workshop p. 746	
Unit Challenge p. 747	
Independent Reading pp. 748–749	
Assessment pp. 750–755	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Identify Text Structure SE p. 675 Analyze Characterization TE p. 680	Word Usage SE p. 682	Write a Journal Entry TE p. 676 Making <i>to be</i> Agree SE p. 683	Presentation TE p. 678 Literature Group SE p. 683
Monitor Comprehension SE p. 685 Analyze Fact and Opinion TE p. 688	Word Usage SE p. 697	Write a Short Story SE p. 698 Brainstorm TE p. 698	Oral Report TE p. 690 Narrative Presentation TE p. 694

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Evaluate Theme SE p. 701 Predict TE p. 702	Context Clues SE p. 710	Appositives TE p. 706 Subjects Separated from Verbs SE p. 711	Performance SE p. 711
Preview SE p. 712 Summarize SE p. 712			
Interpret Plot Events SE p. 717 Activate Prior Knowledge TE p. 720	Synonyms and Antonyms SE p. 726	Adverbs TE p. 722 Agreement of Indefinite Pronouns, SE p. 727	Oral Report TE p. 718, SE p. 727 Discussion TE p. 724
Compare and Contrast TE p. 728 Visualize TE p. 730		Write a Comparison-Contrast Essay SE p. 737	
		Write a Research Report SE p. 745	Presentation SE p. 745
			Oral Report SE p. 746
		Write a Letter SE p. 747	
Predict TE p. 748		Write an Interview SE p. 749	
		Write an Essay SE p. 755	

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Unit 5 Launcher

Daily Language Practice
Transparency 123

Or ask students to imagine themselves at 18, 25, or 30. Instruct them to write one or two paragraphs about who they hope to be at the imagined age.

For School-to-Home Activities, see Unit 5 Teaching Resources, pp. 5–11.

For independent novel study, see Novel Companion pp. 183–226.

View the Photograph

Ask: If you could ask Lance Armstrong three questions, what would they be? (Responses will vary. Students may wish to ask questions about how Armstrong managed to remain hopeful while facing adversity.)

HOW Can You Become Who You Want to Be?

Champion cyclist
Lance Armstrong

- Cancer survivor
- 7-time winner of the Tour de France
- Symbol of hope for many people



Unit Objectives

Literary Elements

- Analyzing assonance and consonance
- Analyzing analogy
- Analyzing legend
- Analyzing author's purpose
- Analyzing setting
- Analyzing irony and symbol
- Analyzing voice
- Analyzing conflict
- Analyzing description
- Analyzing style and tone

Reading Skills and Strategies

- Drawing conclusions about characters
- Making generalizations about characters
- Questioning
- Making predictions about plot
- Paraphrasing
- Identifying text structure
- Monitoring comprehension
- Evaluating theme
- Interpreting plot events
- Comparing and contrasting setting

Writing

- Writing a research report

Grammar

- Understanding subject/verb agreement

Vocabulary

- Understanding dictionary skills

UNIT FIVE

THE **BIG**
Question

“Keep your eyes on the big picture. You don’t have to win every stage of the tour to win at the end.”

—LANCE ARMSTRONG

FOLDABLES®
Study Organizer

o	short story
o	journal
o	biography
o	legend
o	poem
o	BQ: How Can You Become Who You Want to Be?

Throughout Unit 5, you will read, write, and talk about the **BIG Question**—

“How Can You Become Who You Want to Be?”

Use your Unit 5 **Foldable**, shown here, to keep track of your ideas as you read. Turn to the back of this book for instructions on making this **Foldable**.

597

UNIT FIVE

Focus**Summary**

When Tony Hawk was nine years old, his brother changed his life by introducing him to skateboarding. In his early teens, he found a sponsor and coach who helped him improve quickly and become a pro. Soon Tony developed his own style of boarding. His constant attempts to improve himself resulted in his being declared the world champion at the age of 15.

About the Quote

Lance Armstrong speaks as though life is the route, or tour, of a bicycling contest that is raced in stages. Even if a cyclist does not win every stage of the tour, having the best overall performance means coming out on top. Armstrong’s struggle with cancer was not a winning stage in his life tour. But he had always known what he wanted—to be the best in the cycling world. Through his illness and recovery, keeping his eye on that goal helped him become who he wanted to be—the seven-time winner of the Tour de France.

 For diagnostic assessment, see Assessment Resources, pp. 21–24.

 For Foldable pattern, see Unit 5 Teaching Resources, pp. 3–4.

Unit Resources**Print**

- Student and Teacher Editions, pp. 596–755
- Unit 5 Teaching Resources, pp. 1–221
- Bellringer Option Transparencies: Selection Focus 14–19; Daily Language Practice 123–151
- Interactive Read and Write (On Level, Approaching, EL), pp. 247–306
- Novel Companion, pp. 183–226
- Assessment Resources, 21–24, 123–146

Technology

- TeacherWorks Plus CD-ROM
- StudentWorks Plus CD-ROM
- Literature Launchers Pre-Reading Videos DVD, Unit 5
- Literature Online, www.glencoe.com
- Progress Reporter Online Assessment and ExamView Assessment Suite CD-ROM
- Glencoe Interactive Vocabulary CD-ROM
- Listening Library Audio CD
- Classroom Presentation Toolkit CD-ROM
- Literature Library Teacher Resources CD-ROM
- BookLink CD-ROM
- Skill Level Up CD-ROM

Focus

Why Is It Important?

The inquiry-based approach to learning organizes information and skills around essential questions that engage students in purposeful learning. The Big Question in this unit asks students to think about how they can become who they want to be. Have students write short paragraphs describing their hopes, dreams, and goals. Make sure that students consider character traits as well as personal or career goals necessary for them to become who they want to be.

What You'll Read

In this unit, students think about how they can become who they want to be. To do so, they will read autobiographies, biographies, fiction, and poetry. From varying perspectives, all of these texts illustrate how people can become who they want to be. Students will learn that people take positive action, exhibit courage and confidence, and accept the help of others in pursuit of their goals. As students recognize these influences in shaping people's lives, they will make connections with their own experiences.

What You'll Write

As students read the selections in this unit, they will take notes in their Unit 5 Foldable. At the end of the unit, they will use these notes as they write a research report and create either a web diagram or a letter of advice. Both will be related to the Big Question.

Explore the BIG Question

HOW Can You Become Who You Want to Be?

Whom do you admire? Why? How did that person become who he or she wanted to be? What goals will help you become the person *you* want to be?

Think about three ways that people achieve their life goals:

- Positive Actions
- Courage and Confidence
- People Who Lend a Hand

What You'll Read

Reading about people who have become who they wanted to be can help you explore this idea for yourself. In this unit, **biographies** and **autobiographies**—stories of real people's lives—are excellent sources of information and inspiration. You will also read short stories, poems, and other texts that can lead you to discover answers to the Big Question.

What You'll Write

As you explore the Big Question, you'll write notes in your Unit Foldable. Later, you'll use these notes to complete two writing assignments related to the Big Question.

1. Write a Research Report

2. Choose a Unit Challenge

- **On Your Own Activity:** Web Diagram
- **Group Activity:** Letter of Advice

What You'll Learn

Literary Elements

assonance and consonance
analogy
legend
author's purpose
setting
irony
symbol
voice
conflict
description
style
tone

Reading Skills and Strategies

draw conclusions about characters
make generalizations about characters
question
make predictions about plot
paraphrase
identify text structure
monitor comprehension
evaluate theme
interpret plot events

What You'll Learn

The **Literary Elements** and the reading strategies in this unit have been selected because they are particularly helpful when reading the featured genres, especially autobiography and biography.

Each selection provides opportunities for students to become familiar with the literary elements and to practice and develop the **Reading Strategies**.

Explore the BIG Question

Tony Hawk

CHAIRMAN OF THE BOARD¹

When Tony Hawk was nine years old, his brother, Steve, changed his life. Steve was twelve years older than Tony, and he loved surfing. The Hawks lived in San Diego, California, not far from the Pacific Ocean. Most mornings, Steve woke up early to surf before going to school. Because Steve loved surfing, he had tried out “sidewalk surfing.” That’s what early skateboarding was called. Steve had an old banana board in the garage. He took Tony to a nearby alley, showed him how to balance on the board, and gave him a push. Tony rolled and rolled until he ran into a fence. He couldn’t figure out how to turn!

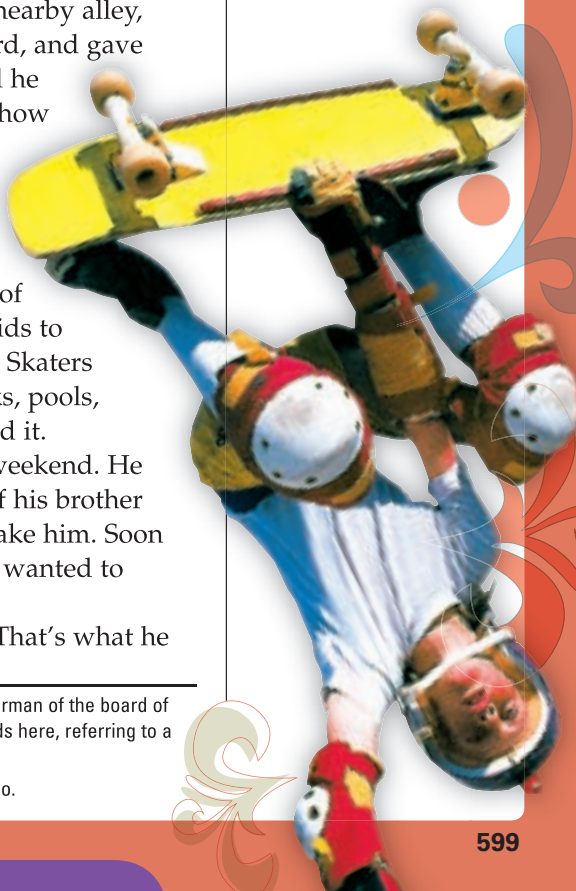
FALLING IN LOVE It was not love at first sight. Slowly, over the next year, though, Tony began skating more and more. One weekend, the mother of one of Tony’s friends took the neighborhood kids to a skate park, in San Diego, called Oasis. Skaters whipped around riding the bowls, banks, pools, and other obstacles of the park. He loved it.

After that, Tony wanted to go every weekend. He nagged his parents to drive him there. If his brother or sisters were visiting, he made them take him. Soon he was asking for rides after school. He wanted to go every day.

Tony was competitive² with himself. That’s what he

Set a Purpose for Reading

Read the excerpt from *Tony Hawk: Chairman of the Board* to learn how Tony became who he wanted to be.



¹ The term **chairman of the board** usually means the chairman of the board of directors of a company. The author is playing with words here, referring to a different kind of board.

² A **competitive** person likes to win and tries hard to do so.

599

UNIT FIVE

Teach

Set a Purpose for Reading

Explain to students that a biography is a true story about a person’s life written by someone other than the subject. Biographies are about real people, real times, and real events. Reading biographies is an effective way to find out how successful people became who they wanted to be. In this biography, the writer describes how Tony Hawk becomes one of the best skateboarders in the world. As students read, help them list the strategies that Hawk employs to reach his goals.

Writer’s Technique

Narrative Point of View Explain to students that the key difference between biography and autobiography is the point of view of the narrator. Whereas the author of an autobiography knows firsthand what has happened in his or her life and why, biographers must rely on the interpretation of facts. The opinions and biases of a biographer can affect the way a subject is portrayed. Ask students to think about how this account might be different if Hawk himself were to narrate it.

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Intermediate** Explain that in the expression “Chairman of the Board,” *board* is a multiple-meaning word. It can mean “a flat piece of wood” or “a group of persons managing something.” Help students use the context of the biography to determine the correct meaning; *board* refers to a skateboard. Additionally, explain that the phrase is a pun. “Chairman of the board” usually means “master of a business.” In this case, Tony Hawk is

master of the skateboard. Point out that multiple-meaning words are common in all languages. Also, in many languages, puns are a common form of humor. Help students brainstorm a list of multiple-meaning English words. Then, have students work in small groups to create puns that include these words. Invite each group to share some of its best examples with the class.

Readability Scores

Dale-Chall: 5.3

DRP: 50

Lexile: 750

Teach

BQ BIG Question | 1

Hawk would practice a single trick for an entire day to master it. He practiced skating at each park before competitions. Also, he memorized his planned runs from diagrams.

BQ BIG Question | 2

Hawk's brother Steve introduced Hawk to skating. Hawk's friend's mother took Hawk to his first skate park.

Cultural History

Biographical Influences Tony Hawk has always been determined to do his best. Hawk may have inherited some of his determination from his father, Frank, who flew torpedo bombers off aircraft carriers in World War II. Although Hawk's father didn't teach or train his son, Frank Hawk gave his full support to his son's passion for skateboarding. Frank Hawk drove his son to skate contests, built many skate ramps over the years, and even encouraged other skateboarders by founding the California Amateur Skateboard League and the National Skateboard Association. Ask students to discuss how others have helped them achieve their goals.

liked about skateboarding: It wasn't a team sport. He didn't like letting his team down. With skateboarding, Tony could only let himself down—and he wasn't about to do that. That's why he would practice a single trick all day long.

FIRST CONTEST Tony was 11 when he competed in his first skateboard contest. There were more than 100 skaters in his age group! Tony was so nervous before the contest that he developed a stomachache. He didn't skate well and fell on easy tricks.

Tony had let himself down, and that was the worst feeling he had ever had. So, after that, Tony got serious about contests. He would skate the park before each competition. He drew a diagram of the pool (competitions were often held in swimming pools). Then he would map out where he would do his tricks and memorize his planned run.

Tony's strategy worked! He did a lot better. By the end of the year, he had won his age class. He also had become a member of the Oasis Skatepark team.

At 11, Tony also got his first sponsor, Dogtown Skateboards. Dogtown went out of business soon, but Tony quickly found another sponsor: Stacy Peralta, who owned part of Powell and Peralta, the hottest skateboard company at the time. Stacy named the Powell group of skaters The Bones Brigade.

TEENAGE PRO Tony's first big, out-of-town contest for Powell was in Jacksonville, Florida. He fell during his run and was so upset that he refused to talk to anybody afterward. But Stacy was a great coach, and with his help and hours of practice, Tony improved even more quickly than before. Before one local skating contest, in 1982, Stacy turned to Tony and asked him if he wanted to turn pro. Tony shrugged and said yes. He skated well and placed third against the best skaters in the world! He was 14.

CIRCUS SKATER Despite his early skateboarding success, Tony had a problem. He was too skinny to

BQ BIG Question

What positive actions has Tony taken?

BQ BIG Question

Besides Stacy Peralta, what other people have helped Tony so far?

Reading Practice

Make Connections Explain to students that when they find links between their personal knowledge and experiences and the literature, they make connections. This strategy will make reading a more meaningful experience for students. Ask students to make connections with the text by responding to the following topic:

- Tony Hawk felt bad after his first contest because he didn't do well. Ask students to write about times when they felt bad about their performance. Remind students to include information about characters and settings. Suggest that students compare and contrast their situations with Hawk's

situation. Have students address how they were able to recover from an initial failure. Invite volunteers to read their entries aloud to the class.

Teach

BQ BIG Question | 3

Hawk had to be courageous and confident to develop a style of his own and to keep skating when the other skaters made fun of him.

ENGLISH LEARNERS Make sure that students understand the terms specific to skateboarding that may be unfamiliar to English learners.

Writer's Technique

Sensory Details The paragraph that begins "Circus Skater" is filled with sensory details. These details appeal to sight and touch with descriptions such as "catch air," "fly above the ramp," and "use his legs to launch himself." Sensory details help readers experience the action in a text. Encourage students to use sensory details as they complete the writing assignments in this unit.

do some of the harder aerial³ tricks. He needed more weight to generate enough momentum⁴ to fly above the ramp. But no matter how much food he ate, Tony couldn't put on weight. So he invented a different way to catch air. Instead of grabbing his board early, like all the other skaters, he ollied (did a no-hand aerial) into the air and then grabbed his board. That way he could use his legs more to launch himself off the lip of the ramp and do more tricks. The new style worked, but it looked a lot different from anybody else's style. Other pros made fun of Tony's skating. Some called him a "cheater" because of his technique.

Tony also invented a lot of tricks in which he would flip his board and then put it back under his feet. Today, every skater does flip tricks, but back then, skaters called him a "circus skater" for doing them.

By 1985, Oasis had closed down. Skateboarding had become less popular. But Tony kept skating with his friends, at Del Mar Skatepark, in San Diego. He kept inventing tricks, innovative⁵ tricks. In a few years, all the skaters who had made fun of Tony were trying to learn from him!

CHAMPION OF THE WORLD After Tony turned pro, it took him awhile to get used to skating against older, more experienced skaters. He bobbed all over the contest results. Sometimes he would win, and sometimes he'd place 10th. When Tony skated poorly, it upset him, and he practiced harder. Soon he began winning a lot. He became the first pro skater to win three vert contests⁶ in a row. In 1983, the National Skateboard Association was founded. It governed the world skateboard ranking. Tony was declared world champion. He was 15. 🏆

3 An **aerial** (ār'ē əl) trick is done in the air.

4 **Momentum** is the force of a moving object. This force involves a combination of speed and weight, so Tony's skinniness made him unable to **generate**, or create, the momentum he needed.

5 **Innovative** tricks are new and creative.

6 In **vert contests** a skater flies into the air from a ramp (going "vertical") and lands back on the ramp.

3

BQ BIG Question

How did Tony become the person he wanted to be?

from Tony Hawk: Chairman of the Board EXPLORE THE BIG QUESTION 601

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate English learners sometimes have difficulty understanding the order of events in a selection. Have students work in groups to create two-column charts. In the left column, have students list English words and phrases that indicate time order. Students can gather these words and phrases from Hawk's biography in addition to other sources.

In the right column, have students write translations of the words and phrases into their primary languages. Then, have students write short paragraphs listing five or more things that they did today. Tell students to use the time-order words and phrases from their charts to narrate the order of events.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Tell students that readers are required to combine their own knowledge and experiences with text clues to fill in gaps in information. This strategy is called making inferences. Model for students how to make inferences regarding Hawk's character. Then, have students work with partners to make inferences about the writer's opinion of Hawk.

UNIT FIVE

Assess

Ask students why answering the Big Question might be important to them. Consider sharing your own ideas.

Respond and Think Critically

Possible answers:

1. Hawk's brother introduced him to skateboarding when Hawk was nine years old. After Hawk visited a skate park, he fell in love with skateboarding. He entered his first contest when he was 11 and became a professional at age 14. He developed his own style, performing challenging aerial tricks. Although other skaters made fun of Hawk at the time, today those tricks are common for all skaters. At 15, Hawk was named the world champion by the National Skateboard Association.
2. Hawk's brother introduced Hawk to skateboarding, which influenced the direction of Hawk's life.
3. Hawk developed a new style that looked different from everyone else's. Students may also suggest that the other pro skaters teased Hawk because of jealousy or Hawk's young age.
4. Students may say that Hawk deserves to be called "chairman of the board" because of his success in skateboarding and his title of world champion.

Writing

Students' summaries should include

- main ideas
- important details
- logical sequence

Students may finish the sentence in this way: *This selection is about Tony Hawk's journey to become the world's best skateboarder.*

After You Read

Respond and Think Critically

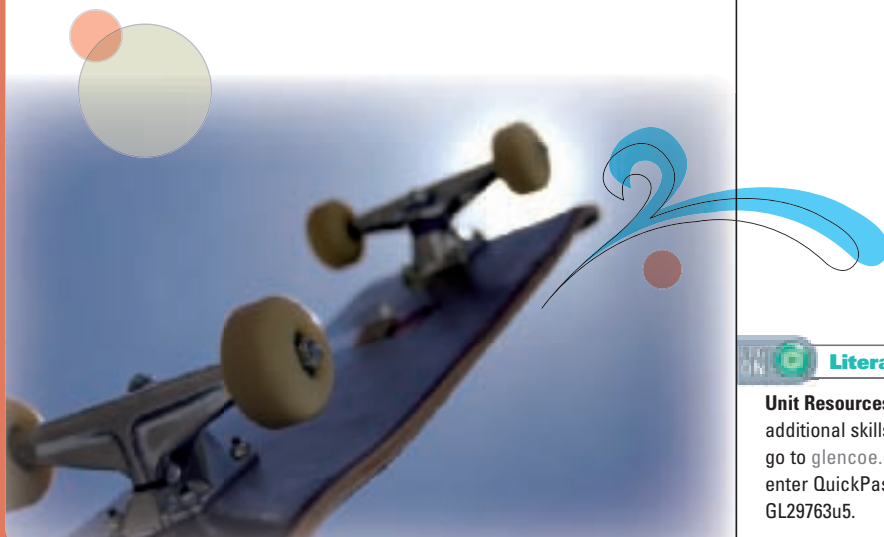
1. Use your own words to tell the most important events that describe Tony's journey from a "sidewalk surfer" to a skateboard champion. [Summarize]
2. In what way did Tony's brother Steve change Tony's life? [Interpret]
3. Why did other skateboarders make fun of Tony's skating or call him a "cheater"? [Analyze]
4. Does Tony deserve to be called the "chairman of the board"? Why or why not? [Evaluate]

Writing

Write a Summary Write a one-paragraph summary about the selection. You may want to begin your summary with this topic sentence:

This selection is about _____.

Notice that the selection is divided into parts with headings, such as First Contest and Teenage Pro. First write one sentence stating the main idea or event of the first paragraph. Then write a sentence about each part in chronological order. Your summary should also state the meaning of the selection in your own words.



Learning Objectives

For page 602

In studying this text, you will focus on the following objective:

Writing: Writing a summary.

602 UNIT 5 How Can You Become Who You Want to Be?



Writing Practice

Biographical Narrative Remind students that Hawk wasn't a natural at skateboarding. In fact, he became a champion through determination and hard work. Ask students to provide other examples—from the worlds of politics, sports, performing arts, or business or from their own families—of people who succeeded as

a result of their own intense determination and hard work. Discuss with students the personal qualities that these people share.

Then have students choose their favorite success story and write biographical narratives about an individual whom they admire.

Literature Online

Unit Resources For additional skills practice, go to glencoe.com and enter QuickPass code GL29763u5.

Positive Actions



Freedom March. Anna Belle Lee Washington. Oil on Canvas, 20 x 30 in. Private Collection.

BQ BIG Question How Can You Become Who You Want to Be?

How are the people in the painting *Freedom March* taking positive actions? What positive actions would you like to take in your neighborhood to make it a better place?

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Explain to students that the phrase *freedom march* refers to a group of people who march or walk for the purpose of protesting social conditions. In this case, the people are African American. They are protesting racism in the United States. Model marching around the classroom. Ask students to join you. Then, ask students

to brainstorm a list of other ways in which people protest treatment that they think is unfair. List students' responses on the board. Lead students to discuss whether social protest is an effective means for achieving social change. During the discussion, use a question-and-answer format.

Part 1: Positive Actions

Ask: How do positive actions help you become who you want to be? (Positive actions related to a goal help people stay focused and poised to achieve that goal.)

View the Art

Tell students that Anna Belle Lee Washington was a social worker for nearly 40 years before she became known as an artist. When asked about advice for young artists, she said, "Art is a matter of reaching out to people . . . The important thing is to get out and do." **Ask:** How did Washington take positive action to become who she wanted to be? (Possible response: Washington did not allow her career as a social worker to keep her from pursuing art.)

BQ BIG Question

Possible responses: The people in the painting are taking positive action by joining together with their neighbors. Students can join community action groups or volunteer for community service.



For additional support for English Learners, see Unit 5 Teaching Resources, p. 19.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 124

Or ask: **Is it important for a writer to have many different experiences?**

Have students discuss the relationship between a writer's life and a writer's work, supporting their views with reasons or examples.

Summary

The speaker of "If I Can Stop One Heart from Breaking" believes that performing simple deeds to improve the lives of others makes one's life useful. In "I Stepped from Plank to Plank," the speaker suggests metaphorically that each risk that someone takes contributes to his or her life experience.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 20–25.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Before You Read

If I Can Stop One Heart from Breaking and I Stepped from Plank to Plank

Connect to the Poems

Are you an outgoing person, or are you quiet and shy? Do you enjoy taking risks, or are you cautious and careful?

Partner Talk With a partner, discuss whether helping others can make one's life better. Can a shy person help others? How?

Build Background

During Emily Dickinson's lifetime, women were expected to get married, keep a comfortable home, and raise children.

- Dickinson chose to live differently from many women of her time. She never married and lived her entire life in her parents' home.
- Dickinson spent most of her time alone, writing poetry. She rarely traveled or visited others, but she maintained close relationships through writing letters to friends.

Set Purposes for Reading

BQ BIG Question

As you read, pay attention to what seems important to the speaker of each poem. Ask yourself, who does the speaker want to be? How does the speaker choose to live?

Literary Element Assonance and Consonance

Assonance is the repetition of vowel sounds, especially in a line of poetry. **Consonance** is the repetition of consonant sounds in stressed syllables. For example, in the sentence "Beautiful babies bounce," the three words repeat the consonant *b* sound.

Poets use assonance, consonance, and other sound devices to create pleasing combinations of sound and a sense of rhythm. Assonance and consonance are also used to emphasize particular words that are important to the poem's meaning. To find assonance and consonance in a poem, read the poem aloud and listen for repeated sounds. Notice how these sound combinations add to the musical quality of Dickinson's poems.

Learning Objectives

For pages 604–607

In studying this text, you will focus on the following objectives:

Literary Study:

Analyzing assonance.

Analyzing consonance.

Meet Emily Dickinson



Private Poet Emily Dickinson was born in 1830. A shy woman, Dickinson seldom left her home in Amherst, Massachusetts. Her poetry, however, reveals a lively, sensitive, and original human being. Of the 1,775 poems she wrote, only seven were published during her lifetime, and none with her consent.

Literature Online

Author Search For more about Emily Dickinson, go to glencoe.com and enter QuickPass code GL29763u5.

604 UNIT 5 How Can You Become Who You Want to Be?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate unfamiliar vocabulary words with known words and concepts. For example, pantomime *fainting*. Explain that fainting is generally caused by illness. Tell students that the speaker wants to help a sick bird. Use a series of boards to construct a model bridge. Point to one board and say the word *plank*.

Have the class repeat the word chorally several times. Then, step from plank to plank. Step carefully, as though you are afraid of falling, and explain that you are stepping *cautiously*. Invite students to follow you across the bridge, mimicking your motions. Point out that those who walk unsteadily are using a *precarious gait*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Provide students with definitions for the following words from the poems: *plank*, *cautiously*, *precarious*, *gait*. Provide definitions and examples of similes and metaphors as well. Then have students create original similes or metaphors using these words. For example, *his gait was as precarious as a gymnast's on a balance beam*.

If I Can Stop One Heart from Breaking

Emily Dickinson

Mr. Robin. Fred Cuming. Oil on board. Private Collection, ©Manyal Igel Fine Arts, London.



If I can stop one Heart from breaking
I shall not live in vain°
If I can ease one Life the Aching
Or cool one Pain

- 5 Or help one fainting Robin
Unto his Nest again
I shall not live in Vain.

2 To **live in vain** means “to have a life without purpose or value.”

BQ BIG Question

What positive actions does the speaker consider important?

1

Assonance and Consonance

Say the word *vain* aloud. In what other words in the poem is the vowel sound in *vain* repeated?

Teach

BQ BIG Question

The speaker considers easing others' pain and helping the weak to be important positive actions.

Literary Element

1

Assonance and Consonance The /ā/ sound is repeated in *breaking*, *aching*, *pain*, *fainting*, and *again*.

For additional literary element practice, see Unit 5 Teaching Resources, p. 26.

Literary Element

2

Assonance and Consonance The *s* sound is repeated in *stepped*, *so*, *cautiously*, *stars*, and *sea*.
ADVANCED Ask: **What is the effect of the repeated /s/ sound?** (*It suggests slowness or quiet concentration.*)

View the Art

Artist Fred Cuming was born in London, England, in 1930. He has been awarded many honors for his nature and landscape paintings. Cuming has been noted as saying that he does not want his art to be just representation. He has explained that his art is more about responses, moods, and atmosphere. Cuming looks to provoke a response in the viewers of his landscapes. Ask: **What mood does Cuming's painting *Mr. Robin* convey?** (*Students may say that the painting carries a quiet or solitary mood.*)

I Stepped from Plank to Plank

Emily Dickinson

I stepped from Plank to Plank
A slow and cautious way
The Stars about my Head I felt
About my Feet the Sea.

- 5 I knew not but the next
Would be my final inch –
This gave me that precarious Gait°
Some call Experience.

7 **Precarious gait** means “an uncertain or unsteady way of walking.”

2

Assonance and Consonance

Read aloud the first stanza of the poem. What consonant sound is repeated?

If I Can Stop One Heart from Breaking and I Stepped from Plank to Plank 605

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate To help students understand the expression *breaking heart*, discuss the idea that the heart represents the center of feeling in human beings. Acknowledge that hearts do not literally break the way a dish might break. Ask: **What does the**

expression *breaking heart* mean? (*The phrase refers to a feeling of extreme sadness that occurs when someone has been disappointed or hurt.*) Then ask what Emily Dickinson means in line 1. (*She would like to prevent one person from having sad, hurt feelings.*)

To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 28–29.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 123–124.

Respond and Think Critically

1. The speaker wants to help those with broken hearts and those who are suffering or unfortunate.
2. The image suggests vulnerability, weakness, or defenselessness.
3. Life is too valuable to waste. Helping others gives life meaning.
4. If taken literally, the planks are an unsteady surface for walking and may have gaps between them. The speaker is afraid of falling. Yet the speaker may also be describing his or her cautious journey through life gaining experience but never knowing what lies ahead.
5. Possible response: The lesson in “If I Can Stop One Heart from Breaking” is more valuable. It is more important to help others in need than to take personal risks.
6. The speaker of “If I Can Stop One Heart from Breaking” wants to be a person who eases others’ pain. The speaker of “I Stepped from Plank to Plank” is a cautious person who still appreciates the experience gained by taking risks.

Academic Vocabulary

Definition: something that limits or controls something else

Synonyms: limitation, boundary, rule

Antonyms: freedom, liberty

Sentence/Image: The media center placed restrictions on students’ use of computers.

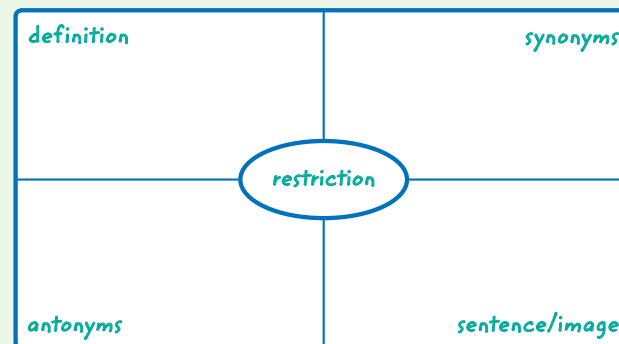
After You Read

Respond and Think Critically

1. In “If I Can Stop One Heart from Breaking,” whom does the speaker wish to help? **[Recall]**
2. What does the image of a fainting robin in “If I Can Stop One Heart from Breaking” suggest? **[Interpret]**
3. Why is it important for the speaker in “If I Can Stop One Heart from Breaking” to “not live in vain”? **[Summarize]**
4. In “I Stepped from Plank to Plank,” why does the speaker step in a “cautious way”? **[Infer]**
5. Each poem teaches a lesson. Which lesson do you think is more valuable? Explain. **[Evaluate]**
6. **BQ** **BIG Question** What kind of person does the speaker of each poem choose to be? Explain. **[Analyze]**

Academic Vocabulary

In Emily Dickinson’s time, many **restrictions** kept most women from doing things that men did. Women could not vote, many married women could not own property, and most women did not work outside the home. To become more familiar with the word *restrictions*, fill out the graphic organizer below.



TIP

Inferring

To answer question 4, reread the first stanza of the poem “I Stepped from Plank to Plank.” Ask yourself the following questions:

- On what is the speaker walking?
- Does this place seem to be safe and secure?
- What could happen if the speaker is not careful?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

606 UNIT 5 How Can You Become Who You Want to Be?

Research Practice



Literary Criticism Emily Dickinson is a poet whose work has often been discussed and critiqued. Have students, working alone or in pairs, research some of the responses to Dickinson’s poems. Instruct students to choose one Dickinson poem and

then find two to three responses to or critiques of it. Then have students analyze the responses, comparing and contrasting them. Challenge students to assess how the literary elements in the poem itself shaped the responses to it. Invite students to share their research.

Literary Element

Assonance and Consonance

1. Find one example of consonance and one example of assonance in the first stanza of "If I Can Stop One Heart from Breaking."
2. In "I Stepped from Plank to Plank," what vowel sound is repeated in the last line of the first stanza?
3. Why does Dickinson use assonance and consonance in her poetry? Use examples from the poems to support your answer.

Review: Theme

As you learned on page 135, the **theme** is the main message of a work of literature, usually expressed as a general statement about people or life. Some works have a stated theme, which is expressed directly. Other works have an implied theme, which is revealed through elements such as plot, character, setting, point of view, symbol, and irony.

Similar themes that occur again and again in different literary works are called **recurring themes**. Some recurring themes in literature are the value of friendship, the effects of loneliness or stubbornness, and the importance of love and forgiveness.

Test Skills Practice

4. Which sentence best states the theme of "I Stepped from Plank to Plank"?
 - A Life is uncertain.
 - B Love is often temporary.
 - C Helping others gives meaning to one's life.
 - D It is important to face the future with feelings of hope.

Grammar Link

Commas in Introductory Clauses and Phrases

Adverb clauses and prepositional phrases that are used at the beginning of a sentence are called **introductory clauses** and **introductory phrases**. They "introduce" the rest of the sentence. Introductory adverb clauses are always followed by a comma.

If the poem is difficult, read it slowly.

If the clause appears at the end of the sentence, there is no comma. Use a comma after a long introductory phrase.

By using sound devices, Dickinson achieves a musical quality.

If the phrase appears at the end of the sentence, there is no comma. A comma is used after two or more introductory phrases, even if each one is short.

For fun in the evening, I write poetry.

Practice Copy these sentences and add commas if needed.

1. As a poet of great skill Dickinson focused on familiar themes.
2. When she wrote letters to her friends she often included poems.

Speaking and Listening

Speech Give an informative speech about Emily Dickinson's role as a woman writer of the nineteenth century. Think about what you have learned about her life and the time in which she lived. Use the Internet or your school's media center to research these questions: What was expected of women during Dickinson's lifetime? How was Dickinson's life different than that of other women in her time? How does her poetry reflect her hopes? In your speech, include facts from Dickinson's life and examples from her poetry to support your main idea.

After You Read

Assess

Literary Element

1. Examples of consonance include the /k/ sound in *can*, *breaking*, *aching*, and *cool*, and the /n/ sound in *vain* and *pain*. Examples of assonance include the /ā/ sound in *vain*, *pain*, *breaking*, and *aching*.
2. The words *feet* and *sea* contain the /ē/ sound.
3. These sound devices create rhyme, make a poem flow smoothly, and give a musical quality to the poems. Students should include examples from the poems in their responses.
4. A

Grammar Link

1. As a poet of great skill, Dickinson focused on familiar themes.
2. When she wrote letters to her friends, she often included poems.

Speaking and Listening

Students should

- explain the position of women during Dickinson's lifetime and describe what behavior was expected of them
- illustrate the ways in which Dickinson's life differed from what was expected of women in her time
- support statements with facts from Dickinson's life
- present examples from Dickinson's poetry that demonstrate her hopes
- cite their reference sources appropriately



For grammar practice, see Unit 5 Teaching Resources, p. 27.

If I Can Stop One Heart from Breaking and I Stepped from Plank to Plank 607

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students read one or both of these poems aloud to practice **reading fluency**. Tell students to read the lines as though they are sentences, pausing or stopping where punctuation indicates, not necessarily at the end of each line. Encourage students to use their voices to express each line's meaning.

Established Guide students' research on Emily Dickinson by reminding them that she lived in a small town in New England from the 1830s to the 1880s. Direct students to read Dickinson's letters to learn more about her life and hopes. Suggest that they limit their evidence from poems to the two poems presented here.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 125 and 126

Or have students brainstorm a list of events that mark the end of childhood and the beginning of adulthood. (driver's license, draft registration, employment, quinceañeros).

Vocabulary

Say: Complete the following sentences:

1. The process of picking up each piece of confetti by hand was _____. (*painstaking*)
2. The shock of seeing the car accident _____ the bystander, who was unable to react for several minutes. (*immobilized*)
3. The land must be _____ before we can start building the new house. (*excavated*)

Before You Read

Hollywood and the Pits

Connect to the Short Story

Think about how you have changed during the past few years. Are there parts of your childhood self that you have left behind?

List Write a list of your interests and hobbies from a few years ago. Then add what your interests and hobbies are today. How has growing older affected your childhood interests?

Build Background

This story is set in 1968 in Los Angeles, California. In the middle of the city, close to the glamour of Hollywood, is an archaeological site filled with the skeletons of prehistoric creatures.

- The La Brea Tar Pits contain more than three million fossils from the last Ice Age, which occurred about 40,000 years ago. Fossils are hardened remains or prints of plants and animals.
- The pits were formed when sticky tar oozed up from inside the earth and created pools. Many prehistoric animals became stuck in the tar pits when they mistook them for pools of water and tried to drink from them.

Vocabulary

excavated (eks'kə vāt'əd) *adj.* uncovered or removed by digging; unearthed (p. 612). *Scientists cleaned the excavated fossils and shipped them to a museum.*

immobilized (i mō' bə līzd') *v.* made unable to move; fixed in place (p. 612). *The cast immobilized Jonah's broken arm.*

painstaking (pānz' tā' king) *adj.* requiring close, careful labor or attention (p. 618). *Sewing the costumes for the school musical was painstaking work.*

predators (pred'ə tərz) *n.* animals that kill other animals for food (p. 618). *The nature show on television showed how predators find their prey.*

deception (di sep'shən) *n.* that which fools or misleads (p. 618). *A magician uses deception to trick an audience.*

Meet Cherylene Lee



From Stage to Science It is hard to imagine a successful stage, movie, and TV performer becoming a scientist, but that is just what Cherylene Lee did. Like the narrator in "Hollywood and the Pits," Lee was a child performer in her hometown of Los Angeles. After earning degrees in paleontology and geology, she began writing stories, poetry, and plays.

Literary Works Some of Lee's plays include *Wong Bow Rides Again* and *The Ballad of Doc Hay*. Her story "Hollywood and the Pits" appears in the collection *American Dragons: Twenty-five Asian American Voices*, edited by Laurence Yep and published in 1995.

Cherylene Lee was born in 1953.



Author Search For more about Cherylene Lee, go to glencoe.com and enter QuickPass code GL29763u5.

English Learners

DIFFERENTIATED INSTRUCTION

Preteaching Vocabulary Help students connect the new vocabulary words to words and concepts that they know. For example, cover an item with sand and then use a brush to *excavate* it. Pantomime what it means to be *immobilized* by freezing in a position for a few seconds. Use facial

expression as you perform a difficult task to show that the job is *painstaking*. Ask a student to role-play the part of a mouse while you role-play the part of a cat to show that cats are *predators*. Tell students an obvious lie, such as that the sky is filled with pink polka dots, to illustrate *deception*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Read aloud the vocabulary words and their definitions. Point out the prefixes *ex-*, *im-*, and *de-* and the suffixes *-or* and *-ion*. Instruct students to use a dictionary to look up the meanings of the prefixes and suffixes. Help students understand how the prefixes and suffixes contribute to the words' meanings.

Set Purposes for Reading

BQ BIG Question

As you read, think about the changes the narrator is experiencing. How does she respond to these changes?

Literary Element Analogy

An **analogy** is a comparison between two things, based on one or more elements that they share. In “Hollywood and the Pits,” the author uses analogies to compare the narrator’s experiences to the La Brea Tar Pits. Authors often use analogies to explain something unknown in a familiar, concrete way. Analogies can help you better understand and visualize difficult or unfamiliar ideas. As you read, notice how the author adds sections about the La Brea Tar Pits to her story. Ask yourself, how is the information about the tar pits similar to the narrator’s life?

Reading Strategy Draw Conclusions About Characters

When you **draw conclusions**, you use pieces of information to make a general statement about characters, events, or ideas. You use clues that the author gives you and your own knowledge and experience. Drawing conclusions can help you understand why characters act or think certain ways. To draw conclusions about a character:

- Notice details about the character, including his or her personality traits, actions, appearance, and feelings.
- Think about what these clues tell you that the author may not state directly. Use the clues to make a general statement about the character.

Use a graphic organizer like the one below to help you keep track of your thoughts about each character in the story.

Character:	Clues About the Character	What These Clues Mean
Personality Traits		
Actions		
Physical Descriptions		
Thoughts and Feelings		

My Conclusions

Learning Objectives

For pages 608–623

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing analogy.

Reading: Drawing conclusions.

TRY IT

Draw Conclusions With a partner, think of a memorable character from a book, television show, or movie. What clues most help you understand this character? What can you conclude about the character from his or her thoughts and actions? Explain.

Before You Read

Focus

Summary

The narrator, a childhood star, discovers that as she matures, she no longer “has what it takes” to be successful in Hollywood. Unable to get parts, she works at the La Brea Tar Pits. She is attracted by this place where she is accepted simply for her willingness to work. This work teaches her about life in Hollywood.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 30–35.

Literary Element

Analogy Have students list details about the narrator’s acting career and details about her work at the pits. Tell students to identify similarities between the two lists.

Reading Strategy

Draw Conclusions About Characters

Say: As you read, consider someone who has traits similar to those of one of the characters in the story.

TRY IT

Students should provide details about the character’s thoughts and actions.

English Learners

DIFFERENTIATED INSTRUCTION

Partners Advanced Pair English learners with on-level or advanced learners. Have student pairs identify several familiar characters from books, movies, or television shows. Have each pair choose one character and record what they know about that character. Then, tell students to write what they know about a real person who is

similar to the chosen character. Finally, have students write five sentences that follow this frame: (Character’s name) is similar to (Real person’s name) because _____. Explain that by applying what students know from their own lives to characters in stories, students will gain insight into characters’ thoughts, actions, and motivations.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging As students read “Hollywood and the Pits,” tell them to keep a notebook handy to record characters’ actions, words, and thoughts. When students have finished reading, their notes should provide a clear picture of the characters, from which students can draw conclusions about them.

Teach

Cultural History

Hollywood Explain to students that Hollywood has been the center of the United States film industry since 1911. Discuss what the narrator means when she says that Hollywood is “a place where dreams and nightmares can often take the same shape.” (*Almost anything can happen in the movies.*)

Writer’s Technique

Imagery Point out the death imagery in the opening paragraphs of the story, such as *bones glistening, broken pelvises, and vertebrae looped like a woman’s pearls hanging on an invisible cord*. Explain that the clause “I lost myself there” refers to the symbolic end of one part of the narrator’s life. Then, ask students what the phrase “found something else” means. (*birth or rebirth*) As students read the story, ask them to think about what is being born or reborn.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.6
DRP: 54
Lexile: 910



In 1968 when I was fifteen, the pit opened its secret to me. I breathed, ate, slept, dreamed about the La Brea¹ Tar Pits. I spent summer days working the archaeological dig² and in dreams saw the bones glistening, the broken pelvises, the skulls, the vertebrae looped like a woman’s pearls hanging on an invisible cord. I welcomed those dreams. I wanted to know where the next skeleton was, identify it, record its position, discover whether it was whole or not. I wanted to know where to dig in the coarse, black, gooey sand. I lost myself there and found something else.

My mother thought something was wrong with me. Was it good for a teenager to be fascinated by death? Especially animal death in the Pleistocene?³ Was it normal to be so obsessed⁴ by a sticky brown hole in the ground in the center of Los Angeles? I don’t know if it was normal or not, but it

¹ **La Brea** (lə brā’ə)

² An **archaeological** (är’kē ə loj’i kəl) **dig** is a place where objects such as ancient bones are dug up for study.

³ **Pleistocene** (plīs’tə sēn’) is the name of the period that began about two million years ago, when glaciers covered much of North America and Europe.

⁴ **Obsessed** means “overly concentrated or focused on a single emotion or idea.”

610 UNIT 5 How Can You Become Who You Want to Be?

Vocabulary Practice

Multiple-Meaning Words Point out to students that the word *pits* in the title of the story is a multiple-meaning word. Write the following definitions of the word *pit* on the board: 1) hole or cavity in the ground; 2) any concealed danger, trap, or snare; 3) an enclosed area in which animals are kept or made to fight;

4) worst possible thing, place, or condition.

Ask: Which of these meanings does the author intend? (1 and 4) Have students explain their thinking. Explain that if the writer intends readers to apply more than one meaning to a word, she has created a *pun*, or a play on words.

Teach

Reading Strategy

1

Draw Conclusions About Characters

The narrator probably feels disappointed about not getting the job. She may be jealous of the other girls who are auditioning.



For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 37.

Cultural History

Shirley Temple Explain that Shirley Temple was a world-famous child movie star during the 1930s. Her singing, dancing, curly hair, and dimples captured the hearts of millions of fans. However, like Lee, Shirley Temple did not have a major movie career as an adult. Temple became a California politician, an ambassador, and a cancer research spokesperson. If possible, show students an excerpt from one of Shirley Temple's films. Discuss with students the child star's appeal and why she failed to charm audiences as an adult.

but it seemed perfectly logical to me. After all, I grew up in Hollywood, a place where dreams and nightmares can often take the same shape. What else would a child actor do?

"Thank you very much, dear. We'll be letting you know."

I knew what that meant. It meant I would never hear from them again. I didn't get the job. I heard that phrase a lot that year.

I walked out of the plush office, leaving behind the casting director, producer, director, writer, and whoever else came to listen to my reading for a semiregular role on a family sit-com.⁵ The carpet made no sound when I opened and shut the door.

I passed the other girls waiting in the reception room, each poring over her script. The mothers were waiting in a separate room, chattering about their daughters' latest commercials, interviews, callbacks, jobs. It sounded like every Oriental⁶ kid in Hollywood was working except me.

My mother used to have a lot to say in those waiting rooms. Ever since I was three, when I started at the Meglin Kiddie Dance Studio, I was dubbed "The Chinese Shirley Temple"—always the one to be picked at auditions and interviews, always the one to get the speaking lines, always called "the one-shot kid," because I could do my scenes in one take—even tight close-ups. My mother would only talk about me behind my back because she didn't want me to hear her brag, but I knew that she was proud. In a way I was proud too, though I never dared admit it. I didn't want to be called a show-off. But I didn't exactly know what I did to be proud of either. I only knew that at fifteen I was now being passed over at all these interviews when before I would be chosen.

My mother looked at my face hopefully when I came into the room. I gave her a quick shake of the head. She looked bewildered.⁷ I felt bad for my mother then. How could I explain it to her? I didn't understand it myself. We left saying polite good-byes to all the other mothers.

⁵ **Sit-com** is short for "situation comedy," the most common type of TV comedy series.

⁶ In the past, people of eastern Asia and their descendants were sometimes referred to as **Oriental**, which means "of the East."

⁷ Someone who is **bewildered** is very confused.

1

Draw Conclusions About Characters How do you think the narrator feels after leaving the office?



Hollywood and the Pits 611

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Point out that the author provides a great deal of background information in the opening pages of the selection. Organize students in small groups to list what they learn about the narrator in the first few pages of the story. Have each group present its list to the class. Encourage students to add information to their own lists

as they listen to other groups' presentations. (*Students' lists should include the following information: The narrator is a successful Asian American child actor who has grown up in Hollywood, California. At age fifteen, the narrator feels that she is disappointing her mother because she can no longer win acting roles.*)

Advanced Learners

DIFFERENTIATED INSTRUCTION



Flashback Explain that a flashback occurs when the narrator moves from the present time to a past event and then back to the present. A flashback provides insight into a character's present condition. Ask students how learning about the narrator's past helps them understand her fascination with death and the La Brea Tar Pits in the present.

UNIT FIVE

Teach

Reading Strategy

1

Draw Conclusions About

Characters The narrator's mother seems anxious, demanding, and oblivious to her daughter's emotions.

Literary Element

2

Analogy The narrator's life as an actor has always been pleasant and successful, but now, like the young mammals in the tar pits, she feels trapped by her position. She may feel that she was too young to understand the risks when she started a career in Hollywood.

APPROACHING **Ask:** In the story, who is the juvenile mammal? What are the traps? (The narrator is the juvenile mammal, and the auditions and roles are the traps.)



For additional literary element practice, see Unit 5 Teaching Resources, p. 36.

Literary Element Practice

Point of View Explain that the narrative point of view changes when the author inserts text about the La Brea Tar Pits. Explain that the story is told by a first-person narrator, who exhibits character traits, whereas passages about the La Brea Tar Pits are told by an omniscient, or all-knowing, narrator. Passages

We didn't say anything until the studio parking lot, where we had to search for our old blue Chevy among rows and rows of parked cars baking in the Hollywood heat.

"How did it go? Did you read clearly? Did you tell them you're available?"

"I don't think they care if I'm available or not, Ma."

"Didn't you read well? Did you remember to look up so they could see your eyes? Did they ask you if you could play the piano? Did you tell them you could learn?"

The barrage⁸ of questions stopped when we finally spotted our car. I didn't answer her. My mother asked about the piano because I lost out in an audition once to a Chinese girl who already knew how to play.

My mother took off the towel that shielded the steering wheel from the heat. "You're getting to be such a big girl," she said, starting the car in neutral. "But don't worry, there's always next time. You have what it takes. That's special." She put the car into forward and we drove through a parking lot that had an endless number of identical cars all facing the same direction. We drove back home in silence.

In the La Brea Tar Pits many of the **excavated** bones belong to juvenile mammals. Thousands of years ago thirsty young animals in the area were drawn to watering holes, not knowing they were traps. Those inviting pools had false bottoms made of sticky tar, which **immobilized** its victims and preserved their bones when they died. *Innocence trapped by ignorance. The tar pits record that well.*

I suppose a lot of my getting into show business in the first place was a matter of luck—being in the right place at the right time. My sister, seven years older than me, was a member of the Meglin Kiddie Dance Studio long before I started lessons. Once during the annual recital held at the Shrine Auditorium, she was spotted by a Hollywood agent

⁸ A **barrage** is a heavy concentration or great outpouring, as of words.

Vocabulary

excavated (eks'kə vāt'əd) *adj.* uncovered or removed by digging; unearthed

immobilized (i mō'bə līzd') *v.* made unable to move; fixed in place

Draw Conclusions About

Characters What impressions do you have so far of the narrator's mother?

Analogy In what way might the tar pits reflect the narrator's experience as a child actor?

612 UNIT 5 How Can You Become Who You Want to Be?

about the tar pits sound like they are from an encyclopedia or a science textbook.

Ask: Why does Lee use two points of view?

(Students should note that the introduction of the omniscient narrator and the scientific text gives readers the impression that forces are at work that the narrator cannot control.)

who handled only Oriental performers. The agent sent my sister out for a role in the CBS *Playhouse 90* television show *The Family Nobody Wanted*. The producer said she was too tall for the part. But true to my mother's training of always having a positive reply, my sister said to the producer, "But I have a younger sister . . ." which started my show-biz career at the tender age of three.

My sister and I were lucky. We enjoyed singing and dancing, we were natural hams, and our parents never discouraged us. In fact they were our biggest fans. My mother chauffeured us to all our dance lessons, lessons we begged to take. She drove us to interviews, took us to studios, went on location with us, drilled us on our lines, made sure we kept up our schoolwork and didn't sass back the tutors hired by studios to teach us for three hours a day. She never complained about being a stage mother. She said that we made her proud.

My father must have felt pride too, because he paid for a choreographer⁹ to put together our sister act: "The World Famous Lee Sisters," fifteen minutes of song and dance,

⁹ A **choreographer** creates or directs dance movements.

3

Draw Conclusions About Characters Is the narrator's mother being helpful, or does she have other reasons for being involved in her daughters' show-business career?



As a child, Cherylene Lee performed with some of the great Hollywood entertainers. Here, she's seen with dancer Gene Kelly.

Hollywood and the Pits 613

UNIT FIVE

Teach

Reading Strategy

3

Draw Conclusions About

Characters The narrator's mother is being helpful, but she may also have other motives for her actions, such as financial fortune or fame.

Cultural History

Variety Shows Tell students that *vaudeville* is a term for a type of entertainment that was popular in the United States from the 1890s through the 1930s. Shows consisted of acts that included comedians, dancers, jugglers, and singers. The narrator and her sister work in a later tradition—the TV variety shows and Hollywood musicals of the 1950s. You may wish to show video clips of vaudeville acts, or have interested students research vaudeville techniques.

Approaching Level

DIFFERENTIATED INSTRUCTION



PARTNERS Emerging Have students work in pairs to develop their reading fluency. Ask one student to read aloud the paragraphs beginning with "We didn't say anything . . ." and ending with ". . . We drove back home in silence" on page 612. Encourage this student to read with expression, emphasizing the

frustration and confusion of the mother and the resignation of the daughter. Have the other student read aloud the italicized passage about the La Brea Tar Pits. Tell this reader to read matter-of-factly with little expression. Have partners switch roles and read aloud the passages again.

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Intermediate Explain that the narrator's father uses the words *cold* and *hot* on page 614 figuratively. **Say:** At a cold table, the narrator's father doesn't win, but at a hot table, he does. Have student groups use a dictionary to find multiple meanings of *cold* and *hot*. Then, have groups list items that they might describe as *cold* or *hot*.

Teach

Reading Strategy

1

Draw Conclusions About

Characters The narrator enjoyed the excitement of performing in Las Vegas with her sister, but she didn't understand why people liked the act.

Writer's Technique

Figurative Language Point out that Lee compares the applause to static and distant waves. Remind students that this type of comparison is called a simile because the writer uses the words *like* or *as*. Encourage students to find other examples of similes in this story. Point out that figurative language affects readers by making common objects or ideas seem unusual or memorable.

real vaudeville stuff. We joked about that a lot, "Yeah, the Lee Sisters—Ug-Lee and Home-Lee," but we definitely had a good time. So did our parents. Our father especially liked our getting booked into Las Vegas at the New Frontier Hotel on the Strip. He liked to gamble there, though he said the craps tables in that hotel were "cold," not like the casinos in downtown Las Vegas, where all the "hot" action took place.

In Las Vegas our sister act was part of a show called "Oriental Holiday." The show was about a Hollywood producer going to the Far East, finding undiscovered talent, and bringing it back to the U.S. We did two shows a night in the main showroom, one at eight and one at twelve, and on weekends a third show at two in the morning. It ran the entire summer often to standing-room-only audiences—a thousand people a show.

1

Our sister act worked because of the age and height difference. My sister then was fourteen and nearly five foot two; I was seven and very small for my age—people thought we were cute. We had song-and-dance routines to old tunes like "Ma, He's Making Eyes at Me," "Together," and "I'm Following You," and my father hired a writer to adapt the lyrics to "I Enjoy Being a Girl," which came out "We Enjoy Being Chinese." We also told corny jokes, but the Las Vegas audience seemed to enjoy it. Here we were, two kids, staying up late and jumping around, and getting paid besides. To me the applause sometimes sounded like static, sometimes like distant waves. It always amazed me when people applauded. The owner of the hotel liked us so much, he invited us back to perform in shows for three summers in a row. That was before I grew too tall and the sister act didn't seem so cute anymore.



Draw Conclusions About

Characters How did the narrator feel about performing when she was younger?

614 UNIT 5 How Can You Become Who You Want to Be?

Writing Practice

Compare-and-Contrast Autobiographical Narrative Say: **Writing short compare-and-contrast narratives can help you understand and evaluate the different pieces of information that you encounter when you read.** Review the information that the narrator has presented about herself. Then, have students write short autobiographical

narratives about specific experiences they had when they were younger. Students should compare and contrast the earlier experience with current interests and experiences. Review important compare-and-contrast clue words and phrases, such as *same as*, *different from*, *although*, *still*, *then*, and *now*.

Many of the skeletons in the tar pits are found incomplete—particularly the skeletons of the young, which have only soft cartilage connecting the bones. In life the soft tissue allows for growth, but in death it dissolves quickly. Thus the skeletons of young animals are more apt to be scattered, especially the vertebrae protecting the spinal cord. In the tar pits, the central ends of many vertebrae are found unconnected to any skeleton. Such bone fragments are shaped like valentines, disks that are slightly lobed—heart-shaped shields that have lost their connection to what they were meant to protect.

I never felt my mother pushed me to do something I didn't want to do. But I always knew if something I did pleased her. She was generous with her praise, and I was sensitive when she withheld it. I didn't like to disappoint her.

I took to performing easily, and since I had started out so young, making movies or doing shows didn't feel like anything special. It was part of my childhood—like going to the dentist one morning or going to school the next. I didn't wonder if I wanted a particular role or wanted to be in a show or how I would feel if I didn't get in. Until I was fifteen, it never occurred to me that one day I wouldn't get parts or that I might not “have what it takes.”

When I was younger, I got a lot of roles because I was so small for my age. When I was nine years old, I could pass for five or six. I was really short. I was always teased about it when I was in elementary school, but I didn't mind because my height got me movie jobs. I could read and memorize lines that actual five-year-olds couldn't. My mother told people she made me sleep in a drawer so I wouldn't grow any bigger.

But when I turned fifteen, it was as if my body, which hadn't grown for so many years, suddenly made up for lost time. I grew five inches in seven months. My mother was amazed. Even I couldn't get used to it. I kept knocking into things, my clothes didn't fit right, I felt awkward and clumsy when I moved. Dumb things that I had gotten away with, like paying children's prices at the movies instead of junior admission, I couldn't do anymore. I wasn't a shrimp or a small fry any longer. I was suddenly normal.

2

Analogy How do the scattered skeletons and bone fragments relate to what is happening in the narrator's life?

3

Draw Conclusions About Characters How is the narrator adjusting to growing up?

Hollywood and the Pits 615

UNIT FIVE

Teach

Literary Element

2

Analogy After the young animals die, their bones become vulnerable, unprotected, and fragmented. Similarly, the narrator's image as cute and small is “dying” as she grows up. She too feels scattered and disconnected.

Reading Strategy

3

Draw Conclusions About

Characters The narrator is uncomfortable with her changing body, and she is losing some of the benefits of being young. She is not accustomed to looking “normal” for her age, and she is having difficulty adjusting to these changes.

ENGLISH LEARNERS Explain to students that the terms *shrimp* and *small fry* are sometimes applied to short people in negative ways as forms of teasing or ridicule.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Help students make connections between the narrator's growing experiences and their own. Ask students to list examples of others' perceptions of them now and when they were younger. Guide students to discuss how these examples serve

as markers of the shift from childhood to adulthood. Point out that the narrator compares this experience with the deaths of the animals in the tar pits. Ask students what other comparisons they might make and why.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Explain that the phrase *have what it takes* means “possess the skills, talents, or attributes necessary for success.” The narrator no longer has the necessary skills or appearance for success in the entertainment industry. Ask students to state and explain similar expressions in languages other than English.

Teach

Reading Strategy

1

Draw Conclusions About Characters

Students may say that the narrator's mother is not being truthful because she pushes her daughter at auditions. Other students may say that the mother is being honest because she wants the best for her daughter, who enjoys performing.

Before that summer my mother had always claimed she wanted me to be normal. She didn't want me to become spoiled by the attention I received when I was working at the studios. I still had chores to do at home, went to public school when I wasn't working, was punished severely when I behaved badly. She didn't want me to feel I was different just because I was in the movies. When I was eight, I was interviewed by a reporter who wanted to know if I thought I had a big head.

"Sure," I said.

"No you don't," my mother interrupted, which was really unusual, because she generally never said anything. She wanted me to speak for myself.

I didn't understand the question. My sister had always made fun of my head. She said my body was too tiny for the weight—I looked like a walking Tootsie Pop. I thought the reporter was making the same observation.

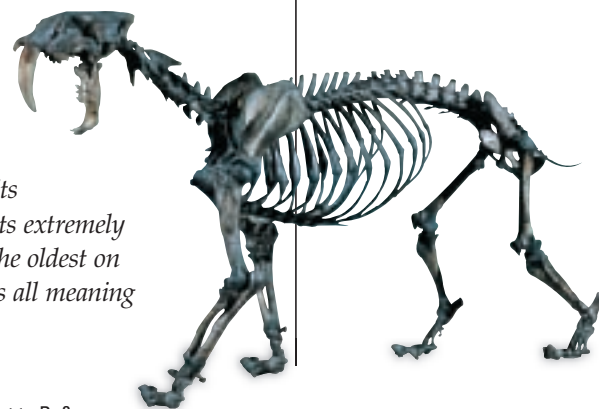
"She better not get that way," my mother said fiercely. "She's not any different from anyone else. She's just lucky and small for her age."

The reporter turned to my mother, "Some parents push their children to act. The kids feel like they're used."

"I don't do that—I'm not that way," my mother told the reporter.

But when she was sitting silently in all those waiting rooms while I was being turned down for one job after another, I could almost feel her wanting to shout, "Use her. Use her. What is wrong with her? Doesn't she have it anymore?" I didn't know what I had had that I didn't seem to have anymore. My mother had told the reporter that I was like everyone else. But when my life was like everyone else's, why was she disappointed?

The churning action of the La Brea Tar Pits makes interpreting the record of past events extremely difficult. The usual order of deposition—the oldest on the bottom, the youngest on the top—loses all meaning



Draw Conclusions About Characters

Based on what you've read, is the narrator's mother being truthful?

616 UNIT 5 How Can You Become Who You Want to Be?

Research Practice



Geologic Time Line Scientists learn a great deal about the natural history of an area by carefully digging up and preserving animal and plant fossils. The geologic eras spanning millions of years of Earth's history have distinctive names. Organize students in small groups to research information about

geologic eras and to create annotated time lines that show the eras' names, dates, and characteristics, including life forms and climate. Have each group present its time line to the class. Help students cite their sources correctly in works cited documents.

when some of the oldest fossils can be brought to the surface by the movement of natural gas. One must look for an undisturbed spot, a place untouched by the action of underground springs or natural gas or human interference. Complete skeletons become important, because they indicate areas of least disturbance. But such spots of calm are rare. Whole blocks of the tar pit can become displaced, making false sequences of the past, skewing the interpretation¹⁰ for what is the true order of nature.

That year before my sixteenth birthday, my mother seemed to spend a lot of time looking through my old scrapbooks, staring at all the eight-by-ten glossies of the shows that I had done. In the summer we visited with my grandmother often, since I wasn't working and had lots of free time. I would go out to the garden to read or sunbathe, but I could hear my mother and grandmother talking.

"She was so cute back then. She worked with Gene Kelly when she was five years old. She was so smart for her age. I don't know what's wrong with her."

"She's fifteen."

"She's too young to be an ingenue¹¹ and too old to be cute. The studios forget so quickly. By the time she's old enough to play an ingenue, they won't remember her."

"Does she have to work in the movies? Hand me the scissors."

My grandmother was making false eyelashes using the hair from her hairbrush. When she was young she had incredible hair. I saw an old photograph of her when it flowed beyond her waist like a cascading black waterfall. At seventy, her hair was still black as night, which made her few strands of silver look like shooting stars. But her hair had thinned greatly with age. It sometimes fell out in clumps. She wore it brushed back in a bun with a hairpiece for added fullness. My grandmother had always been proud of her hair, but once she started making false eyelashes from it, she wasn't proud of the way it looked anymore. She said she was proud of it now because it made her useful.

¹⁰ **Skewing the interpretation** is twisting it so that it is wrong or off the mark.

¹¹ An **ingenue** (än'jə nōō') is an actress who plays innocent, inexperienced young women.

2

Analogy How does the description of the displaced fossils compare to the narrator's feelings about her life?

3

Draw Conclusions About Characters What is the narrator's grandmother suggesting about the narrator's future?

UNIT FIVE

Teach

Literary Element

2

Analogy The movement of the fossils in the tar pits creates a situation in which the normal order of things is skewed. The narrator feels that events are skewed when she faces rejection as an actor after having been successful. She feels disconnected and uncertain of her whole self, which is similar to the description of the bones in the pits.

ADVANCED Point out that the narrator says that displacement causes false sequences of the past.

Ask: In what way is the author's life following a false sequence?

(Students may say that usually, children grow up and then become successful in their careers, but the narrator's life followed the opposite course.)

Reading Strategy

3

Draw Conclusions About Characters

The narrator's grandmother suggests that the narrator can do more with her life than work in the movies. She suggests that the narrator will follow a different path in her future.

English Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Point out to students the compound word *overhead*. Explain that in this case, the word refers to the costs of running a business. The grandmother has no overhead because she does not have to buy the supplies to make her product. The word also means "located

above the level of the head." When used in this sense, students can use their knowledge of the individual words to determine the meaning of the compound word. In pairs, have students determine meanings for these other compound words from the story: *hairbrush*, *waterfall*, and *hairpiece*.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students sound out unfamiliar words. Suggest that students break the words into parts. Tell them to ask these questions as they pronounce the words: What is the beginning syllable? Does the middle or end of the word contain words that I already know? After students have decoded the word parts, have them put the parts together to pronounce the whole word.

Teach

Reading Strategy

1

Draw Conclusions About

Characters The grandmother tells her granddaughter that life has different stages and that the granddaughter is still very young and has plenty of life ahead of her.

Language History

Word Origins Tell students that the ending *-vore* in *carnivore* and *herbivore* comes from a Latin word that means “to devour or eat.”

Carni- comes from a Latin word that means “flesh or meat.” *Herbi-* comes from a Latin word that means “a flowering plant.”

It was **painstaking** work—tying knots into strands of hair, then tying them together to form feathery little crescents. Her glamorous false eyelashes were much sought after. Theatrical make-up artists waited months for her work. But my grandmother said what she liked was that she was doing something, making a contribution, and besides it didn’t cost her anything. No overhead. “Till I go bald,” she often joked.

She tried to teach me her art that summer, but for some reason strands of my hair wouldn’t stay tied in knots.

1 “Too springy,” my grandmother said. “Your hair is still too young.” And because I was frustrated¹² then, frustrated with everything about my life, she added, “You have to wait until your hair falls out, like mine. Something to look forward to, eh?” She had laughed and patted my hand.

My mother was going on and on about my lack of work, what might be wrong, that something she couldn’t quite put her finger on. I heard my grandmother reply, but I didn’t catch it all: “Movies are just make-believe, not real life. Like what I make with my hair that falls out—false. False eyelashes. Not meant to last.”

*The remains in the La Brea Tar Pits are mostly of carnivorous animals. Very few herbivores are found—the ratio is five to one, a perversion of the natural food chain. The ratio is easy to explain. Thousands of years ago a thirsty animal sought a drink from the pools of water only to find itself trapped by the bottom, gooey with subterranean¹³ oil. A shriek of agony from the trapped victim drew flesh-eating **predators**, which were then trapped themselves by the very same ooze which provided the bait. The cycle repeated itself countless times. The number of victims grew, lured by the image of easy food, the **deception** of*

¹² To be **frustrated** is to be kept from doing something or achieving some goal.

¹³ **Carnivorous** animals eat meat; **herbivores** eat mainly plants. The remains in the pits are a **perversion** because they give a false picture of reality. **Subterranean** means *underground*.

Vocabulary

painstaking (pānz’ tā’ king) *adj.* requiring close, careful labor or attention

predators (pred’ ə tərz) *n.* animals that kill other animals for food

deception (di sep’ shən) *n.* that which fools or misleads

Draw Conclusions About

Characters What is the grandmother trying to tell the narrator?

Reading Practice

Compare and Contrast Tell students that comparing and contrasting characters’ reactions to the same event can help readers understand all the characters better. Have students use Venn diagrams to compare and contrast the mother’s and the grandmother’s reactions to the changes taking place in the narrator’s life. Students’ diagrams should

show that the grandmother accepts the changes as part of the natural order of life, whereas the mother is unable to do so. Lead students to discuss possible reasons for these two points of view regarding the narrator’s changes. Students should consider age and relationship to the narrator as well as individual character traits.

an easy kill. The animals piled on top of one another. For over ten thousand years the promise of the place drew animals of all sorts, mostly predators and scavengers¹⁴—dire wolves, panthers, coyotes, vultures—all hungry for their chance. Most were sucked down against their will in those watering holes destined to be called the La Brea Tar Pits in a place to be named the City of Angels, home of Hollywood movie stars.

I spent a lot of time by myself that summer, wondering what it was that I didn't have anymore. Could I get it back? How could I if I didn't know what it was?

That's when I discovered the La Brea Tar Pits. Hidden behind the County Art Museum on trendy¹⁵ Wilshire Boulevard, I found a job that didn't require me to be small or cute for my age. I didn't have to audition. No one said, "Thank you very much, we'll call you." Or if they did, they meant it. I volunteered my time one afternoon, and my fascination stuck—like tar on the bones of a **saber-toothed tiger**.

My mother didn't understand what had changed me. I didn't understand it myself. But I liked going to the La Brea Tar Pits. It meant I could get really messy and I was doing it with a purpose. I didn't feel awkward there. I could wear old stained pants. I could wear T-shirts with holes in them. I could wear disgustingly filthy sneakers and it was all perfectly justified. It wasn't a costume for a role in a film or a part in a TV sit-com. My mother didn't mind my dressing like that when she knew I was off to the pits. That was okay so long as I didn't track tar back into the house. I started going to the pits every day, and my mother wondered why. She couldn't believe I would rather be groveling¹⁶ in tar than going on auditions or interviews.

While my mother wasn't proud of the La Brea Tar Pits (she didn't know or care what a fossil was), she didn't discourage me either. She drove me there, the same way she used to drive me to the studios.

¹⁴ A **scavenger** is an animal, such as a hyena or vulture, that feeds on dead, decaying animals.

¹⁵ **Trendy** describes what is currently popular. Wilshire Boulevard has many trendy shops, stores, and restaurants.

¹⁶ **Groveling** is lying or crawling facedown on the ground in a timid or fearful manner.

2

Analogy In what way might this description of the tar pits compare with Hollywood's movie industry?

Visual Vocabulary

A **saber-toothed tiger** was a predator in the cat family that had strong limbs, a muscular body, and a short tail.



3

UNIT FIVE

Teach

Literary Element

2

Analogy Both the tar pits and Hollywood have attracted many who ended up in trouble or doomed to failure. Like the tar pits, Hollywood looks good at first glance but can trap a person.

Reading Strategy

3

Draw Conclusions About Characters **Say:** Although the narrator's mother would prefer to have the narrator go to auditions instead of the tar pits, the mother drives the narrator to work every day. What is the mother telling the narrator through the mother's actions? (Possible response: The mother is giving the same support and approval that she gave when the narrator was acting.)

ADVANCED **Ask:** Why is the mother able to be actively supportive of her daughter but not verbally supportive? (Possible response: The mother feels awkward about the changes that her daughter is experiencing and is unable to verbalize her conflicting feelings. However, she can still act with love toward her daughter.)

Advanced Learners

DIFFERENTIATED INSTRUCTION



Fossil Symbolism Remind students that the narrator uses the animals trapped in the La Brea Tar Pits, including the saber-toothed tiger, to symbolize or represent her experiences as a child actor. Tell students that the saber-toothed tiger is the official state fossil of California. Have student groups research the saber-toothed tiger to find the time period during which it lived and what

scientists know about it. Students can record their findings on simple maps of California. Have students include statements explaining whether they think the saber-toothed tiger is a good symbol for California. Tell students to support their opinions with facts, examples, or evidence. Ask students to keep track of their sources and give them credit in a bibliography. Have each group present its map to the class.

Teach

Reading Strategy

1

Draw Conclusions About Characters

The narrator is comfortable at the tar pits because she doesn't have to dress up or pretend to be something that she no longer is, and she doesn't feel self-conscious. She is honest with herself and happier off the stage.

ADVANCED Point out the last sentence of the italicized passage.

Ask: For what "truth" is the narrator searching? (Possible response: The narrator wants to find the truth regarding her new identity—who she is.)

Geographical History

Pleistocene Epoch Tell students that the Pleistocene epoch, or Ice Age, was the time during which glaciers advanced and receded over North and South America, Europe, and Asia and during which human beings appeared. This epoch lasted from about 1.8 million to 10,000 years ago. Point out to students that the narrator says that the pits taught her about time, "not in hours, days, and months, but in thousands and thousands of years." Lead students to discuss the significance of this shift in perspective.

Grammar Practice

Intensifiers Point out the following phrase on the next page: "perhaps slightly colder and more humid." Explain that the word *slightly* is called an intensifier, or an adverb that emphasizes or intensifies an adjective or another adverb. Other intensifiers include *almost, extremely, just, nearly, practically, quite, rather, really, so, somewhat, too*, and

"Wouldn't you rather be doing a show in Las Vegas than scrambling around in a pit?" she asked.

"I'm not in a show in Las Vegas, Ma. The Lee Sisters are retired." My older sister had married and was starting a family of her own.

"But if you could choose between . . ."

"There isn't a choice."

"You really like this tar-pit stuff, or are you just waiting until you can get real work in the movies?"

I didn't answer.

My mother sighed. "You could do it if you wanted, if you really wanted. You still have what it takes."

1 I didn't know about that. But then, I couldn't explain what drew me to the tar pits either. Maybe it was the bones, finding out what they were, which animal they belonged to, imagining how they got there, how they fell into the trap. I wondered about that a lot.

At the La Brea Tar Pits, everything dug out of the pit is saved—including the sticky sand that covered the bones through the ages. Each bucket of sand is washed, sieved, and examined for

Draw Conclusions About Characters Why do you think the narrator chooses the tar pits instead of show business?



620 UNIT 5 How Can You Become Who You Want to Be?

very. Have students identify the intensifiers in the following sentences:

- The narrator is very small and extremely cute. (*very, extremely*)
- The narrator and her sister had a rather successful act. (*rather*)
- The narrator becomes quite frustrated when she is too old to get parts. (*quite, too*)

pollen grains, insect remains, any evidence of past life. Even the grain size is recorded—the percentage of silt to sand to gravel that reveals the history of deposition, erosion, and disturbance. No single fossil, no one observation, is significant enough to tell the entire story. All the evidence must be weighed before a semblance¹⁷ of truth emerges.

The tar pits had its lessons. I was learning I had to work slowly, become observant, to concentrate. I learned about time in a way that I would never experience—not in hours, days, and months, but in thousands and thousands of years. I imagined what the past must have been like, envisioned Los Angeles as a sweeping basin, perhaps slightly colder and more humid, a time before people and studios arrived. The tar pits recorded a warming trend; the kinds of animals found there reflected the changing climate. The ones unadapted disappeared. No trace of their kind was found in the area. The ones adapted to warmer weather left a record of bones in the pit. Amid that collection of ancient skeletons, surrounded by evidence of death, I was finding a secret preserved over thousands and thousands of years. There was something cruel about natural selection and the survival of the fittest.¹⁸ Even those successful individuals that “had what it took” for adaptation still wound up in the pits.

I never found out if I had what it took, not the way my mother meant. But I did adapt to the truth: I wasn’t a Chinese Shirley Temple any longer, cute and short for my age. I had grown up. Maybe not on a Hollywood movie set, but in the La Brea Tar Pits. 🐾

¹⁷ A **semblance** of truth would be the slightest likeness of truth.

¹⁸ **Natural selection and the survival of the fittest** is the theory that plants and animals best suited to their environment tend to survive and pass on their characteristics to their offspring.



Life-size replicas of extinct mammals at the La Brea Tar Pits show visitors how the area’s soft tar trapped Ice Age animals.

BQ BIG Question

Through her work in the tar pits, what is the narrator learning about herself?

UNIT FIVE

Teach

BQ BIG Question

The tar pits help the narrator better understand her past and discover a new direction for her future. She realizes that she must adapt to the changes in her life.

ADVANCED Ask: What does it mean for the narrator to grow up? (Possible response: The narrator sees life’s changes as part of the natural order of life.)

To check students’ understanding of the selection, see Unit 5 Teaching Resources, pp. 41–42.

View the Photograph

In addition to viewing life-size replicas of Ice Age animals, visitors to the La Brea Tar Pits can examine a diverse collection of Ice Age plant and animal fossils and watch scientists excavate fossils and clean and repair fossilized bones. **Say:** What life lesson might be learned from viewing the fossils of Ice Age animals at the La Brea Tar Pits?

Explain your answer. (Responses will vary. Possible answer: All living things have weaknesses. Even a creature as mighty as a mammoth was vulnerable to the forces of nature.)

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Help students identify the different aspects of change that appear in the story. The narrator changes from a child to an adult. The narrator’s grandmother changes from a young to an old woman. The narrator’s mother changes from a state of security to a state of uncertainty. Los Angeles changes from a

sweeping basin to a city filled with people and movie studios. The animals in the pits change from living creatures to fossils. Some people argue that change is the one constant in life. To help students understand the theme of the story, have them list some of the changes that have occurred in their own lives.

Have students study their lists and respond in writing to this question: *What do these changes teach you about yourself or your life?* Help students make connections between their own lessons and the narrator’s lessons.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 125–126.

Respond and Think Critically

1. The narrator is no longer able to get acting parts.
2. Animals thought the pits were full of water, so they waded in to drink, not knowing that the pools were traps. Many became stuck in the tar. Often, carnivorous animals looking for food then tried to prey on the trapped animals. Thus, these predators also got stuck. The animals died, and their bones were preserved by the tar.
3. People in Hollywood can experience fame and fortune (dreams) as well as failure (nightmares).
4. The narrator is confused by her inability to get work. She wonders whether she can get back whatever she has lost. As the story continues, she seems to accept that she is no longer a part of show business or Hollywood.
5. In the beginning, the narrator and her mother are close and share a purpose. When the acting jobs dry up for the narrator, the two drift apart. When the narrator begins to work at the tar pits, her mother drives her there but really wants her to stay in show business. The narrator becomes more distant from her mother and tries to convince her mother that the days of stardom are over.
6. While working in the tar pits, the narrator discovers a sense of wonder, a passion for exploration, and the beginning of a new personal identity.

After You Read

Respond and Think Critically

1. What begins to happen to the narrator's show-business career after she turns fifteen? **[Recall]**
2. How did animals from thousands of years ago end up in the La Brea Tar Pits? **[Summarize]**
3. The narrator describes Hollywood as "a place where dreams and nightmares can often take the same shape." What does she mean? **[Interpret]**
4. How does the narrator feel about the change in her Hollywood career? Explain. **[Analyze]**
5. How does the narrator's relationship with her mother change throughout the story? **[Analyze]**
6. **BQ** **BIG Question** In what way is working in the tar pits a positive action for the narrator? **[Evaluate]**

TIP

Interpreting

Here are some tips to help you answer question 3.

- Recall what you know about Hollywood.
- Consider how the career of a Hollywood actor can change.
- Think about how Hollywood experiences might affect an actor's or performer's life.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

Connect to Science

Fossils in the La Brea Tar Pits

Scientists have collected more than one million bones from the La Brea Tar Pits. Fossils from hundreds of species of animals, plants, and other organisms have been excavated.

The fossils in the pits are well preserved partly because animal bones and other remains were buried so quickly. It took from a few weeks to two years for bones to be completely buried. Some bones have marks showing that they were exposed to changing temperatures, rodents, and erosion from water and wind.

Small items such as shells, tiny bones, insects, and plant remains are called *microfossils*. These tiny fossils can provide a great deal of information. For example, microfossils of wood, leaves, cones, and seeds indicate that the area's climate 40,000 years ago was not much different from that of the present day.

Group Activity Discuss the following questions with classmates.

1. Why are fossils from the tar pits so well preserved?
2. What natural events affected animal bones as they became fossils?
3. What can you learn from microfossils?

622 UNIT 5 How Can You Become Who You Want to Be?

Connect to Science

1. The fossils sank into the tar quickly. Most were not exposed for an extended period of time.
2. Changing temperatures, rodents, and water and wind erosion affected animal bones.
3. Microfossils provide information about what the climate was like 40,000 years ago.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Literary Element **Analogy**

1. Why is the story of the narrator's life interrupted from time to time with factual information about the tar pits?
2. Reread the description of the narrator's mother looking at old scrapbooks. Then reread the description of tar pits that appears just before the description of the scrapbooks. In what ways are the scrapbooks and the collections of fossils alike?

Review: **Symbol**

As you learned on page 420, a **symbol** is any object, person, place, or experience that stands for more than what it is. Authors use symbols in stories to add meaning and emphasize the theme, or a message about life that the author wants to express.

3. Recall the statement "Innocence trapped by ignorance" from the story. How does this phrase reflect Lee's use of symbolism in the story? Explain.
4. In what way might the grandmother's hair symbolize the narrator?

Reading Strategy

Draw Conclusions About Characters

Test Skills Practice

5. Which statement accurately explains why the narrator enjoys working in the tar pits?
 - A Her mother encourages her to work there.
 - B The work is important and interesting.
 - C She can work with other people.
 - D She is able to use scientific tools.

Vocabulary Practice

Identify whether the words in each set have the same or the opposite meaning. Then write a sentence using each vocabulary word, or draw or find a picture that represents the word.

excavated and buried
immobilized and paralyzed
painstaking and uncomplicated
predators and hunters
deception and honesty

Example:

excavated and buried = opposite meaning

Sentence: Scientists collected hundreds of excavated animal bones and other fossils during the dig.

Academic Vocabulary

Many of the animals that were capable of **adaptation** still ended up in the tar pits. In the preceding sentence, *adaptation* means "the ability to change." Think about how you have changed in the last few years. What adaptations have you made?



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

After You Read

Assess

Literary Element

1. The author uses the information about the tar pits to create analogies between what is happening to the narrator and what happened in the pits. The factual descriptions provide insight into the narrator's thoughts.
2. Both the scrapbooks and the fossil collections are records of passing time; however, each tells only part of the story.
3. This phrase mirrors the idea that a young, innocent Lee was trapped by her acting career.
4. The grandmother's hair was once beautiful and the narrator was once a celebrity because of her looks.

Reading Strategy

5. B

Vocabulary

excavated and buried (*opposite meanings*)
immobilized and paralyzed (*same meanings*)
painstaking and uncomplicated (*opposite meanings*)
predators and hunters (*same meanings*)
deception and honesty (*opposite meanings*)

Academic Vocabulary

Students' responses should demonstrate understanding of the academic vocabulary term.

English Learners

DIFFERENTIATED INSTRUCTION



Post-teaching Vocabulary Help students learn the words that mean the opposite of the vocabulary words by associating the new vocabulary with known words and concepts. For example, use a shovel and sand to bury a small item. Pantomime being unable to move

your arm to show paralysis. Show students an uncomplicated puzzle and a complicated puzzle. Role-play a snake hunting a mouse. Role-play breaking a classroom rule. Then, have a student ask you about your behavior. Tell the truth to demonstrate honesty.

Assess

Respond Through Writing

Expository Essay

Students' essays should

- describe similarities and differences between the two points of view
- explain how the two points of view affect the theme of the work
- demonstrate insightful interpretation
- be organized around clear ideas and images from the story
- contain supporting examples and textual evidence
- be written clearly and logically, without errors in spelling, grammar, and punctuation
- place modifiers properly and use the active voice

Compare and Contrast Points of View

View Tell students that the narrative point of view affects the information that the narrator is able to give to readers. For example, a first-person narrator can report only her own thoughts and feelings and the events or dialogue she witnesses. In contrast, a third-person narrator can report all information. Lead students to discuss how these two narrative points of view complement each other in Lee's story.

Prewrite Review with students that style includes a writer's word choices, sentence structure, and organization. Tone is the writer's attitude toward her subject.



Respond Through Writing

Expository Essay

Compare and Contrast Point of View In "Hollywood and the Pits," Cherylene Lee mixes styles of writing and points of view. In a short essay, compare and contrast the two points of view in the story. Your essay's audience, or readers, will be your teacher or classmates.

Understand the Task **Point of view** refers to the relationship of the narrator to the story. In this story, the narrator shares her experiences through first-person point of view. The story also has factual, third-person descriptions of the La Brea Tar Pits. When you **compare and contrast**, you examine similarities and differences.

Prewrite Using a chart like the one below, list the qualities of both types of writing found in Lee's story. Write about the similarities and differences in the style and tone in each point of view. Why did Lee choose these two approaches? How do they affect the story's theme?

The Narrator's Story	Tar Pit Descriptions
first-person point of view personal details	third-person point of view factual, scientific

Draft Before you begin drafting, make a plan. Consider organizing your essay so that you compare and contrast common elements. For example, one paragraph may compare and contrast the two points of view, and another paragraph may compare and contrast the two styles. Support your ideas and statements with evidence and details from the story.

Revise After you have written your draft, read it to determine whether the paragraphs follow a logical order. Be sure you have an introductory and a concluding paragraph. Rearrange text and add transitional sentences as necessary to make sure that your ideas are easy to follow. You may use a dictionary and a thesaurus to check your choice of words.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. Review the Grammar Tip in the side column for information on using dashes.

Learning Objectives

For page 624

In studying this text, you will focus on the following objective:

Writing: Writing an expository essay.

Grammar Tip

Dashes

Dashes are one way to show an interruption in a sentence. Writers may use this break in thought to define a term, provide an example, or add a comment. Dashes stand out, so they emphasize the information or point. For example:

The movie industry and the tar pits—two unrelated ideas—come together in "Hollywood and the Pits."

In typed papers, hit the hyphen key twice to make a dash. In handwritten papers, a dash is simply a longer hyphen.

Draft Explain the two main ways to organize a compare-and-contrast essay: point by point or subject by subject. In point-by-point organization, the writer addresses one point with regard to both subjects and then moves on to the next point. In subject-by-subject organization, the writer addresses all points with regard to one subject and then moves on to the next subject. Although point-by-point organization is probably more effective because it allows readers to consider both subjects at once, it is also

more difficult to use than a subject-by-subject comparison. Suggest that students who have difficulty with organization write their first drafts using a subject-by-subject approach. Then, students can cut apart their drafts according to points. Tell students to group similar points together in piles. When students are happy with the results, they can use tape to connect the pieces of paper. Tell students to add transitional words and sentences as they create their second drafts.



For grammar practice, see Unit 5 Teaching Resources, p. 40.

Media Workshop

Media Ethics

The United States Constitution guarantees freedom of the press. Although free from most government regulations, print and broadcast journalists hold themselves to certain agreed-upon standards. When producing media, journalists must behave ethically. They must not engage in libel, slander, or plagiarism, and they must follow copyright laws.

Plagiarism, especially, is an unethical practice which should never be engaged in by journalists or by anyone else. Copyright laws and laws against plagiarism help protect a person's words and ideas. Journalists work hard to research, write, and produce their stories; copyright laws ensure that journalists are credited and paid for the reproduction of their work. There are legal consequences for plagiarism. There are also personal consequences. To avoid engaging in plagiarism, it's important to properly credit others for their ideas. For readers, it's important to remember that the ideas and facts presented in a work should be properly sourced and supported.

The chart below provides definitions of libel, slander, copyright violation, and plagiarism. When using sources, it is important to avoid any behavior resembling the behavior described in the examples.

Ethical Issue	What It Is	Example
Libel	false written or printed statement or image that harms a person's reputation	A reporter writes an article falsely accusing a presidential candidate of a crime.
Slander	verbal statement in front of a witness that harms the reputation of a third person	A radio newscaster states on the air that a celebrity has a disease that the celebrity does not have.
Copyright Violation	unauthorized publication, production, or sale of a written or visual work that legally belongs to someone else	A local television newscast uses a painting as part of its logo without the permission of the artist.
Plagiarism	act of representing another person's work as one's own	A reporter uses details and quotes from another reporter's article but takes credit for the work.

Learning Objectives

For page 625

In this workshop, you will focus on the following objective:

Media Literacy: Analyzing the importance of ethical media practices.

TRY IT

Analyze Media Ethics Suppose you need to create a public service announcement that encourages young people to vote. Write answers to the following ethics questions.

1. What must you do before you can quote a published poem in your announcement? Explain, using specific examples.
2. Can you use an idea you have seen in another public service announcement? Why or why not?
3. What facts and statistics must you include if you want to claim that some local leaders did not vote in the last few elections?

 **Literature** Online

Media Literacy For project ideas, templates, and media analysis guides, go to glencoe.com and enter QuickPass code GL29763u5.

MEDIA WORKSHOP 625

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students may have difficulty understanding how ethical issues arise in media. First, explain to students that ethical rules are sometimes broken. Then, review the chart on page 625 and explain how the examples illustrate the ethical issues. Finally,

work with students to find additional examples of media that do and do not violate ethical rules. A credible article from a reliable newspaper and an article with insufficient evidence from a biased Web site might be good examples.

Media Workshop

Media Ethics

Focus

Ask: *Is it acceptable for you to copy another person's work and turn it in as your own? (No, it is not.)* Explain that copying someone else's work breaks rules known as *ethics*. In school, a student who breaks ethical rules risks getting a bad grade. If journalists violate media ethics, they can ruin their careers and even be prosecuted.

Teach

Media Ethics

Plagiarism Review the chart on page 625 with students. **Ask:** *Which ethical issue should be of the most concern to students? (Students need to be concerned about plagiarism.)* Explain that students rarely commit libel, slander, or copyright violations. **Ask:** *What is an example of plagiarism in a student's work? (Using an author's words without quotation marks can be plagiarism.)*

Assess

TRY IT

1. Before quoting the poem, you need to consider if the work legally belongs to someone else. If the poem is very old, it may not belong to anyone anymore. Otherwise, you need to get permission from the author or publisher to quote it.
2. You can if you have permission to use it and give credit to its creators. Otherwise, you might violate copyright or plagiarism.
3. You must provide facts and statistics that prove your claim is true. Otherwise, you might be guilty of libel.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Daily Language Practice
Transparency 128

Or ask: **Do you feel pressured or motivated by expectations?** Then have students consider Arthur's expectations as they read this legend.

Vocabulary

To reinforce comprehension, have students answer these questions:

- Would you like spending time with a melancholy person?
- What is the difference between a disagreement and a rebellion?
- Which is considered more grievous, a burglary or a murder?

For additional vocabulary practice, see Unit 5 Teaching Resources, p. 52.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Have students read the vocabulary definitions and example sentences. Work with students on pronunciation, if necessary. Then prepare them to apply the vocabulary in the context of the story. Have student pairs find and preview the paragraphs in which the words appear. Instruct partners to read

Before You Read

Young Arthur

Connect to the Legend

Think about a time when a friend, relative, coach, or other person expected a great deal of you. What happened? How did you feel?

Graphic Organizer In a web like the one below, describe the feelings you have when much is expected of you.



Build Background

Historians have not found evidence proving that a King Arthur existed. Still, stories about Arthur and his Knights of the Round Table have been told since the sixth century A.D. All together, these stories are known as the Arthurian legend.

- According to legend, after Arthur pulled the sword from the stone, he became king of England.
- King Arthur ruled from the castle Camelot.
- Famous books written about Arthur include Sir Thomas Malory's *Le Morte d'Arthur* (1485) and T. H. White's *The Once and Future King* (1958).

Vocabulary

melancholy (mel'ən kol'ē) *n.* sadness; depression (p. 629). *She was overwhelmed with melancholy after watching the sad movie.*

rebellion (ri bel'yən) *n.* uprising; organized resistance to government or another authority (p. 629). *The citizens planned a rebellion against their country's dictatorship.*

grievous (grē'vəs) *adj.* very serious (p. 630). *He fell from a ladder, but he avoided grievous injury.*

626 UNIT 5 How Can You Become Who You Want to Be?

Meet Robert D. San Souci



"Books delighted and inspired me as a child—they continue to do so!"

—Robert D. San Souci

Bringing Folktales to Life

A picture book writer and a multiple award-winning author, Robert D. San Souci was born in San Francisco and continues to reside there today. Many of San Souci's books retell tales that bring to life the traditions of people and places around the world. His works include *Young Arthur*, *Cinderella Skeleton*, and *The Faithful Friend*.

San Souci was born in 1946.

Literature Online

Author Search For more about Robert D. San Souci, go to glencoe.com and enter QuickPass code GL29763u5.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students use the definitions on the student page to answer the following questions in writing. Tell students to use the underlined vocabulary words in their responses.

- Why might a person be melancholy?
- Why might a group of people lead a rebellion?
- What may be considered a grievous injury?

Set Purposes for Reading

BQ BIG Question

As you read, notice Arthur's positive actions. Ask yourself, how will Arthur's actions help him become the leader he is meant to be?

Literary Element Legend

A **legend** is a story that relates amazing events or accomplishments. The heroes in legends may be humans, animals, or even enchanted objects or forces of nature. Like folktales and myths, legends belong to the **oral tradition**. They are passed by word of mouth from one generation to the next. Some legendary human heroes actually lived, but over the years their reputations grew larger than life.

Legends often express the values of a culture. In "Young Arthur," for example, Arthur shows honor and courage. As you read, look for amazing events and larger-than-life characters. Ask yourself, what beliefs and values are important to the characters in the legend?

Reading Skill Make Generalizations About Characters

When you **make generalizations**, you form conclusions based on specific examples, ideas, or anecdotes in a text. When you make generalizations about characters, you use the details that the author gives you to form a general idea or conclusion about the characters.

Making generalizations can help you better understand characters and can also help you relate universal themes and ideas to a text. To make generalizations about characters,

- pay close attention to details about the characters
- think about what you already know about how people behave
- connect what the author tells you with what you already know

Then make a generalization about the characters. Use a graphic organizer like the one below to record your ideas.

What the Author Tells Me	What I Already Know	Generalization
Arthur is four years younger than his brother Kay. Arthur gets bruises and cuts at his lessons.		

Learning Objectives

For pages 626–635

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing legend.

Reading: Making generalizations about characters.

TRY IT

Make Generalizations Suppose that your friend and his younger brother were given a new video game system. Based on what you know about your friend and his brother, what generalization can you make about how well they will share the game?

Young Arthur 627

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Tell students to think of a generalization as a broad statement that applies to many situations. A valid generalization is based on evidence and general knowledge. Guide students in beginning the graphic organizer on this page. After students have read the evidence in the first column, ask

them to write what they know about older and younger brothers in the second column. (*Older brothers often pick on younger ones.*) Then ask: **What broader understanding about Kay and Arthur does this evidence suggest?** (*Kay, being older, picks on Arthur.*)

Before You Read

Focus

Summary

After King Uther Pendragon's wife dies and enemies invade his kingdom, he gives his newborn, Arthur, to Merlin, the magician, to deliver into safekeeping elsewhere. Years later, Arthur pulls a sword from a stone and takes it to his foster brother Kay. Kay recognizes it as the sword that Merlin set in the stone to be pulled out by the true king. Kay tries to claim the kingship, but Merlin exposes his lie. Arthur is revealed as the true king.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 44–49.

Literary Element

Legend Explain that a "larger than life" character's abilities or powers exceed those of ordinary humans.

Reading Skill

Make Generalizations About Characters Have students activate prior knowledge about human behavior by listing common traits and behaviors associated with them.

TRY IT

Make Generalizations Students may base their generalizations on the understanding that brothers argue and compete with each other.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 247–258
- Interactive Read and Write for English Learners, pp. 247–258
- Interactive Read and Write for Approaching Level Learners, pp. 247–258

Teach

Literary Element

1

Legend Merlin's prediction comes from a magical power. It suggests that Arthur's adventures and accomplishments will be extraordinary.

ENGLISH LEARNERS

Make sure that English learners understand that *foretold* means "predicted."



For additional literary element practice, see Unit 5 Teaching Resources, p. 50.

Literary History

Merlin Legends of Merlin existed before those of Arthur, although tales of Merlin later became entwined with the tales of Arthur. In the Arthurian legend, Merlin appears as a wise man and advisor for Arthur and his kingdom. **Ask:** *How do Merlin's acts in this legend benefit the kingdom of England?* (Merlin's efforts to keep Arthur safe and to enact a plan for identifying the true king pave the way for honest and courageous Arthur to assume his position as king.)



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.8
DRP: 50
Lexile: 810



Young Arthur

Court of Uther, c1470-c1480. Uther was the father of King Arthur. From "Premier volume des anciennes et nouvelles croniques dangleterre". Roy 15 E IV. Folio No: 134 (detail). British Library, London.

Robert D. San Souci

1 King Uther¹ heard the baby's wail and leaped to his feet. There was a sharp rap at the chamber door, and a servant entered grinning happily. "You have a son," he told the king. Uther's joy knew no bounds. When he was ushered into Queen Igerna's² bedchamber, Uther looked lovingly at mother and son. "The boy's name shall be Arthur," he declared, "and he shall be a great king. For Merlin [the magician]³ has foretold that he will one day rule the greatest kingdom under heaven."

¹ In Arthurian legend, **Uther** Pendragon was an early king of Britain.

² **Igerna** was Uther Pendragon's queen.

³ **Merlin** the magician is a major character in Arthurian legend. He usually appears as an elderly man who can see the future and who uses magic to guide and protect King Arthur.

Legend In what way is Merlin's prediction characteristic of a legend?

628 UNIT 5 How Can You Become Who You Want to Be?

Reading Practice

Predict After students have read these pages, ask them to make predictions about what will happen with Arthur. Text details indicate that he will become king, but have students use

additional text clues and their own knowledge about the way stories unfold to speculate on how Merlin's prophecy might come about.

Teach

Vocabulary 2

Word Forms Point out the word *rebels*. Explain that *rebel* (a noun) is related to *rebellion*. Ask students to explain the meaning of *rebels* based on its context and the meaning of *rebellion*. (*people who oppose or fight against those in authority*)

Teaching Note

Analyze Characters Suggest that students make character webs to keep track of details about Arthur and Kay. They should write the character's name in a center circle and traits or other important details in connected outer circles. The character webs will provide them with review notes for the story and with support for generalizations about the characters.

View the Art

Pippo Spano was a leader of hired soldiers in Italy during the 15th century. **Say:** Castagno portrays Pippo Spano as an ideal hero. On the basis of Castagno's portrayal, what traits may have been important in the culture that Spano represents? (Possible answers: strength, willingness to fight, calmness, seriousness, thoughtfulness)

But Uther's happiness did not last. His beloved queen died soon after Arthur's birth, and sadness sapped the king's spirit. He lost interest in ruling, and Merlin was unable to rouse him from his **melancholy**. "Unrest grows throughout the land," Merlin warned. "Your old foes are rising in **rebellion**. Give the babe into my keeping, for you have enemies even at court."

Anxious for his son's safety, Uther agreed. So Merlin, disguised as a beggar, took the infant Arthur to Sir Ector and his lady, who lived some distance from the court and all its dangers. He told them nothing about the child, save that his name was Arthur. The couple had recently lost their infant son and welcomed Arthur as their own. Soon rebellion divided the kingdom. Uther, reclaiming his old spirit, rallied⁴ his knights and barons. With Merlin always beside him, he drove back his enemies.

But as Uther celebrated his victory in the town of Verulum, traitors poisoned the town's wells. The king and his loyal followers were stricken.⁵ Merlin alone escaped. Though he tried his healing arts on Uther, he was forced to confess, "Sire, there is no remedy."

"Then," said the dying monarch, "I declare that my son shall be king of all this realm⁶ after me. God's blessing and mine be upon him." With these words, Uther died.

When the rebels entered Verulum, only Merlin was alive.

"Tell us where Uther's son is hidden," they demanded, "so that we can slay him and end Uther's line."

Pippo Spano (1369–1426)
from the Villa Carducci
series of Famous Men and
Women, c. 1450. Andrea del
Castagno. Fresco.



2

⁴ **Reclaiming** means "getting back or recovering something that was lost." **Rallied** means "gathered together for action."

⁵ Here, **stricken** means "afflicted or overcome by disease or illness."

⁶ A **realm** is a kingdom.

Vocabulary

melancholy (mel'ən kol'ē) *n.* sadness; depression

rebellion (ri bel'yən) *n.* uprising; organized resistance to government or another authority

Young Arthur 629

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Explain that the author uses words and phrases that suggest the language of an earlier time period. List the following words and phrases on the board (without the explanations):

- into my keeping (*into my care*)
- save (*except*)
- Sire (*a title of respect used for a king*)
- lad (*boy*)

- Whoso pulleth out the sword . . . (*Whoever pulls out this sword . . .*)
- Woe to you (*You'll be in trouble*)

Have students work in small groups to determine the meanings by using prior knowledge, context clues, and a dictionary if necessary. Clarify any misunderstandings as needed.

UNIT FIVE

Teach

Reading Skill

1

Make Generalizations About

Characters Sibling rivalry can lead to arguments and fights. Because Kay may resent Arthur for getting some of their father's attention, Kay will make his younger brother's life difficult.

For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 51.

Literary Element

2

Legend The sword in the stone is unusual because only magical power could plunge a sword into a huge, solid rock. Also, the inscription on the sword offers a dramatic prediction.

APPROACHING Help students understand that the person who can remove the sword will exhibit a trait that is valued in medieval culture.

Ask: What is this trait? (*strength*)

But Merlin vanished before their eyes.

Young Arthur was raised as a son in Sir Ector's house. He learned to read and write alongside his foster brother, Kay, who was four years older. By the time he was fifteen, Arthur was a tall, handsome, quick-witted lad. Though he had great strength, he also had a gentle manner.

Kay, who had recently been knighted,⁷ decided to train Arthur in the knightly arts himself. But Kay was vain and jealous of the favor Arthur found with their father, so he was a harsh taskmaster. Arthur came away from his lessons in swordsmanship with many bruises and cuts. When he complained, Kay replied, "A knight must be thick-skinned and ready to bear even **grievous** wounds without flinching." Yet if Arthur so much as pricked his brother, Kay would bellow loudly for the physician.

Eventually Kay appointed Arthur his apprentice. This was an honor the younger boy would happily have forgone.⁸ However, seeing that Sir Ector wished it so, Arthur sighed and agreed. But he felt in his heart that he already was a knight, though no lord had dubbed⁹ him such.

Both Arthur and Kay knew it was vital to learn the arts of war. The kingdom was still at the mercy of upstart lords¹⁰ who ruled by fire and sword.

The story of Uther's lost son, the true heir to the throne, would have been forgotten but for Merlin. One Christmas Eve, the long-absent magician reappeared and summoned the bishops, lords, and common folk to London's square. There he drove a **broadsword** halfway into a huge stone. Written on the blade in blazing gold letters were the words: "Whoso pulleth out the sword from this stone is born the rightful King of England."

⁷ A person who is **knighted** is given special status as a knight, or soldier, after a long period of training.

⁸ An **apprentice** is a person working under a skilled person to learn a trade, or in this case, how to be a knight. A person who has **forgone** something has willingly gone without it.

⁹ When someone is **dubbed** a knight, that person is formally given the title of knight.

¹⁰ **Upstart lords** are newly powerful and self-important.

Vocabulary

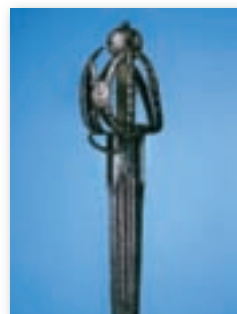
grievous (grē'vəs) *adj.* very serious

Make Generalizations About Characters How would you expect Arthur and Kay to get along?

Legend In what way is the sword in the stone unusual?

Visual Vocabulary

A **broadsword** is a sword with a broad, flat blade, used for cutting rather than thrusting.



Vocabulary Practice

PARTNERS **Compound Words** Remind students that a compound word is one that is made up of two or more smaller words but functions as a single unit. Some compound words are written as one word, and some are hyphenated. Tell students that when they encounter an unfamiliar compound word, they

can often work out the meaning by examining the parts. Write this example on the board: quick ("fast") + wit ("intelligence") = quick-witted ("having a quick, clever mind")

Sometimes, however, a compound word means more than its parts, or it has a figurative meaning. Have students work in

pairs to examine the following compound words from "Young Arthur" and explain how the meaning of each compound reflects the meaning of its parts.

- taskmaster
- broadsword
- thick-skinned
- cowherds

Teach

BQ BIG Question

When Arthur pulls the sword from the stone, he is taking hold of his destiny. Although Arthur doesn't realize it at the time, by removing the sword he is taking responsibility for leading England.

Language History

Tournament Arthur and Kay are on their way to a tournament. Students probably recognize the word *tournament* as a contest between a number of competitors, such as a basketball tournament in which a series of elimination rounds is played. However, in medieval England the word described a pageant in which mounted and armored knights fought, or *jousted*, with blunted weapons for a prize. **Ask:** **What are similarities and differences between medieval tournaments and the events described today as tournaments?** (similarities: competition, fans; differences: type of sport, use of weapons)

In the days that followed, knights and barons, cowherds and bakers, an endless parade of would-be kings eagerly pulled at the sword. But none could loosen it, let alone draw it forth.

When they accused Merlin of trickery, he said, "The rightful king has not yet come. God will make him known at the proper time."

Now it happened that a great tournament was held in London. Among those who came were Sir Ector, Sir Kay, and young Arthur, who served Kay. So eager was the boy to see the jousts¹¹ that he forgot to pack Kay's sword. There was great upset when the mistake was discovered.

"Woe to you, boy," snarled Kay, "if your error costs me the victory I would otherwise win today!"

Even Sir Ector scolded Arthur and ordered, "Go back directly and fetch the missing sword."

Angry at his carelessness and impatient to see the contests, Arthur started homeward. Then he suddenly reined in his horse.

In the deserted city square was a massive stone with a sword plunged into its center. "Surely that sword is as good as the one left at home," he said. "I will borrow it. When Kay is finished, I will return it to this curious monument."

So saying, he dismounted,¹² scrambled up the stone, took the sword handle, and tugged. The sword did not move. Impatient to return to the tournament, he pulled again. This time, the sword slid easily out of the stone. In his haste, he did not notice the words upon the blade. Shoving the weapon into his belt, he remounted and raced to where Sir Kay waited his turn upon the field.

¹¹ **Jousts** were events at **tournaments**, or medieval sporting events, in which pairs of knights on horseback engaged in combat.

¹² When Arthur **dismounted**, he got down from his horse.



Merlin the Magician, c. 1352. Ms. Add. Meladius, 12228, fol. 202v.

BQ BIG Question

In what way might Arthur's actions affect his future?

Young Arthur 631

Approaching Level

DIFFERENTIATED INSTRUCTION



Established A variety of types of people are mentioned on these pages. Have students skim through the pages to identify some of them. (*knights, barons, bishops, lords, common folk*) List these on the board. Then

have students work in pairs to define each of these and learn about the role each played in medieval society. Invite pairs to share their findings with the class.

View the Art

Explain that some stories in the Arthurian legend portray Merlin as someone who tutors Arthur and warns Arthur about future events.

Ask: **What do you think is happening in this picture?** Invite students to share their ideas. (*Possible answer: Merlin appears to be reprimanding or warning Arthur.*)

Teach

Reading Skill

1

Make Generalizations About

Characters Kay wants to claim credit for pulling the sword from the stone. His actions fit the general pattern of sibling rivalry between Kay and Arthur.

Teaching Note

African American Vernacular English

Direct students' attention to Sir Kay's words, "I am holding it, am I not?"

Explain that when the negative word *not* is used with *is* or *are*, it is often made into a contraction: *is not* becomes *isn't*, and *are not* becomes *aren't*. However, *am not* is never made into a contraction. Students may be tempted to use *ain't* for these contractions as well as for *am not*. Have students practice using contractions, if appropriate, in the following sentences:

1. I am not holding the sword. (*no contraction*)
2. He is not holding the sword. (*isn't*)
3. They are not holding the sword. (*aren't*)

1

The moment he saw the golden words upon the blade, Kay began to tremble with excitement. When Arthur asked what was amiss,¹³ Kay shouted, "Go! Get away! You have caused enough trouble."

But Arthur was curious. So he followed as Kay ran to Sir Ector. "Look, Father!" cried Kay. "Here is the sword of the stone. Therefore, it is I who must be king of all this land!"

When Sir Ector and the others saw the sword and read the golden inscription,¹⁴ they began to shout, "The sword from the stone! The king's sword!"

Hearing only this much, Arthur thought that he had stolen a king's weapon. As people hurried excitedly toward Kay, Arthur spurred his horse away, certain he had committed a great crime.

Looking back, he saw Kay and Sir Ector ride off, surrounded by the greatest lords of the realm. Were they taking Kay to trial? he wondered. Had he brought ruin upon Sir Ector's household?

"A true knight would not run away," he said to himself, "and I am a true knight in my heart." Fearful, but determined to do what was right, the boy wheeled his horse around.

The great square was now filled with people. Just how terrible a crime had he committed?

Upon the stone stood Kay, holding the sword. The crowd shouted each time he held the blade aloft. Then silence fell over the throng: Merlin had appeared at the edge of the square. People stood aside to let the magician approach the stone.

"Are you the one who pulled the sword from the stone?" Merlin asked.

"I am holding it, am I not?" Kay replied.

"The rightful king could pull it free a hundred times," said Merlin. "Slip the sword into the groove and pull it out again."

With a shrug, Kay reinserted the sword. But when he tried to jerk it free, it would not budge.

¹³ **Amiss** means "wrong."

¹⁴ An **inscription** is something written, carved, or engraved on a surface.

Make Generalizations

About Characters Why do you think Kay tells Arthur to go away?

Reading Practice



Contrast Characters

Tell students that one way to study characters is to compare and contrast them with other characters. Students may have already noticed many contrasts, or differences, between Arthur and Kay. If students have made character webs, they have already identified some of each character's traits. Now

they can examine the characters' qualities in contrast to each other.

Suggest that students make a three-column grid with the headings *Quality*, *Arthur*, and *Kay*. In the left column, have them list these qualities in the rows: *Strength*, *Skill*, *Honesty*, *Patience*, *Courage*. Then have them work in small groups to examine the characters'

words and actions and make notes in the other columns. Their notes should comment on the quality in the character and give evidence from the story that shows it. Students may add other qualities to the first column of the chart. Students can use the details in their completed charts to make generalizations about the characters.

Teach

Reading Skill

2

Make Generalizations About

Characters Arthur does not understand the importance of the sword nor does he realize that Kay is trying to claim credit for pulling it from the stone. He simply does not want Kay to be blamed for something he did.

APPROACHING Ask: **What characteristics does Arthur's behavior show?** (*honor, loyalty*)

View the Art

Work with the class to list the key events that occur on the day of the tournament. Then ask: **What moment from the story does the art portray?** (*The art portrays the moment before Arthur removes the sword from the stone a second time.*)

To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 54–55.



Arthur Pulling the Sword from the Stone.
Shelfmark ID: Roy 14 E Folio
No: 91 (detail)

Suddenly all eyes turned toward Arthur, who was pushing his way through the crowd, bellowing at the top of his lungs. "It wasn't Kay's fault! I brought him the sword!" Merlin peered closely at Arthur. Then he smiled and said, "Climb up and draw the sword from the stone." Uncertainly Arthur clambered up beside Kay. Grasping the pommel,¹⁵ he easily pulled the sword out.

Then Merlin cried, "This is Arthur, son of Uther Pendragon, Britain's destined¹⁶ king."

An astonished Sir Ector knelt to pay the boy homage,¹⁷ followed by Kay and many others. But all around, there was growing confusion and dispute. Some cried, "It is the will of heaven! Long live the king!" while others cried, "It is Merlin's plot to put a beardless boy, a puppet, on the throne, and so rule the land."

[But] The cries of "Long Live King Arthur!" soon carried the day. 🗡️

¹⁵ The **pommel** is the knob on the hilt, or handle, of a sword.

¹⁶ When a person's future is predetermined by known or unknown forces, that person is said to be **destined** to do or be something.

¹⁷ **Homage** is a showing of loyalty and respect.

2

Make Generalizations About Characters

From what you know about Arthur, why do you think he comes back to the square?

Young Arthur 633

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Students may more readily visualize this scene if they are familiar with some of the actions and gestures of the characters. Display the following terms from the story:

- tremble with excitement
- spurred his horse away
- wheeled his horse around

- held the blade aloft
- with a shrug
- peered closely

Have students explain and demonstrate each action or gesture. Then have them read this scene again, visualizing the actions of the characters.

Advanced Note the word *inscription*. Explain that its root, *-scrip-* (also written as *-scrib-*), means "write." Ask students to identify other words that have this root. (*Possible responses: describe/description—write about; prescribe/prescription—write before; scribble—write carelessly or without meaning.*)

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 127–128.

Respond and Think Critically

Possible answers:

1. Merlin is a magician who first assists Uther Pendragon. He then protects Uther's son, Arthur, and helps him become king of England.
2. Enemies of Uther threaten rebellion. Merlin knows that Arthur is not safe because he is the only son and heir of Uther. Merlin takes Arthur from Uther to a safe place, which is the home of Sir Ector.
3. Arthur means that he has the strengths and virtues of a knight. Although he is not officially a knight, he knows that he is ready and able to live up to the demands and principles of knighthood.
4. Arthur is destined to be king because he is the son of King Uther Pendragon. Just before he died, Uther swore that his son would be king. Also, Merlin the magician foretold that Arthur would be king.
5. Merlin predicts that Arthur will rule England, saves Arthur by having Sir Ector raise him, protects the throne by putting the sword in the stone, and exposes Kay's dishonesty. These actions lead to Arthur's being recognized as king.
6. Arthur's training teaches him to be brave and honorable. His acceptance of Kay's bullying and Sir Ector's authority teaches him patience. Pulling the sword from the stone shows that Arthur is ready to become king. By accepting the consequences of his actions, he shows that he can be a great leader.

After You Read

Respond and Think Critically

1. Who is Merlin? **[Identify]**
2. Use your own words to retell why Arthur is raised by Sir Ector. **[Summarize]**
3. Arthur believes that he is "a true knight in [his] heart." What does he mean by this? **[Interpret]**
4. Why is Arthur destined to be king? Use details from the story to explain your answer. **[Infer]**
5. What effect do Merlin's actions have on the plot? **[Analyze]**
6. **BQ** **BIG Question** It is Arthur's fate to be the king of England. In what ways do his actions help him become who he is meant to be? **[Conclude]**

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

melancholy rebellion grievous

1. After the cruel king took away their lands and farms, the peasants were angry and started a _____.
2. After working so hard, I expected to be _____ for my efforts.
3. Some players on the team felt _____ after losing the big game.
4. When the computer programmer made a _____ mistake, the company's entire computer system crashed.
5. Her time is very _____, so do not waste it with foolish questions.

Academic Vocabulary

When Merlin plunged the sword into the stone, no one could **anticipate** that Arthur would be the one to pull it out. In the preceding sentence, *anticipate* means "expect." *Anticipate* also has other meanings. For instance: Although Merlin was gifted at healing, he could not **anticipate** Uther's death. What do you think *anticipate* means in the preceding sentence? What is the difference between the two meanings?

TIP

Interpreting

To answer question 3, you must use your own understanding to determine what an idea in the story means. Here are some tips to help you interpret.

- The question asks about something Arthur tells himself. Scan the story and find the place in which Arthur says that he is a knight in his heart.
- Think about what you know about yourself and the world. What does it mean to know something in one's heart?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

634 UNIT 5 How Can You Become Who You Want to Be?

Vocabulary Practice

1. rebellion
2. none
4. melancholy
3. grievous
5. none

Academic Vocabulary

In the second sentence, *anticipate* means "to foresee and take care of in advance." The two meanings are different because the first refers to expecting something to happen and the second refers to preventing something from happening.

Literary Element Legend

1. What elements in this story suggest that Arthur might have been a real person? What details suggest that he was not real? Explain.
2. How does this story illustrate the values of honor and courage? Use details to support your answer.
3. Why might people share this story from generation to generation?

Review: Motivation

As you learned on page 433, **motivation** is the reason that a character acts, feels, or thinks the way he or she does.

Test Skills Practice

4. Based on the story, which sentence best explains why Merlin the magician drives the sword into the stone?
 - A He wants to help Sir Kay win the tournament.
 - B He intends to frighten people with his magic.
 - C He hopes to find out who is worthy of being king.
 - D He wants to prevent anyone except Arthur from becoming king.

Reading Skill

Make Generalizations About Characters

Test Skills Practice

5. Which words best describe Arthur?
 - A bitter and vengeful
 - B bold and ambitious
 - C honorable and brave
 - D melancholy and lonely

Grammar Link

Subject-Verb Agreement Subject-verb agreement means choosing the verb form that matches, or agrees with, the subject.

If the subject is singular, the verb must also be singular. Most singular verbs end in -s.

Kay wants to be king.

If the subject is plural, the verb must also be plural. Most plural verbs do not end in -s.

Kay and Arthur practice fighting.

If the subject is *I* or *you*, most verbs do not end in -s.

I want to read about King Arthur.

Practice Circle the subject and underline the verb. If the subject-verb agreement is incorrect, rewrite the sentence correctly.

1. Arthur gives Kay the sword.
2. The brothers loves their father.
3. You reads about medieval knights.

Research and Report

Internet Connection With a small group, use the Internet to research two legends from cultures other than that of England. Read the legends carefully. Ask yourself and your group members, what elements does this legend have in common with “Young Arthur”? Use a chart like the one below to keep track of the elements that the legends share.

Element	“Young Arthur”	Legend 1	Legend 2
brave, honorable	Arthur		
hero			

Young Arthur 635

After You Read

Assess

Literary Element

1. Details suggesting that Arthur may have been a real person include the realistic details about his knight training, going to a tournament and seeing jousting, and forgetting to pack something important. Details suggesting that Arthur was not real include Merlin’s magical role in Arthur’s life, Arthur’s being unaware of his royal identity, and a great sword in a stone.
2. Arthur demonstrates the values of honor and courage by adhering to a knightly code of honor, not fighting with his foster brother Kay, obeying his foster father Ector, acknowledging that he pulled the sword from the stone, and being willing to accept the consequences of his actions.
3. People would share this story because it expresses the ideal values of medieval knights and portrays a period of glory for England. It is also an exciting story, full of magic, intrigue, and acts of bravery.
4. D

Reading Skill

5. C

Grammar Link

1. circle *Arthur*; underline *gives*
2. The brothers love their father.
circle *brothers*; underline *love*
3. *You read* about medieval knights.
circle *you*; underline *read*

For grammar practice, see Unit 5 Teaching Resources, p. 53.

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Research and Report

Students’ charts should

- list two significant legends
- identify the elements that the legends have in common with “Young Arthur”
- compare the elements in the other legends with those in “Young Arthur”

Focus

Summary

In this excerpt from *Catherine, Called Birdy*, the author explains that England in 1290 was very different from the England of today. For example, people did not see themselves as free individuals. The community came first, and everyone knew his or her place in it. The king owned the land. People owed their allegiance to the king. Time was a recurring cycle of seasons and festivals.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 56–61.

Teach

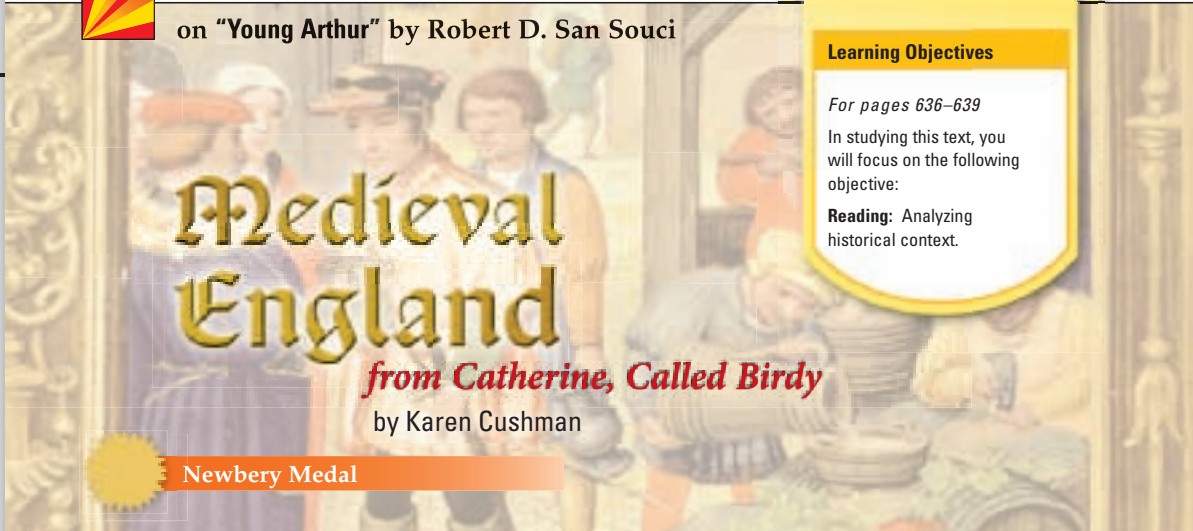
Reading Skill 1

Analyze Historical Context **Ask:** In the selection “Young Arthur,” Arthur pulls the sword from the stone and becomes king of England. According to this excerpt from *Catherine, Called Birdy*, why would it have been unusual for knights, barons, cowherds, or bakers to attempt to remove the sword? (In medieval England, everyone had a place in society, and few considered advancing beyond their place. The selection “Young Arthur” seems to suggest that anyone could become king.)

For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 62.

Readability Scores

Dale-Chall: 7.3
DRP: 60
Lexile: 1230



Learning Objectives

For pages 636–639

In studying this text, you will focus on the following objective:

Reading: Analyzing historical context.

Set a Purpose for Reading

Read this article to understand what life was like in thirteenth-century England.

Build Background

During the Middle Ages, people did not view themselves as free individuals who could choose their futures. One’s place in society was passed down from generation to generation.

Reading Skill
Analyze Historical Context

To analyze the historical context of a text, gather background information about the time period to better understand the content and purpose of the text. As you read this article, think about how the information relates to the characters and events in “Young Arthur.” Use a two-column chart like the one below to record your ideas.

“Young Arthur”	Historical Context
Uther rallied his knights and barons.	Barons and knights owed service to their landlords and king.

The England of 1290 is a foreign country. It would seem foreign even to people who have been to England or live there now. Things might look familiar—the same hills and sea and sky. People, young and old, short and tall, wear clothing we could identify and speak a language we might recognize. But their world is different from ours. The difference runs deeper than what they eat or where they bathe or who decides who marries whom. Medieval people live in a place we can never go, made up of what they value, how they think, and what they believe is true and important and possible.

The difference begins with how people saw themselves. Everyone had a particular place in a community, be it village, abbey, manor,¹ family, or

¹ A **manor** was a parcel of land granted to a lord or nobleman.

Reading Practice

Author’s Perspective Remind students that an author’s perspective is the way an author looks at his or her topic. Readers can determine an author’s perspective by looking closely at the words the author uses. **Ask:** What is the topic of this selection? (The topic is people in medieval England.) Tell students to carefully read the first paragraph on page 636. Emphasize that

students should focus on the way the author describes medieval English people. **Ask:** What is the author’s perspective? (The author sees medieval England as a foreign country and its people as “foreigners.”) Tell students to look for the development of the author’s perspective as they read.

guild.² Few people considered moving out of their place. Even people's names were linked to their place—Thomas Baker, William Steward, John At-Wood, Murgaw of Lithgow. Perkin, the goat boy who wants to be a scholar, is unusual.

Our ideas of individual identity, individual accomplishments and rights, individual effort and success did not exist. Family and community and guild and country were what mattered. No one was separate and independent, even the king.

This fixture of place was enforced by people's relationship to the land. When William, Duke of Normandy, conquered England in 1066, he decided that all the land belonged to him. He parceled out large estates to his supporters—barons and counts and dukes and great churchmen. They in turn rented smaller sections to abbots and knights, who let even smaller parcels to the farmers and millers and blacksmiths in the villages. Those on the bottom paid rent to those above, who paid it to the king, and everyone owed protection to those below them, making a great circle with everyone connected. The king was in cooperation with the lowest landholder, for the small bits of poor land in the farthest village could be traced back to the king, and the king owed patronage³ and protection to all his people.

² In the Middle Ages, a **guild** was a group of merchants or craftsmen.

³ **Patronage** is the support or assistance given by someone who is wealthy and influential.

Some great noblemen held many manors with many villages scattered all across England. Some held but one knight's fee—that is, enough land to support one knight and his family, for which the knight owed service or the equivalent in money to his landlord. The villagers then rented parcels from the knight, in exchange for work or goods or money or all three.

Although great lords lived in castles and lesser lords in large manor houses, most English people in 1290 lived in villages, in small cottages lining the road from manor to church. A village might seem like a miniature to us, with perhaps thirty small cottages, tiny front yards full of vegetables and chickens, and the fields cut into strips so each tenant would have some good and some not-so-good land.



Medieval England 637



Teach

BQ BIG Question

Ask: Could an ordinary person in medieval England take positive action to become the person he or she wanted to be? Explain.

(No. Few people in medieval England could take such action. They were not independent, did not see themselves as individuals, and had little opportunity to change their situation in life.)

APPROACHING Call students' attention to the discussion of individuality on page 637. **Ask:** What does the author mean by *individual*? (The author means the sense of being one's own person. Few people in medieval England would have felt like individuals.)

Political History

William I Also known as "William the Conqueror," William I was born in France in 1028 and later became Duke of Normandy. William was a cousin of Edward, the king of England, and William established a claim to be his cousin's heir. When Edward died, another noble took the throne and William invaded England to seize the crown. In 1066, after defeating his rival, William was crowned king of England. By 1070, William had seized land controlled by an older generation of nobles and turned it over to lords loyal to him. Soon, all landholders were required to pledge their loyalty to the king. **Ask:** How did William's actions connect the people of medieval England? (The king owned the land. People depended on the land for their livelihood, so everyone was pledged to the king, either directly or through obligations to a landlord.)

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Advanced Have students discuss the relationship between individuals and their communities. Point out that in medieval England, individual identity was not important. Ask students to describe the views of individual identity held in their own cultures and compare these views with those held in medieval England.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students may have difficulty understanding the selection's main idea, which is that medieval people did not see themselves as individuals. Have students focus on the more concrete differences between medieval and modern life. For example, students may note that during medieval times, people were unable to even identify the current year, but today we have calendars to mark time.



Teach

Reading Skill

1

Analyze Historical Context Ask:

According to this article, what would young Arthur probably be doing when he was not training to be a knight?

(This article says that boys served the lord of the manor. When he was not training, Arthur probably worked as a servant for Sir Ector. Arthur may have performed household chores, tended animals, or worked in the fields.)

Cultural History

Medicine from Plants The use of plants as medicine has a long history. Early medical practices generally involved the use of plants. These early practices were approached more as an art than as a science. Even so, people slowly developed knowledge about the medicinal properties of some plants. Different cultures had different medicinal practices, and those practices were sometimes brought together. For example, when European settlers came to the Americas, they learned about new medicinal plants from Native Americans. Plants remain an important part of medical treatment. Many modern medicines are based on the chemical ingredients in medicinal plants. **Ask: Why did people in medieval England rely on herbal remedies when they were sick or injured?** (Other forms of medicine had not yet been developed. There were no scientists, such as chemists, to determine which treatments really worked as medicine.)

Time in these villages moved slowly—not in a line from hour to hour, past to future, but again in a circle, marked by the passing of the seasons, the cycle of church festivals, and yearly village holidays. Daily life was marked by the rising and setting of the sun, for there were no watches or clocks, no gas lamps or electric lights, and candles were expensive and dangerous to use in a house of thatch and wood. Most people did not know what century it was, much less what year.

The future, then, to most medieval English meant not next week or next year or 1300, but the world to come, the afterlife, eternity, Heaven and Hell. Since the Church had a say in who went where in the next life, it had great authority in this one. The Church had power, lands, and riches. Church courts could condemn someone to death for heresy. Blasphemy⁴ was not only a sin, but also a crime. Almost everyone loved God and worshipped Him in the same ways at the same times in the same kinds of places. The Church persecuted those who didn't. Everyone hoped the world to come would be better than this one.

Children, too, were part of the great circle of life, learning from their elders and passing that knowledge on to their own sons and daughters. Village children lived at home, learning at a

⁴ **Heresy** is a belief that differs from the accepted teachings of a religion. **Blasphemy** is words or actions that show a lack of respect for God or anything sacred.

638 UNIT 5 How Can You Become Who You Want to Be?

Research Practice



Research Medieval England This selection introduces readers to some aspects of life in England in the year 1290. Encourage students to learn more about medieval England. Have students work in groups and use library or Internet resources to research medieval life. Students should

young age to help about the cottage or fields, tending animals or those children younger than they. Children in town often were apprenticed to craftsmen or sent to be servants.

Noble children, both boys and girls, were sent to another noble home to be fostered. Once when a visitor from Italy asked why parents sent their children away, he was told, "Children learn better manners in other people's houses."

1 Boys served the lord of the manor while they trained to be knights. Girls went to a wealthy manor, where they attended the lady of the manor and learned music, sewing, household skills, and manners. They also learned doctoring, since the lady of the manor provided the only medical help most people got. Broken bones, bloody cuts, coughs, and even fatal diseases were treated by the lady with remedies she grew, picked, brewed, and bottled herself. Some herbal remedies were effective, such as the use of poppy flowers to ease pain. Some were not, as when a plant was used for ailments of the heart or liver because its leaf was shaped like a heart or a liver. There were no cures for most illnesses, no treatments for most diseases, no real alternatives to herbs, magic, and luck.

Girls were mostly trained for marriage. Marriage among the noble classes was not a matter of love but of economics. Marriages were arranged to increase land, gain allies, or pay back debts. Women were essentially

generate three questions about medieval England that they want to answer through their research. Students may focus on the daily lives of ordinary people, the day-to-day activities in castles, or the festivals celebrated by medieval people. Students should present their findings to the class.

property, used to further a family's alliances, wealth, or status.

When looked at from a safe, warm, well-fed perspective, the foreign country of medieval England might seem like a place of hard work, cruelty, and dirt. But the English of the Middle Ages also had a fondness for merriment, dancing, crude jokes, and boisterous games. Many households entertained themselves by the fire with riddles, roasted apples, and music. Villagers put aside their hard, tedious lives to dance around the Maypole,⁵ jump the bonfires on Midsummer Night, and share Christmas dinner with their lord and lady.

Can we really understand medieval people well enough to write or read

⁵ A **Maypole** is a pole decorated with flowers and ribbons, around which people dance on May Day.



books about them? I think we can identify with those qualities that we share—the yearning for a full belly, the need to be warm and safe, the capacity for fear and joy, love for children, pleasure in a blue sky or a handsome pair of eyes. As for the rest, we'll have to imagine and pretend and make room in our hearts for all sorts of different people. 🍷

Respond and Think Critically

1. Write a brief summary of the main ideas in this selection. For help on writing a summary, see page 219. **[Summarize]**
2. What is the author's purpose for explaining that the England of 1290 "would seem foreign even to people who have been to England or live there now"? Explain. **[Interpret]**
3. How did the land connect the people in England to the king? Explain. **[Analyze]**
4. **Text-to-Text** In what way was Young Arthur typical of a noble teenager of his day? Explain. **[Connect]**

5. **Reading Skill Analyze Historical Context** Explain how people in England in 1290 understood the idea of time. Support your answer with details from the selection.
6. **BQ BIG Question** Was it possible for people to become who they wanted to be in the Middle Ages? Or is it more possible in today's world? Explain.

Medieval England 639

6. People of today are far more likely to become who they want to be. In medieval England, individual freedom was very limited. People were born to a particular station in life and did not often change their status.

Historical Perspective



To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 63–64.

Assess

Respond and Think Critically

Possible answers:

1. England in 1290 was a completely different place from the England or the United States of today. In 1290, people did not think of themselves as individuals. Most did not own their own land or control their own destinies. Children did not go to school; instead they were taught to tend a household and work a farm. Some children were apprenticed; others worked as servants. Medical treatment was primitive. The people entertained themselves with stories and dancing.
2. The purpose of this statement is to help readers understand that England in 1290 was totally unlike England today.
3. The king owned all the land, and he allowed nobles, lords, and knights to live on his land in exchange for their loyalty and service. Villagers lived on and worked the land, giving money and service to the lords and knights. Everyone owed loyalty to the king because he owned the land.
4. Most young noble people were sent to live in other noble people's homes. Young Arthur was sent to live with Sir Ector.
5. People in medieval England did not know which century they lived in, much less what year it was. They did not possess clocks. They judged the passing of time by sunrise and sunset and by the cycles of seasons, holidays, and festivals.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 130

Or provide students with dictionaries. Tell students to open them to any page and begin reading and then stop when they reach new information. Lead students to discuss how this information might be useful.

Vocabulary

Have students complete the following sentence stems.

1. John won by earning the ____ number of points. (*maximum*)
2. The ____ of the novel from student to student in the class proved its popularity. (*circulation*)
3. My sister's ____ after she broke her leg was lengthy. (*rehabilitation*)
4. The principal places great ____ on arriving on time. (*emphasis*)

For additional vocabulary practice, see Unit 5 Teaching Resources, p. 73.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

from *The Autobiography of Malcolm X*

Connect to the Autobiography

Think about a book you read that changed the way you see the world. What was the book? When did you read it?

Partner Talk With a partner, talk about a book that opened a new world for you. How did the book change the way you see life?

Build Background

This excerpt from *The Autobiography of Malcolm X* describes a turning point in Malcolm X's life.

- Malcolm X was born Malcolm Little in Omaha, Nebraska.
- Malcolm's father, the Reverend Earl Little, died when Malcolm was six years old. Malcolm went to live with his older half-sister in Boston. There, he became involved in petty crimes. He was jailed for robbery from 1946 to 1952.
- While in prison, he converted to the Muslim religion and became a member of the Nation of Islam, changing his name to Malcolm X.

Vocabulary

circulation (sur'kyə lā'shən) *n.* the sharing of printed materials, such as books and newspapers, among readers (p. 645). *Nobody could check out the library book until it was put into circulation.*

emphasis (em'fəsis) *n.* special weight or importance (p. 646). *Most librarians place an emphasis on the importance of reading.*

rehabilitation (rē'həbīl'ə tā'shən) *n.* the act of restoring to good health or useful activity (p. 646). *Because she had been very ill, Tanya's rehabilitation took many months.*

maximum (mak'səmə) *n.* greatest possible amount or number (p. 646). *Our team did so well that we won the maximum number of prizes allowed under the rules of the contest.*

Meet the Authors



Malcolm X

Dedicated to Civil Rights

Devoted to attaining civil rights for African Americans, Malcolm X was a leader who instilled racial pride in African Americans. Malcolm X was born in 1925 and died in 1965, the year *The Autobiography of Malcolm X* was published.



Alex Haley

A Successful Collaboration

Alex Haley became a writer while serving in the U.S. Coast Guard. Haley and Malcolm X worked together to compose *The Autobiography of Malcolm X*.

Literature Online

Author Search For more about Malcolm X and Alex Haley, go to glencoe.com and enter QuickPass code GL29763u5.

640 UNIT 5 How Can You Become Who You Want to Be?

English Learners

DIFFERENTIATED INSTRUCTION

Preteaching Vocabulary Help students associate the new vocabulary to known words and concepts.

- **circulation** Pantomime reading a book. Then, lend the imaginary book to a student, who will also pantomime reading. Continue this process several times to illustrate that the book is in circulation.
- **emphasis** Write this sentence on the board: *Do your homework.* Write the word

homework in a special color and underline it to show emphasis.

- **rehabilitation** Pantomime the act of hurting your leg and then doing simple exercises to rehabilitate it.
- **maximum** Fill a jar to the brim with small objects, such as pennies or blocks, to show maximum capacity.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students read the vocabulary words and their definitions. Then provide students with a topic to discuss. Tell students to use the vocabulary words in their responses to the topic. For example, students could discuss what goes on in a hospital and remark on the rehabilitation of patients or the maximum number of visitors allowed in a hospital room.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, why did Malcolm X work so hard to improve his ability to read and write? How did his positive actions help him become who he wanted to be?

Literary Element Author's Purpose

The **author's purpose** is the author's reason for writing. An author might write to entertain, to inform or explain, to persuade, or for a combination of these purposes. For example, an author might write an autobiography to share the story of his or her life. However, the author's purpose might also be to entertain readers with funny anecdotes or to persuade them to make changes in their own lives.

If you understand the author's intentions, you can better understand the text and form your own opinions about what you are reading. As you read, ask yourself, what ideas does the author express? What details does the author include? This will help you decide whether the author is trying to entertain, inform, explain, or persuade.

Reading Strategy Question

When you **question**, you ask yourself about what you are reading. You may ask questions about what you don't understand, or you may ask questions about whether certain information is important.

Asking questions will help you monitor your comprehension. When you ask questions, you can focus on specific ideas and reread for the information that you need to understand the text.

To generate questions, stop after every paragraph or two as you read. Ask yourself questions to make sure that you understand what you've read. Then reread to find the information that you need to answer the questions. Use a graphic organizer like the one below to keep track of your questions.

Passage from Text	Questions
"... to acquire some kind of a homemade education."	• What do the authors mean by "homemade"? • Who is going to teach him?
	• •

Learning Objectives

For pages 640–647

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing author's purpose.

Reading: Questioning.

TRY IT

Question Suppose that you are meeting a friend at a school play. You arrive late and the play has started. What questions do you ask your friend to help you understand what is going on?

Before You Read

Focus

Summary

Malcolm X chronicles his journey to freedom from behind the walls of a prison. He transforms from a person trapped by street slang and illiteracy to a thinker liberated by reading.



For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 65–70.

Literary Element

Author's Purpose Make sure that students understand that identifying an author's purpose will help them analyze the author's message.

Reading Strategy

Question Explain two types of questions: questions that help students monitor comprehension and questions that help students interpret the text. Questions that begin with *what*, *where*, and *when* are generally comprehension-level questions. Questions that begin with *why* and *how* are interpretive-level questions.

TRY IT

Students might ask questions about the plot or the characters.

from The Autobiography of Malcolm X 641

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate After students read the passage, distribute note cards. Tell students to write on the card one question about the passage that begins with *who*, *what*, or *where*. Place the cards in a box. Have each student select a card from the box, read the question aloud, and respond to the question orally in detailed sentences.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging As students read the passage, have them write at least five questions that begin with *who*, *what*, or *where* in the left column of a two-column chart. Tell students to record the answers to their questions in the right column directly across from the questions.

Advanced Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP **Question** Have students generate interpretative or analytical questions about the passage. They can record their questions in the left column of a two-column chart. Provide these criteria for students' questions:

- Begins with the word *why* or *how*
- Requires an answer that is more than a few words
- Has more than one possible answer.











After You Read

Respond and Think Critically

1. What motivates Malcolm X to improve his reading and writing skills? **[Recall]**
2. What does Malcolm X mean when he says “it was inevitable” that he began to read and understand books? Explain. **[Interpret]**
3. What can you infer about prison life from Malcolm X’s description of inmates getting “worked up” over a debate? **[Infer]**
4. **Literary Element Author’s Purpose** Why did the authors write about Malcolm X’s life? Give details to support your answer. **[Analyze]**
5. **Reading Strategy Question** Review your graphic organizer. What questions could you ask about the books that Malcolm X read at the Norfolk Prison Colony? **[Connect]**
6. **BQ BIG Question** Think about the work Malcolm X did to master reading. How important was this action in changing his life? Explain. **[Evaluate]**

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence.

circulation emphasis

rehabilitation maximum

1. Tired of students arriving late, Mrs. Thomas placed great _____ on getting to the library on time.
2. After she injured her knee, Mia required many weeks of _____.
3. You can’t check out the book, because it was taken out of _____.
4. What is the _____ amount of time I should spend on homework?

Writing

Write a Letter Imagine that you have a younger friend, relative, or neighbor who is having trouble reading and has lost interest in learning to do so. Write a letter to persuade your friend that it is important and worthwhile to learn to read. What can he or she gain from reading? Include examples and persuasive techniques to make your argument more convincing.

TIP

Inferring

To answer question 3, you have to use your knowledge and clues from what you read to make a good guess. Here are some tips to help you infer.

- Start by finding the details in the excerpt describing inmates getting “worked up” over a debate.
- Read the description carefully, looking for clues to help you guess. Ask yourself, what were the inmates debating? Why did they get so “worked up”?
- Consider why inmates would get excited about a debate. What is missing from the inmates’ lives?

FOLDABLES

Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

from The Autobiography of Malcolm X **647**

After You Read

Assess



For additional assessment, see Assessment Resources, pp. 129–130.

Respond and Think Critically

1. Malcolm X is motivated by Bimbi’s example and by the desire to express himself in letters. He is embarrassed and frustrated by his lack of education.
2. By learning all of the words in the dictionary, Malcolm X gives himself the ability to understand books instead of simply reading them. He suggests that learning words causes him to develop a powerful passion for reading.
3. The inmates are starved for knowledge and take debating seriously.
4. The authors’ purpose is to inform readers and to persuade them that reading and education are powerful liberators.
5. Students may ask the following questions: *Which books impress Malcolm X most? Which books change him most dramatically? To what extent does the change he undergoes depend on the fact that the library has good books?*
6. Mastering reading plays a central role in changing Malcolm X’s life. He says that reading opens a new world for him and makes him freer than he has ever been, even though he is in prison. He also says that the power to speak for which he becomes known is entirely the result of what he learned from reading while in prison.

Vocabulary Practice

1. emphasis
2. rehabilitation
3. circulation
4. maximum

Writing

Students’ letters should

- include a statement about the importance of reading
- include examples and persuasive techniques

Before You Read

Focus

Bellringer Options

Selection Focus Transparency 14

Daily Language Practice Transparency 131

Or ask: In what ways can going in a new direction be exciting? In what ways can it be frightening? Have students discuss the pros and cons of trying something new.

Vocabulary

Have students choose a vocabulary word to complete each sentence:

1. We enjoyed walking outside in the nice, ____ weather. (*balmy*)
2. We finally ____ that the rain had ruined our picnic. (*conceded*)
3. The floods were ____ for farmers because they could not plant their crops in sodden fields. (*disastrous*)

For additional vocabulary practice, see Unit 5 Teaching Resources, p. 86.

For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

New Directions

Connect to the Biography

Think about a time when you changed something in your life—at home, at school, or somewhere else. What happened when you tried a new direction?

Quickwrite Freewrite for a few minutes about the change you made. Why did you make the change? What does your decision say about you?

Build Background

“New Directions” is a biographical narrative about Maya Angelou’s grandmother, Annie Johnson, and the changes Annie made at a specific time and place in her life.

- This biographical narrative is set in Stamps, Arkansas, in the early 1900s. During that time, African Americans did not yet have equal rights in many areas of the United States.
- Women’s rights were also limited at that time. For example, women in the United States did not gain the right to vote until 1920.
- Although Maya Angelou spent some of her childhood with her mother in large cities, she was raised mainly by her grandmother in Stamps.

Vocabulary

disastrous (di zas’ trəs) *adj.* awful, terrible (p. 650). *The party for my five-year-old niece was disastrous—half of the young guests cried the entire time.*

conceded (kən sēd’ ed) *v.* admitted as true (p. 650). *Angela conceded that Mary was the better tennis player after Mary beat her three games in a row.*

balmy (bă’ mē) *adj.* mild; soothing (p. 653). *Balmy spring days are his favorite time to work outdoors.*

Meet Maya Angelou



“There is a kind of strength . . . in black women. It’s as if a steel rod runs right through the head down to the feet.”

—Maya Angelou

A Person of Many Talents

Author, poet, playwright, editor, educator, professional stage and screen performer, and singer—each of these words describes Maya Angelou. Angelou’s extraordinary career has taken her to many places around the world, including Egypt and Ghana. She read her poem “On the Pulse of Morning,” commissioned by President Bill Clinton, at Clinton’s 1993 inauguration. Angelou is the author of many books, including *I Know Why the Caged Bird Sings*.

Maya Angelou was born in 1928.



Author Search For more about Maya Angelou, go to glencoe.com and enter QuickPass code GL29763u5.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Ask: **What is a disaster?** (Students may name natural disasters, such as tornadoes, hurricanes, tsunamis, and floods, or they may suggest humanmade disasters such as wars.)

Point out that the word *disastrous* is an adjective that comes from *disaster*. It is used to describe dire conditions.

Explain that *conceded* is often used to describe a losing candidate’s acknowledgement of a rival’s victory: *The candidate thanked his supporters and conceded the election to his political foe.*

Point out that *balmy* is used to describe pleasant, mild weather.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Ask a volunteer to read aloud the vocabulary words, definitions, and example sentences. Then have students write a sentence using all three words. Tell students that their sentences should clearly show the meanings of the vocabulary words and should make sense. After they have finished, invite students to share their sentences.

Set Purposes for Reading

BQ BIG Question

At the beginning of this biographical narrative, Annie Johnson sets out on a new path. As you read, ask yourself, what obstacles does Annie face? In what ways do her positive actions help her achieve her goals?

Literary Element Setting

Setting is the time and place where the action occurs. “New Directions” has one general setting—Arkansas in the early 1900s. Within that larger setting, the story takes place in various specific places, such as the lumber mill.

It is important to pay attention to the setting. Details about the setting can help you visualize and better understand the time and place of the story. And sometimes the setting plays an important role in the story itself. As you read, ask yourself, how does the setting both set limitations and provide opportunities for Annie?

Reading Strategy Make Predictions About Plot

When you **make predictions about plot**, you guess what will happen next. To predict, think about what has happened so far and what you already know about the people or characters in a selection. Then guess what will happen next. As you read, check to see if your predictions were correct.

Predicting helps you look forward to events in the plot and pay attention to important details. When you predict, you get involved in what you read. To make predictions in “New Directions,”

- Pay attention to the details in the narrative. What the author tells you about Annie might provide clues as to what she will do next.
- Remember that plot is organized around conflict. When Annie faces a problem, think about how she might solve it.

Use these clues to make predictions about plot. Use a graphic organizer like the one below.

What is Happening	My Prediction	What Actually Happens Next

Learning Objectives

For pages 648–654

In studying this text, you will focus on the following objectives:

Literary Element: Analyzing setting.

Reading Strategy: Making predictions about plot.

TRY IT

Make Predictions You’re getting ready to ride your bike to your friend’s house, and you notice that your bike has a flat tire. Make a prediction about how the flat tire will affect the time at which you arrive at your friend’s house. If you can’t call to tell your friend what has happened, how do you predict your friend will react when you arrive?

Before You Read

Focus

Summary

“New Directions” tells the story of Annie Johnson, an African American mother of two small boys. When her marriage ends, she realizes she must work to support her family. Her choices are limited in 1903 because she is an African American woman. Rather than becoming a servant in a white person’s home, Annie begins selling meat pies to factory workers. She eventually opens a general store.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 78–82.

Literary Element

Setting In order to answer the question, students should consider that in 1903, money-making opportunities for women and African Americans were limited.

Reading Strategy

Make Predictions About Plot

Explain that by making predictions and then determining whether they are accurate, students put their own ideas and experiences into play in the story.

TRY IT

Possible response: The flat tire will make me late, and my friend will probably be annoyed.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 260–268
- Interactive Read and Write for English Learners, pp. 260–268
- Interactive Read and Write for Approaching Level Learners, pp. 260–268

New Directions 649

English Learners

DIFFERENTIATED INSTRUCTION

Partners Advanced Have students work in pairs to create a character sketch of Annie Johnson. List the following words on the board: *tall, careful, tiny, successful, shy, determined, silly, clever, strong, impatient, hardworking, and lazy*. Have pairs choose the words that describe Annie. Students may first use a dictionary to define the words.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have students write a brief character sketch of Annie Johnson. They may start the sketches by using the list of words provided in the English Learner activity, but they should add other descriptive words that they think describe Annie.

UNIT FIVE

Teach

Literary Element

1

Setting The story is set in Arkansas in 1903. Students may offer additional information about the time period that they have learned from other sources.

For additional literary element practice, see Unit 5 Teaching Resources, p. 84.

Teaching Note

African American Vernacular

English Students who use African American Vernacular English may be accustomed to dropping forms of the verb *to be*. For example, “He is smart” becomes “He smart.” Explain that in standard English, a complete sentence requires a verb. Remind students to include verbs, especially the *be* verbs, in their speech and writing. Have students find an example of the verb *to be* on this page. (*was*)



1 In 1903 the late Mrs. Annie Johnson of Arkansas found herself with two toddling sons, very little money, a slight ability to read and add simple numbers. To this picture add a **disastrous** marriage and the burdensome¹ fact that Mrs. Johnson was a Negro.

When she told her husband, Mr. William Johnson, of her dissatisfaction with their marriage, he **conceded** that he too found it to be less than he expected, and had been secretly hoping to leave and study religion. He added that he thought God was calling him not only to preach but to do so in Enid, Oklahoma. He did not tell her that he knew a minister in Enid with whom he could study and who

Setting What do you know about the time and place in which Annie Johnson lived?

¹ Something **burdensome** is hard to bear or troublesome.

Vocabulary

disastrous (di zas'trəs) *adj.* awful, terrible

conceded (kən sēd'ed) *v.* admitted as true

650 UNIT 5 How Can You Become Who You Want to Be?

Research Practice

Research Setting Assign each student in class one of five topics to research related to Arkansas in the early 1900s: cotton gins; lumber mills; the rights of women; the rights of African Americans; and the education system for minorities. Have students use Internet and library resources to complete their research.

When they have completed their research, lead a discussion about Arkansas in 1903.

Have students describe in detail the obstacles that Annie Johnson faced in trying to support her sons and herself. **Ask:** **Do you think Maya Angelou chose a worthy topic for her story? Explain.** (*Students should demonstrate increased understanding of Annie Johnson's plight and should indicate an appreciation for Angelou's topic.*)

Teach

Reading Strategy

2

Make Predictions About Plot

Students may say that Annie has few options at this point, so her path will probably be one that she creates.

ENGLISH LEARNERS Explain to English Learners that Angelou uses the terms *path* and *road* to represent Annie's life's journey. Tell students that Annie's "new path" is not an actual path, but a new approach to her problems.



For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 85.

had a friendly, unmarried daughter. They parted amicably,² Annie keeping the one-room house and William taking most of the cash to carry himself to Oklahoma.

Annie, over six feet tall, big-boned, decided that she would not go to work as a domestic³ and leave her "precious babes" to anyone else's care. There was no possibility of being hired at the town's cotton gin or lumber mill, but maybe there was a way to make the two factories work for her. In her words, "I looked up the road I was going and back the way I come, and since I wasn't satisfied, I decided to step off the road and cut me a new path." She told herself that she wasn't a fancy cook but that she could "mix groceries well enough to scare hungry away and from starving a man."

She made her plans meticulously⁴ and in secret. One early evening to see if she was ready, she placed stones in two five-gallon pails and carried them three miles to the cotton gin. She rested a little, and then, discarding some rocks, she walked in the darkness to the saw mill five miles farther along the dirt road. On her way back to her little house and her babies, she dumped the remaining rocks along the path.

That same night she worked into the early hours boiling chicken and frying ham. She made dough and filled the rolled-out pastry with meat. At last she went to sleep.

² When Annie and William **parted amicably**, they went their separate ways without feelings of anger or unfriendliness.

³ A **domestic** is a household servant.

⁴ When you perform a task **meticulously**, you do it very carefully.

2

Make Predictions About Plot

Plot Think about what options Annie has. What "new path" do you think she will take?

People picking cotton in Phillips County, Arkansas, in September 1938

New Directions 651



English Learners

DIFFERENTIATED INSTRUCTION



Advanced Maya Angelou's use of descriptive language may cause comprehension difficulties for English learners. Explain that Annie's expression "mix groceries well enough to scare hungry away" is an example of figurative language. Explain that the expression means that

Annie "can cook good meals that people will eat." Have students note expressions and phrases that interfere with their comprehension of the story. Then, help them paraphrase those expressions and phrases so that they will have a better understanding of the story.

View the Art

The people picking cotton in this picture carry sacks that are up to ten feet long for holding the picked cotton. The bags become very heavy as they fill and must be emptied. **Ask:** **Why do you think that cotton-picking has been called "inhumane"?** (Students may note that the people in the picture are hunched over and that they carry heavy bags, practices that could hurt their backs over time. Students may also suggest that the pickers might prick their fingers on the plants and develop cramped fingers and hands from picking for many hours each day.)

UNIT FIVE

Teach

Literary Element

1

Setting Students should say that by selling pies outside a factory at lunchtime when workers are hungry, Annie sets herself up for success.

View the Photograph

The sawmill setting would probably provide plenty of customers for Annie Johnson's business.

The Crossett Lumber Company was established in 1899 in Ashley County, Arkansas. The lumber company owned all the land, mills, and residential real estate in the city of Crossett. Three separate areas, North Crossett, South Crossett, and West Crossett, were eventually formed to accommodate the growing population.

1 The next morning she left her house carrying the meat pies, lard, an iron brazier,⁵ and coals for a fire. Just before lunch she appeared in an empty lot behind the cotton gin. As the dinner noon bell rang, she dropped the saviors⁶ into boiling fat and the aroma rose and floated over to the workers who spilled out of the gin, covered with white lint, looking like specters.⁷

Most workers had brought their lunches of pinto beans and biscuits or crackers, onions and cans of sardines, but

5 A **brazier** is a metal container that holds burning coals for cooking food.

6 **Saviors** are items that have a distinct taste, smell, or quality.

7 Another name for a ghost is a **specter**.

The Crossett saw mill in Arkansas in the early twentieth century

View the Photograph Study the photo to see how the area developed around the mill. How might a setting like this have affected Annie Johnson's business?



652 UNIT 5 How Can You Become Who You Want to Be?

Reading Practice

SPIRAL
REVIEW

Infer Maya Angelou describes Annie Johnson's thoughts, words, and actions, but the author does not tell the reader what to conclude about Annie's character. Instead, readers must combine the information Angelou provides with their prior knowledge to make inferences about Annie Johnson's character. Have students make a two-column chart. Students should label the first column

"Words, thoughts, actions" and the second "Character trait inferred." Tell students to write specific details about Annie in the first column. In the second column, have students write a character trait that they conclude Annie has based on her words, thoughts, and actions along with their own knowledge and experiences.

Setting Why are the time and place at which Annie sells her meat pies important to the success of her business?

they were tempted by the hot meat pies which Annie ladled out of the fat. She wrapped them in newspapers, which soaked up the grease, and offered them for sale at a nickel each. Although business was slow, those first days Annie was determined. She balanced her appearances between the two hours of activity.

So, on Monday if she offered hot fresh pies at the cotton gin and sold the remaining cooled-down pies at the lumber mill for three cents, then on Tuesday she went first to the lumber mill presenting fresh, just-cooked pies as the lumbermen covered in sawdust emerged from the mill.

For the next few years, on balmy spring days, blistering summer noons, and cold, wet, and wintry middays, Annie never disappointed her customers, who could count on seeing the tall, brown-skin woman bent over her brazier, carefully turning the meat pies. When she felt certain that the workers had become dependent on her, she built a stall between the two hives of industry and let the men run to her for their lunchtime provisions.

She had indeed stepped from the road which seemed to have been chosen for her and cut herself a brand-new path. In years that stall became a store where customers could buy cheese, meal, syrup, cookies, candy, writing tablets, pickles, canned goods, fresh fruit, soft drinks, coal, oil, and leather soles for worn-out shoes.

Each of us has the right and the responsibility to assess⁸ the roads which lie ahead, and those over which we have traveled, and if the future road looms ominous⁹ or unpromising, and the roads back uninviting, then we need to gather our resolve and, carrying only the necessary baggage, step off that road into another direction. If the new choice is also unpalatable,¹⁰ without embarrassment, we must be ready to change that as well. 🍌

⁸ To **assess** something is to determine its meaning or importance.

⁹ Something **ominous** threatens harm or evil.

¹⁰ **Unpalatable** means *disagreeable* or *unacceptable*.

Vocabulary

balmy (bă'mē) *adj.* mild; soothing

2

Make Predictions About

Plot Think about what Annie has done so far. What do you predict will happen to her business?

BQ BIG Question

How do Annie's actions help her become the person she wants to be?

UNIT FIVE

Teach

Reading Strategy

2

Make Predictions About Plot

Students may say that because of Annie's resourcefulness and determination, her business will probably grow.

BQ BIG Question

Annie's actions created a new opportunity for her and helped her become an independent businesswoman able to support her family.



To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 88–89.

Approaching Level

DIFFERENTIATED INSTRUCTION



Summarize When students have finished reading the story, tell them to write a summary of it. Tell students that Annie's story is told in chronological, or time, order. Have students pick out the most important events from the story and record them in a flowchart like the one shown here. Then, tell them to write one sentence describing each event that they charted.



After You Read

Assess

For additional assessment, see Assessment Resources, pp. 131–132.

Respond and Think Critically

1. Like Annie, most successful people are hard workers and risk takers. They are usually determined, opportunistic, inventive, and ingenious.
2. The author means that every person has the right to determine his or her future. She also means that people must be held accountable for their lives and must actively pursue their futures.
3. Annie carried stones to the cotton gin and the mill to see how long it would take her to walk to both places with food, a brazier, and coals. She probably also wanted to see whether she would be able to carry such a heavy load for a considerable distance.
4. Because the setting of this narrative limits Annie's opportunities, she must create her own opportunity.

Vocabulary Practice

disastrous and *fortunate* = opposite meaning

Possible sentence: The disastrous injury ended his football career.

conceded and *denied* = opposite meaning

Possible sentence: When the teenager was caught coming in the back door, she conceded that she had broken her curfew.

balmy and *chilly* = opposite meaning

Possible sentence: It was unusually balmy for late September, so I decided to wear shorts.

After You Read

Respond and Think Critically

1. Think about the traits that led Annie Johnson to success. What other traits do successful people you know have in common with Annie? **[Connect]**
2. What does the author mean by the statement, "Each of us has the right and the responsibility to assess the roads which lie ahead"? **[Interpret]**
3. Why does Annie carry pails of stones to the cotton gin and the saw mill? **[Infer]**
4. **Literary Element Setting** How does the setting affect the plot of this biographical narrative? Use details to support your answer. **[Analyze]**
5. **Reading Strategy Make Predictions About Plot** Refer to the predictions you made on the graphic organizer as you read. Were your predictions accurate? Explain. **[Evaluate]**
6. **BQ BIG Question** Do you agree with the author that "if the future road looms ominous," a person should "step off that road into another direction" by taking positive actions? Explain. **[Conclude]**

Vocabulary Practice

Identify whether the paired words in each set have a similar or different meaning. Then write a sentence using each vocabulary word, or draw or find a picture that represents the word.

disastrous and **fortunate**

conceded and **denied**

balmy and **chilly**

Example:

conceded and denied = opposite meaning

Sentence: The candidate conceded defeat after it became obvious that his opponent had won the election.

Writing

Write a Summary Think about Annie Johnson's journey from an unhappy person with little money and little education to a successful store owner. Use your own words to retell the main events in Annie's story in the order in which they occurred.

TIP

Inferring

To answer question 3, use your own knowledge to figure out what the author does not state directly. Here are tips to help you infer.

- Look in the narrative for specific details about what Annie does after she returns from carrying the stones.
- Think about what Annie does at the cotton gin and the saw mill.
- Consider what carrying the stones would help Annie do.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

654 UNIT 5 How Can You Become Who You Want to Be?

Her ingenuity and subsequent success are the main ideas of the story.

5. Students should list each prediction that they made and explain whether it was accurate.
6. Student answers will vary but should include an understanding of the author's assertion and an explanation of their answer.

Writing

Students' summaries should

- be in their own words
- include the major events described in "New Directions"
- be in chronological order

For grammar practice, see Unit 5 Teaching Resources, p. 87.

Courage and Confidence



The Flying Trapeze, 1925. Alexander Calder. Oil on canvas. 91.4 x 106.7 cm. ©ARS, NY.

BQ BIG Question How Can You Become Who You Want to Be?

In the painting *The Flying Trapeze*, the acrobats perform daring feats. Where do they find the courage and confidence to take such great risks? What performers do you admire for their courage and confidence?

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS **Advanced** Tell students that the suffix *-ing* can be added to verbs to form the present participle, such as *playing*. It can also be used to form nouns, such as *bedding*. Explain that the word *fly* is a verb meaning “move through the air.” The suffix *-ing* is added to form the present participle *flying*. Point out the position of the word *flying* in the painting’s title. It comes before the noun

trapeze. Remind students that words that describe nouns are called adjectives. *Flying* functions as an adjective describing the noun *trapeze*. Have student pairs add the suffix *-ing* to the verbs *dress*, *eat*, *freeze*, *sing*, and *study*. Then, ask students to use sentence constructions to check whether the present participles can also function as adjectives.

Part 2: Courage and Confidence

Ask: How do courage and confidence help you become who you want to be? (Courage and confidence are necessary traits for someone who wishes to undertake an important or difficult endeavor.)

View the Art

Tell students that Alexander Calder also created mobiles and sculptures. Relying on his training as a mechanical engineer, Calder created daring sculptures made of shapes and wires that moved with wind streams. **Ask:** How might an artist such as Calder show courage and confidence? (Possible response: An artist can create paintings and sculpture even though his or her techniques and ideas may be new or different.)

BQ BIG Question

Possible responses: The acrobats find courage and confidence to take great risks while they train and perform. Students’ responses regarding performers whom they admire will vary.

For additional support for English Learners, see Unit 5 Teaching Resources, p. 91.

Before You Read

Focus

Bellringer Options

Selection Focus Transparency 15

Daily Language Practice Transparency 132

Or write on the board a list of ways that people could make invisible “masks” for themselves, such as by putting on particular types of clothes or behaviors. **Ask:** **Why might the “coolest” person at a party be the most nervous person in the room?** Instruct students to analyze the difference between outward appearances and internal feelings.

Literary Element

Irony Model examples of irony that students may use regularly in conversation. Help students see that verbal irony often depends on voice tone and inflection, and point out that it may be difficult to interpret in a written text. Have students identify that situational irony is the type used in the poem.

Before You Read

Almost Ready

Connect to the Poem

What is the real *you* like? Do you have your father’s chin or your grandmother’s sense of humor? Think about your physical characteristics and your personality traits. Are you satisfied with who you are today, or do you have plans to make changes in the future?

Quickwrite Freewrite for a few minutes about who you are today. Describe personality traits or accomplishments that make you proud.



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Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what do I like about myself? How can I build self-confidence?

Literary Element Irony

When something awful happens and you say “Oh, great!” you are being ironic. In literature, **verbal irony** exists when the author, or a character the author creates, says the opposite of what he or she really means. Similarly, **situational irony** exists when what actually happens in a situation is the opposite of what we expect. Irony can be humorous, as when someone says, “Nice weather” during a blizzard. It can also be used in a serious, or even a bitter, way. For example, you might mutter “Nice guy” after someone has done something rude. As you read “Almost Ready,” look for examples of irony.

Learning Objectives

For pages 656–658

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing irony.

Meet Arnold Adoff



Award-Winning Writer

An award-winning poet, teacher, and lecturer, Arnold Adoff believes that “writing a poem is making music with words and space.” His books include *Hard to Be Six* and *Slow Dance Heartbreak Blues*. Adoff was born in 1935.

Literature Online

Author Search For more about Arnold Adoff, go to glencoe.com and enter QuickPass code GL29763u5.

656 UNIT 5 How Can You Become Who You Want to Be?

English Learners

DIFFERENTIATED INSTRUCTION

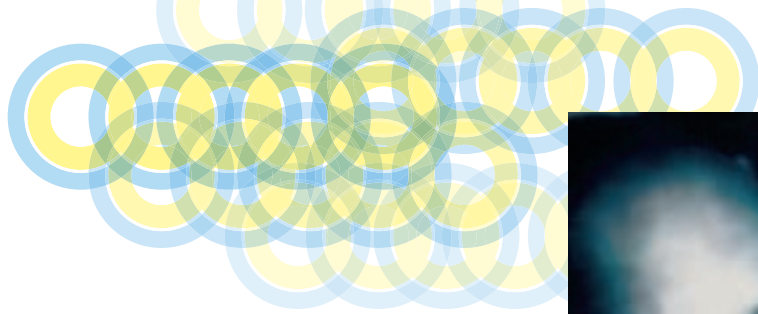
Vocabulary Preteaching Pantomime what it means to be cool. Use body language and facial expressions to demonstrate that you are dispassionate or slightly superior to others. Display two pairs of shoes—one a popular brand of tennis shoe and the other something worn, such as house slippers. Point to the tennis shoes and say, “hip

shoes.” Point to the slippers and shake your head no. Use your voice to create a contrast between a deep voice and a high voice. Role-play preparing for a party. Demonstrate that you feel nervous or unsure. Then, collect yourself and pretend that you feel confident. Point out that the confidence is a mask.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Make sure students understand the meanings of the following words and phrases from the poem: *cool, in-control young dude; hip shoes; mask*. Have students draw pictures to represent the terms. Then have students share their drawings with a small group. Tell each group member to explain how his or her pictures represent the vocabulary words.



Almost Ready

Arnold Adoff



I am going to her birthday party
as this cool and in-control young dude:

as	as	as	as
soon	soon	soon	soon
as	as	as	as
I	I	I	I
find	find	find	find
my	my	my	my
new	hip	deep	right
shirt,	shoes,	voice,	mask.

1

Irony What details in the poem suggest that the speaker is not “in control”?

BQ BIG Question

How do you think the speaker can become who he wants to be?

Almost Ready 657

UNIT FIVE

Teach and Focus

Literary Element

1

Irony The title suggests that the speaker is almost ready, but he has so many things to do that he feels he is not ready at all.



For additional literary element practice, see Unit 5 Teaching Resources, p. 98.

BQ BIG Question

The speaker needs courage and self-confidence to feel comfortable and in control.

Language History

The Language of Jazz With the development of jazz music in the United States came a new kind of slang. *Cool* was a word used by jazz musicians to describe the music’s relaxed style. Charlie Parker’s 1947 release was called *Cool Blues*.



To check students’ understanding of the selection, see Unit 5 Teaching Resources, pp. 100–101.

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Performing “Almost Ready” with its repeated language pattern gives English language learners a rewarding experience in English pronunciation, inflection and phrasing.

Read the poem aloud as students follow. Then have students read aloud with you at least twice. Concentrate on phrasing and

emphasize the rhythmic lines. Then have students read the poem aloud. Coach them on pronunciation and phrasing until their delivery is fluent. After students have mastered reading the poem, invite them to give a dramatic reading for the class.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 133–134.

Respond and Think Critically

1. The poem focuses on the speaker's clothes and "mask," or outward persona.
2. The lines are written like lists of things to do to get ready. This arrangement creates the rhythm of the poem and makes the repetitions more obvious. Each line contains one word and is read from top to bottom. The lines seem to mirror his looking at himself from top to bottom.
3. They suggest a "cool" and "in-control" person.
4. The speaker is struggling with growing up and fitting in. He is nervous and wants to be sure that everything he wears and says will show that he is cool and in control.
5. The speaker might feel deep down that he is not cool, so he hides behind a mask, or pretends to be someone he is not.
6. **BQ** **BIG Question** Most students will agree and say that young people often feel they need to hide strong feelings.

Spelling Link

kisses, lives, selves, skies, bullies, bunches

Writing

Students' paragraphs should:

- tell what the poem is about
- explain what the poem says about growing up

After You Read

Respond and Think Critically

1. What images does the poem focus on? **[Recall]**
2. In what way does the arrangement of lines in the poem add to the poem's meaning? Explain. **[Interpret]**
3. What do the new shirt, hip shoes, and deep voice mean to the speaker? **[Infer]**
4. What does the title "Almost Ready" suggest about the inner conflict the speaker is feeling? **[Analyze]**
5. **Literary Element Irony** Why does the speaker feel he has to wear a mask to be cool? **[Conclude]**
6. **BQ** **BIG Question** "Almost Ready" suggests that young people often show an outside that looks "cool and in-control" even when they feel differently inside. Do you agree? Explain your answer. **[Evaluate]**

Spelling Link

Formation of Plurals The usual way to form plurals of a noun in English is to add *-s* or *-es* to the end of the word. Below are some other general rules for forming plurals:

- If the noun ends in *s*, *sh*, *ch*, *x*, or *z*, then add *-es*. (bus/buses, tax/taxes, buzz/buzzes)
- If the noun ends in a consonant + *y*, then change *y* to *i* and add *-es*. (candy/candies)
- If the noun ends in *lf*, then change the *f* to *v* and add *-es*. (calf/calves)
- If the noun ends in *fe*, then change the *f* to *v* and add *-s*. (wife/wives)

Practice On a sheet of paper, list these words: *kiss*, *life*, *self*, *sky*, *bully*, and *bunch*. Write the plural form of each word. Use the spelling rules as a guide.



Writing

Write a Blurb Have you ever read a blurb on the back cover of a book that made you want to read the book? Write an informative paragraph that could appear on the back of a book of Arnold Adoff's poetry. In the blurb, tell readers what the poem "Almost Ready" says about growing up and fitting in.

TIP

Interpreting

To answer question 2, think about how the arrangement of words on the page can be part of a poet's message.

- Look at the way the words of the poem are arranged. What might this tell you about the speaker?
- Does the arrangement of words remind you of anything? How does the arrangement connect to what the speaker is doing in the poem?
- Think about the main qualities of the speaker. How does the poem's form echo those qualities?



FOLDABLES Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

658 UNIT 5 How Can You Become Who You Want to Be?



Writing r ti

Journal Entry Point out that the poem's speaker is concerned about his outward appearance. Then ask students to write a journal entry in which they express the inner feelings that the

speaker hides behind his "mask." Encourage students to explain the reasons behind the speaker's need to be "cool" and "in control."

Vocabulary Workshop

Dictionary Skills

Connection to Literature

"The crowd shouted each time he held the blade aloft."

—Robert D. San Souci, *Young Arthur*

If you didn't know the meaning of the word *aloft* or you wanted to use another word or phrase in its place, you could turn to a **dictionary** or a **thesaurus** for help. A dictionary provides the pronunciation, parts of speech, definitions, and sometimes the origin for words. A thesaurus lists synonyms, or words that have similar meanings. Both tools are available as books, on the Internet, and in word-processing programs.

Here are dictionary and thesaurus entries for the word *aloft*.

Word	Dictionary Entry	Thesaurus Entry
aloft	(ə lôft') <i>adv.</i> 1 in or to a place far above the ground; high up. 2 far above the deck of a ship. [From the Old Norse phrase <i>ā lopt</i> , in the air.]	<i>adv.</i> 1 up in the air, far above the ground; toward the sky; in the celestial heights; overhead, above. 2 on the masts.

TRY IT: Use the dictionary and thesaurus entries above to help you answer these questions.

1. Which meaning of *aloft* is used in the following sentence? *The knight raised his sword aloft over and over again, and each time the crowd let out an excited cheer.*
2. Does the *a* in *aloft* sound like the *a* in *above* or in *wade*?
3. Which thesaurus entry would best replace *aloft* in the following sentence? *The pirate ship's flag flew proudly aloft.*

Learning Objectives

For page 659

In this workshop, you will focus on the following objective:

Vocabulary: Understanding language resources.

Tip

Vocabulary Terms Dictionary entries give the different meanings of a single word; thesaurus entries list different words that mean the same thing.

Test-taking Tip When you are preparing to take a test, use a dictionary to find the meanings of any unfamiliar words you encounter. In a notebook, make a list of these words and their meanings. Use a thesaurus to find one or two synonyms and antonyms for each word.

Literature Online

Vocabulary For more vocabulary practice, go to glencoe.com and enter the QuickPass code GL29763u5.

VOCABULARY WORKSHOP 659

Vocabulary Workshop

Dictionary Skills

Focus

Write the following words on the board: *amiable*, *ballast*, *buoyancy*, and *deluge*. **Ask:** *Where might you look if you wanted to know the origin of the word amiable, the meaning of the word ballast, the pronunciation of the word buoyancy, or the part of speech of the word deluge?* (*dictionary*) Have students work in pairs to use dictionaries to find this information. **Ask:** *Where might you look if you wanted to find synonyms for the word amiable?* (*thesaurus*) Have student pairs complete this task.

Teach

Write the following sentence on the board: *Then silence fell over the throng: Merlin had appeared at the edge of the square.* Have students consult a dictionary to find the meaning of the word *throng*, the pronunciation, the part of speech, and the word's origin. Then have students consult a thesaurus for synonyms. Have volunteers record their findings on the board to form a complete entry.

Assess

Possible answers:

1. high up
2. above
3. on the masts

For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Point out to students that *aloft* is a multiple-meaning word. Readers must use context clues to determine which dictionary meaning a writer intends. Write these sentences from *Young Arthur* on the board: "But Uther's happiness did not last." "He told them nothing about the child,

save that his name was Arthur." Have students work in pairs to consult dictionaries and learn the multiple meanings of *last* and *save*. Have students use context clues to determine the correct meaning for each sentence.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 133

Or say: **Think of places that you hope to visit someday.** Ask several volunteers to offer their ideas to the class, and write those locations on the board. Discuss with students the distances between the locations. You may use a map of the world to demonstrate. **Ask:** **What obstacles would you have to overcome to see so much of the world?**

Summary

In “Your World,” the speaker describes escaping the narrow confines of imaginary barriers to soar into the wide world like a magnificent bird. The speaker of “One” affirms that he or she is truly unique. Although anyone can mimic the things he or she does, no one can be the speaker or live the speaker’s life.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 102–107.

Before You Read

Your World and One

Connect to the Poems

Think about a challenge that you face now or will face in the near future. Does it seem a bit scary or even overwhelming?

Graphic Organizer Create a chart like the one below to organize ideas that will help you face your current or future challenge. To fill in your graphic organizer, think about

- what you need to do in order to prepare for your challenge
- whom you can ask for help or advice
- which items or things may help you overcome your challenge

My Challenge:

Things to do

People who can help me

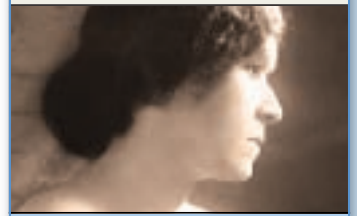
Materials that I'll need

Build Background

Both “Your World” and “One” are lyric poems. Lyric poems express thoughts or emotions about a subject.

- Like popular songs and commercials, lyric poetry is short and expresses strong personal feelings.
- Poets often place important words at the ends of the lines of lyric poetry. This placement helps poets emphasize certain feelings or ideas in the poem.
- The speaker in a lyric poem often tells about an event. As the speaker relates the experience, he or she comments on the feelings that the experience creates. Then the speaker usually describes the meaning of the event.

Meet the Authors



Georgia Douglas Johnson

An Inspiration Georgia Douglas Johnson was one of the first African American female poets to gain wide recognition. Georgia Douglas Johnson was born in 1877 and died in 1966.



James Berry

Caribbean Poet In his writings, Berry often conveys the importance of preserving the culture that defines the Caribbean. James Berry was born in Jamaica in 1924.

Literature Online

Author Search For more about Georgia Douglas Johnson and James Berry, go to glencoe.com and enter QuickPass code GL29763u5.

660 UNIT 5 How Can You Become Who You Want to Be?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate unfamiliar vocabulary words with known words and concepts. For example, ask students to form a circle. Place one student in the center of the circle. Tell students that they have *encircled* the single student. Use your fists or a tool to pantomime what it means to *batter* at a barrier such as a wall, door, or cage. Use a folded sheet of paper to cut a string of paper dolls. Show

students what appears to be one doll before you open the string. Then, open the string to reveal the other dolls. Explain that the dolls have *multiplied*. Say the word *echo* aloud. Ask one student to repeat the word at a lower volume. Ask another student to repeat the word at an even lower volume. Continue this process until the sound of the word fades. Repeat this process until students can perform with fluidity.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Write the following words from the poems on the board: *encircled*, *battered*, *multiplied*, *stutter*, *echoes*. Have students work in small groups. Tell them to look up each word in a dictionary. Then have groups write a poem using at least three of the vocabulary words. After they have finished, have groups share their poems with the class.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, where do the speakers in these poems look for courage and confidence? What do they learn about themselves?

Literary Element Symbol

A **symbol** is any object, person, place, or experience that means more than what it is. For example, a dove may be a symbol of peace.

Writers use symbols in stories and poems to add meaning and to emphasize themes. Use these tips to help you identify symbols and understand their meaning.

- Look for repeated words, images, or actions. Ask yourself, what do they mean? Why are they important?
- Look for things or ideas that are important to the speakers or characters. Ask yourself, what do they care about? Why?

As you read, pay attention to how the poets use symbols to contribute to the meaning of the poems. Also, think about how the ideas in the poems are similar and different.

Reading Strategy Paraphrase

When you **paraphrase**, you retell something in your own words. If you read a sentence that you don't quite understand, for example, you might try paraphrasing it, or putting the sentence in your own words.

Paraphrasing while you read can help you monitor your comprehension, or check your understanding. Paraphrasing can also help you figure out the theme of a literary work.

As you read "Your World" and "One," read slowly and paraphrase lines or stanzas to better understand them. See if the lines or stanzas that you paraphrase help you determine the theme of each poem. Use a graphic organizer like the one below to record each poet's words and restate their ideas in your own words.

Line Number or Stanza	Paraphrase

Learning Objectives

For pages 660–665

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing symbol.

Reading: Paraphrasing.

TRY IT

Paraphrase With a partner, read a short magazine or newspaper article. Then paraphrase a few sentences from the article. Take turns reading aloud what you have paraphrased. Make sure you restated the ideas in your own words and didn't copy the writer's words.

Before You Read

Focus

Literary Element

Symbol Explain that symbols often represent ideas with which they are associated. For example, doves have been used to symbolize peace for so long that most people automatically associate doves with the idea of peace. Explain that poets and authors use symbols to speak about big ideas indirectly. In other words, a poet may express a hope for peace by using the image of a dove. Tell students to use the questions on page 661 to identify and interpret the symbols in these poems.

Reading Strategy

Paraphrase Clarify for students the differences among paraphrasing, summarizing, and interpreting. Remind students that summarizing means restating the main ideas and important details in a selection, and that interpreting means deciding what a selection means. In contrast, paraphrasing is restating a few sentences from a selection in your own words.

TRY IT

Students should paraphrase 2–3 sentences, using only their own words.

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Explain that symbols are a type of figurative language and that they may have more than one meaning. Then, read the first stanza of "Your World" with students. **Ask:** **What does "the narrowest nest in a corner" mean?** (*It means a small nest for a bird.*) Explain that a tiny nest for a bird also stands for a very small world for people.



Intermediate **Say:** **Paraphrasing can help you understand difficult passages in reading selections. You can decode unknown or difficult words and idiomatic phrases by using more familiar English vocabulary.** Students can incorporate their paraphrases into independent reading of the selection. Model paraphrasing by reading the

first stanza of "Your World" with a small group of students. Help students define difficult words, such as *abide* and *narrowest*. Then, have students paraphrase lines 2–4 by using more familiar vocabulary. (*I once lived in one tiny corner of the world and never left it.*) Finally, read the stanza again, incorporating the paraphrase.

UNIT FIVE

Teach

Literary Element

1

Symbol The horizon is a symbol of the wider world, beyond the limits of the speaker's experiences.

ADVANCED Ask: **What other symbols could the poet have used to represent the world outside the speaker's experiences?** (Students may say a far-off island, a glittering city, a vast ocean, and the night sky.) Explain that anything can serve as a symbol if readers can recognize it and understand what it represents.

For additional literary element practice, see Unit 5 Teaching Resources, p. 108.

BQ BIG Question

The desire to explore the world gives the speaker the courage to leave the narrow nest.

View the Art

Lois Mailou Jones (1905–1998) grew up and studied art in Boston, Massachusetts. She combined European and African influences in her work, often incorporating African masks in her paintings. In *The Ascent of Ethiopia*, Jones shows figures in the lower left-hand corner rising, or ascending, toward the sun.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Your World

Georgia Douglas Johnson

Your world is as big as you make it.
I know, for I used to abide²
In the narrowest nest in a corner,
My wings pressing close to my side.

1 5 But I sighted the distant horizon
Where the sky line encircled the sea
And I throbbed with a burning desire
To travel this immensity.⁸

I battered the cordons⁹ around me
10 And cradled my wings on the breeze
Then soared to the uttermost reaches
With rapture,¹² with power, with ease!

2 Here, **abide** may mean either “dwell” or “remain.”

8 Anything of great size or extent is an **immensity**.

9 **Cordons** are barriers.

12 **Rapture** is the condition of being carried away by strong emotion, such as joy or love.

662 UNIT 5 How Can You Become Who You Want to Be?

Grammar Practice



Indefinite Pronouns Illustrate the difference between the two indefinite pronouns repeated in “One”—*nobody* and *anybody*. First, have the entire class stand. Then, read the poem aloud. When you read statements that include *nobody*, have the class sit. When you read statements that include *anybody*, have the class stand and read the statements with you. When you have finished

The Ascent of Ethiopia, 1932. Lois Mailou Jones. Oil on canvas, 23 1/2 x 17 1/4 in. Milwaukee Art Museum. Purchase, African-American Acquisition Fund, matching funds from Suzanne and Richard Pieper, with additional funds from Arthur and Dorothy Nelle Sanders.



Symbol What might the distant horizon symbolize?

BQ BIG Question

What gives the speaker the courage to leave the “nest”?

reading, have students discuss the difference between the pronouns. Ask: **Why does the poet use these pronouns so often in the poem?** (Anybody emphasizes what the reader shares with other people, and nobody shows that the speaker is unique.) Ask: **Are nobody and anybody singular or plural?** (Both pronouns are singular.)

Teach

Reading Strategy

2

Paraphrase Possible answer: No one else speaks with my voice.

ENGLISH LEARNERS If students have trouble paraphrasing, explain that the speaker expresses himself or herself in an unusual way in these lines.

Ask: **What does the speaker mean by, “words / I shape with sound”?** (He means “the words I speak.”) Point out that by answering the question, students have begun to paraphrase.



For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 109.

View the Art

Diana Ong (born 1940) is a Chinese-American artist and graphic artist whose work appears in magazines, on posters, in textbooks, and even as screen savers.



To check students’ understanding of the selection, see Unit 5 Teaching Resources, pp. 111–112.

ONE

James Berry

Only one of me
and nobody can get a second one
from a photocopy machine.

Nobody has the fingerprints I have.
5 Nobody can cry my tears, or laugh my laugh
or have my expectancy° when I wait.

But anybody can mimic° my dance with my dog.
Anybody can howl how I sing out of tune.
And mirrors can show me multiplied
10 many times, say, dressed up in red
or dressed up in grey.

Nobody can get into my clothes for me
or feel my fall for me, or do my running.
Nobody hears my music for me, either.

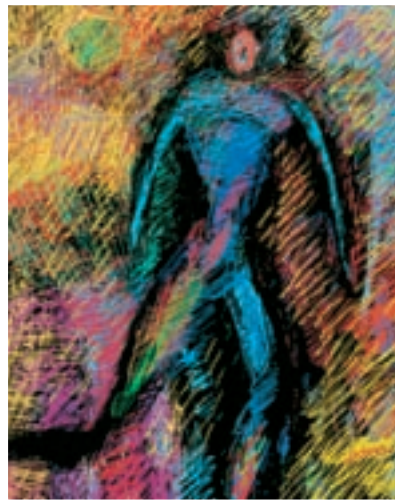
15 I am just this one.
Nobody else makes the words
I shape with sound, when I talk.

But anybody can act how I stutter in a rage.
Anybody can copy echoes I make.

20 And mirrors can show me multiplied
many times, say, dressed up in green
or dressed up in blue.

6 **Expectancy** is the feeling one has while looking forward to something.

7 To **mimic** is to copy or imitate.



Sun Shower, 1995. Diana Ong. Computer graphic.

2

Paraphrase How would you paraphrase these two lines?

Your World and One 663

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students may have difficulty understanding the theme of “One.” To help students interpret the poem, read the first stanza aloud. **Ask:** **What do you think this stanza means?** (The speaker is unique. There is only one of him or her.) Read stanzas 2, 4, and 5 with students, and point out that each of these stanzas emphasizes the speaker’s

uniqueness. Then, read stanza 3 aloud. **Ask:** **What do mimicking and mirrors have in common?** (Mimicking is the act of copying another’s actions. Mirrors reflect a person’s physical image.) Explain that although other people can imitate what they see the speaker doing, the speaker’s inner self is unique.

After You Read

Assess

Respond and Think Critically

Possible answers:

1. The speaker compares himself or herself to a bird.
2. In the beginning of the poem, the speaker is afraid to leave the comfort of a safe place, or “narrow nest.” At the end of the poem, the speaker is courageously exploring the world—“With rapture, with power, with ease!”
3. The speaker might advise others to overcome whatever they believe limits them and to explore something new.
4. The theme is that each individual is unique. People may look, act, and sound like one another, but no one can really be anyone other than himself or herself.
5. Some readers may disagree with the speaker that anyone can imitate the speaker’s dance with his or her dog. The way in which the speaker dances with the dog could be unique. More important, most readers will agree that such things as fingerprints, feelings, and particular sensations and expectations are unique to each person.
6. “Your World” could inspire readers to look beyond the limitations of their fears, to take risks, and to pursue their dreams. “One” could help readers recognize that they are unique and have value. Because of their uniqueness and value, readers may be inspired to meet life’s challenges with confidence.

After You Read

Respond and Think Critically

1. To what creature does the speaker of “Your World” compare himself or herself? [\[Recall\]](#)
2. How is the speaker of “Your World” different at the end of the poem? Support your answer with examples from the poem. [\[Analyze\]](#)
3. What advice might the speaker in “Your World” have for others who want to experience new things? [\[Conclude\]](#)
4. What is the theme of “One”? Explain. [\[Interpret\]](#)
5. Do you agree with the speaker of “One” about what is unique about a person and what is not? Explain. [\[Evaluate\]](#)
6. **BQ** **BIG Question** Select one of the poems, and explain how it may inspire a person to face life’s challenges and set higher goals for himself or herself. [\[Analyze\]](#)

Academic Vocabulary

Georgia Douglas Johnson uses an **economy** of words to tell readers that they are responsible for meeting new challenges and expanding their worlds. In the preceding sentence, *economy* means “the efficient use of a resource.” So, the sentence is stating that Johnson uses words efficiently, or without waste.

The word *economy* also has other meanings. For instance: The increase in new jobs is a sign that the nation’s **economy** is growing. What do you think *economy* means in this second sentence? What is the difference between the two meanings?



664 UNIT 5 How Can You Become Who You Want to Be?

TIP

Concluding

The speaker does not give direct advice to readers. Therefore, you must piece together clues to determine what the speaker might say to readers.

- Think about what the speaker says and does.
- Consider the way in which the speaker describes life in the “nest.”
- Recall how the speaker feels about his or her choices.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

Academic Vocabulary

In the second sentence, *economy* means “the overall production and consumption of goods and services.” The two meanings are different because the first meaning of *economy* refers to using words concisely, and the second use of *economy* refers to finances.

Literary Element Symbol

1. What do the speaker's wings symbolize in the first and third stanzas of "Your World"? Explain.
2. In "Your World," what does "battered the cordons" mean? How does the poet use this image as a symbol? Explain.
3. In the third and sixth stanzas of "One," the poet uses images of mirrors. What might mirrors symbolize in this poem? Explain.

Review: Alliteration

As you learned on page 190, **alliteration** is the repetition of consonant sounds, usually at the beginnings of words or syllables. Authors and poets use alliteration to emphasize certain words and ideas and to create a mood, or atmosphere. Read aloud the following sentence: "The brothers brazently marched across the floor." When you hear the *br* sound twice in a row, your attention is drawn to the words *brothers* and *brazenly*. Think about the effect that the *br* sound creates.

4. Find an example of alliteration in "One."
How does it contribute to the poem's mood, or atmosphere?

Reading Strategy Paraphrase

Test Skills Practice

5. Which sentence best paraphrases the first stanza of "One"?
 - A Because people are different, a photocopy machine can't copy them.
 - B I can use a photocopy machine to make one copy of myself.
 - C Because I am unique, a photocopy machine can't make a copy of me.
 - D I am the only one who can use the photocopy machine to make copies.

Grammar Link

Agreement with Compounds A **compound subject** is two or more subjects joined by a conjunction. The verb form that agrees with a compound subject depends on the conjunction that joins the subjects.

- **Subjects joined by *and*:** When *and* joins subjects, use the plural verb form. The poem and the story are about challenges.
(poem + story = they. Use *are*.)
- **Subjects joined by *or* or *nor*:** When *or* or *nor* joins subjects, the verb agrees with the subject that is closer to it. Stories or poetry gives you something to think about.
(*Poetry* is closer to the verb. Poetry = *it*. Use *gives*.)

Practice Write the subject and the correct verb form for each sentence.

1. Neither Hana nor I (has, have) difficulty recognizing alliteration.
2. The poem's imagery and rhyme scheme (is, are) surprising.
3. When (does, do) you and your friends plan to read poetry by James Berry?

Write with Style

Apply Figurative Language "One" is an example of free verse, which is poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement. Write a stanza of free verse and include one symbol for courage or confidence. Use techniques such as alliteration to emphasize important words and ideas. Arrange the lines of your stanza so that the symbol is introduced near the beginning and is repeated toward the end. Then review your stanza to make sure you've used vivid words. Use a thesaurus to find just the right words to express your ideas.

After You Read

Assess

Literary Element

1. The wings symbolize courage and willingness to try new and different things. In the first stanza, the speaker's wings are pressed "close to my side," and the speaker does not venture from the nest. In the third stanza, the speaker finds his or her courage, ventures out, and soars "to the uttermost reaches."
2. It means "smashed the barriers." This is a symbol for overcoming obstacles.
3. The mirrors make multiple copies of the speaker, but they show only what the speaker looks like, not who he or she is. The mirrors symbolize that a person's physical appearance may be imitated, but thoughts, feelings, and experiences are uniquely personal.
4. Examples of alliteration include "can cry," "when I wait," "dance with my dog," "mirrors can show me multiplied / many times," "feel my fall for me," and "my music for me." The alliteration contributes to the speaker's voice and adds a spirited, confident mood to the poem.

Reading Strategy

5. The world is as big as you want it to be. I know this because I used to live a very narrow life. Then I realized that I wanted to see more of the world. I overcame obstacles and broke past my old limits. Then I was able to explore the whole world.
6. "Mirrors can show my image over and over again, showing whatever I'm wearing." The speaker means that others may dress like him or her, but they are only copying what the speaker looks like on the outside.

Grammar

1. Neither Hana nor I, have
2. The poem's imagery and rhyme scheme, are
3. you and your friends, do

Write with Style

Apply Figurative Language Students' stanzas should

- be written in free verse
- have some internal rhyme but no rhyme scheme or other fixed patterns
- include one recognizable symbol for courage or confidence, such as the spread wings in "Your World"
- demonstrate alliteration or other poetic techniques for emphasis

For grammar practice, see Unit 5 Teaching Resources, p. 110.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 134

Or discuss with students the importance of physical appearance.

Ask: **How does physical appearance matter? How does it not matter?**

Summaries

The narrator in “Four Skinny Trees” compares herself to the trees growing outside her window in a city neighborhood. Like the trees, she is skinny but determined to persist.

In “Chanclas,” a young girl is excited about a family party and the new outfit her mother is buying for her. Her mother gets everything the girl has hoped for, except new shoes. At the party, the girl is horribly self-conscious in her old shoes. Her Uncle Nacho insists that she dance with him. Amid the applause of her family and the attention of a boy, she forgets about her old shoes.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 113–118.

Before You Read

Four Skinny Trees and Chanclas

Connect to the Vignette and Short Story

Think about a time when you felt awkward or embarrassed. How did you handle the situation?

Quickwrite Freewrite for a few minutes about a time when you overcame feelings of awkwardness or embarrassment.

Build Background

Author Sandra Cisneros is well known for her short stories and vignettes describing growing up as a Latina girl. A vignette is a short literary sketch that describes something or paints a picture in words. In the vignette “Four Skinny Trees,” the narrator describes what she has in common with the trees outside her house.

The short story “Chanclas” takes place in a neighborhood where many Latinos live. *Chanclas* is a Spanish word meaning “old, worn-out shoes.” Most of the action in the story takes place at a fiesta celebrating a baptism. A baptism is a formal ceremony that welcomes a new member, often a child, into the Christian church. A *fiesta*, or celebration, is often held after the ceremony.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how do the narrators draw courage and confidence from their surroundings and from other people?

Literary Element Voice

Voice is an author’s distinctive **style**, or the way an author chooses and arranges words and sentences. An author’s voice can reveal his or her purpose in writing and attitude toward his or her subject and audience. For example, Sandra Cisneros sometimes runs sentences together without punctuation. Her purpose is to quicken the pace of the story, build suspense, and make the words sound like spoken language.

As you read, ask yourself, how does Cisneros create a unique voice by choosing and arranging words and sentences? How does she use repetition and personification, a figure of speech in which an animal, object, or idea is given human form or characteristics? How does her voice appeal to my senses and emotions?

Learning Objectives

For pages 666–671

In studying this text, you will focus on the following objectives:

Literary Study:

Analyzing voice.
Analyzing personification.

Meet Sandra Cisneros



A Distinctive Voice Sandra Cisneros’s family was poor and moved frequently between the United States and Mexico, where her father’s parents lived. Later, she wrote stories based on her early experiences of “third-floor flats, and fear of rats.”

Cisneros was born in 1954.



Author Search For more about Sandra Cisneros, go to glencoe.com and enter QuickPass code GL29763u5.

666 UNIT 5 How Can You Become Who You Want to Be?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate unfamiliar vocabulary words with known words and concepts.

For example, use a stack of torn rags to explain the word *raggedy*. Then display photographs of things that might be described as raggedy, such as clothing, old

curtains or carpet. Role-play being a lion. Growl and show your “claws” to demonstrate that you are ferocious. Point out examples of concrete and linoleum. Show students a plunger or a photograph of one. Then, model walking as if your feet were plungers. Invite students to mimic your motions.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Work with the class to develop definitions for the following words from the stories: *raggedy*, *ferocious*, *concrete*, *linoleum*, *plungers*. Have students create a web diagram for each word. In the outer circles, have students record words or concepts that they associate with each word. Invite volunteers to share their associations with the class.

Teach

Literary Element

1

Voice The author repeats the word *keep* and rhymes *sleep* with *keep*.



For additional literary element practice, see Unit 5 Teaching Resources, p. 119.

Literary History

The House on Mango Street A vignette may be a stand-alone piece, or it may be part of a larger literary work. “Four Skinny Trees” is a vignette from a larger work, *The House on Mango Street*, which is a series of vignettes and brief stories that reveal the life and character of the adolescent narrator.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.4

DRP: 47

Lexile: 690



Trees, 1990. Gerrit Greve.

Four Skinny Trees

Sandra Cisneros

They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four raggedy excuses planted by the city.

From our room we can

hear them, but Nenny just sleeps and doesn't appreciate these things.

Their strength is secret. They send ferocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

Let one forget his reason for being, they'd all droop like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach.

When I am too sad and too skinny to keep keeping, when I am a tiny thing against so many bricks, then it is I look at trees. When there is nothing left to look at on this street. Four who grew despite concrete. Four who reach and do not forget to reach. Four whose only reason is to be and be. 🌳

Visual Vocabulary

Tulips are bell-shaped flowers.



Voice What characteristics do you notice about the author's voice here?

1

Four Skinny Trees and Chancas 667

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Organize students in groups to compare and contrast the narrator and the trees. Direct groups to create a three-column chart with the following headings: *Qualities to Compare, Trees, and Narrator*. In the first column, have students list these qualities to compare: *physical appearance, feelings, personality, and goals*. Then have

groups fill in the comparison chart with descriptions from the vignette. When students have completed the chart, have them draw conclusions about the narrator, based on the similarities she sees between herself and the trees. Have a spokesperson from each group share the group's conclusions with the class.

Advanced Level

DIFFERENTIATED INSTRUCTION

Book Summary Suggest that advanced students read *The House on Mango Street*. Then have them summarize what they learn about the narrator. What else can they say about her voice? How does she grow and change over time? Have students present an oral summary to the class.

Teach

Literary Element

1

Voice The paragraph has a long run-on sentence, no quotation marks for the spoken words, and sentence fragments. The reader experiences what the action suggests: breathlessness, haste, and excitement.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 269–278
- Interactive Read and Write for English Learners, pp. 269–278
- Interactive Read and Write for Approaching Level Learners, pp. 269–278

Readability Scores

Dale-Chall: 4.9

DRP: 51

Lexile: 1120



Chanclos

Sandra Cisneros

It's me—Mama, Mama said. I open up and she's there with bags and big boxes, the new clothes and, yes, she's got the socks and a new slip with a little rose on it and a pink and white striped dress. What about the shoes? I forgot. Too late now. I'm tired. Whew!

Six-thirty already and my little cousin's baptism is over. All day waiting, the door locked, don't open up for nobody, and I don't till Mama gets back and buys everything except the shoes.

Now Uncle Nacho is coming in his car, and we have to hurry and get to Precious Blood Church quick because that's where the baptism party is, in the basement rented for today for dancing and tamales and everyone's kids running all over the place.

Mama dances, laughs, dances. All of a sudden, Mama is sick. I fan her hot face with a paper plate. Too many tamales, but Uncle Nacho says too many this and tilts his thumb to his lips.

Everybody laughing except me, because I'm wearing the new dress, pink and white with stripes, and new underclothes and new socks and the old saddle shoes¹ I

Voice How does the sentence structure in this paragraph reflect the activity being described?

¹ **Saddle shoes** tie with laces and rise to just below the ankle. What makes a saddle shoe distinctive is the band, or "saddle," of color across the middle that contrasts with the color of the rest of the shoe.

668 UNIT 5 How Can You Become Who You Want to Be?

Writing Practice

Quotation Marks To reflect the narrator's voice and thoughts, the author does not use quotation marks to indicate characters' spoken words. Have students rewrite lines from the story that are characters' spoken words and include quotation marks and punctuation where appropriate. Remind students of these rules for quotation marks:

- A person's exact words are enclosed in quotation marks.

- A comma or period is placed inside the final quotation mark of a direct quotation.
- If a question mark or exclamation point is part of the quotation, it goes inside the final quotation mark. If it is not part of the quotation, it is placed outside the final quotation mark.

Teach

Literary Element

2

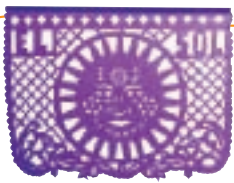
Voice The author omits the verb *are* to mimic the speaker's distracted thoughts, which are dominated by a preoccupation with her shoes. The sentence also shows that the speaker's thoughts are racing through her mind.

ADVANCED Ask students to explain what is incorrect in the sentence and suggest a way to correct it. (*The sentence is a fragment. It needs a verb: My feet are growing bigger and bigger.*)

BQ BIG Question

Students may say that Uncle Nacho's comment about the narrator's being pretty gives her the courage to dance. Having everyone watch the narrator dance also bolsters her confidence.

To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 121–122.



wear to school, brown and white, the kind I get every September because they last long and they do. My feet scuffed and round, and the heels all crooked that look dumb with this dress, so I just sit.

Meanwhile that boy who is my cousin by first communion² or something, asks me to dance and I can't. Just stuff my feet under the metal folding chair stamped Precious Blood and pick on a wad of brown gum that's stuck beneath the seat. I shake my head no. My feet growing bigger and bigger.

Then Uncle Nacho is pulling and pulling my arm and it doesn't matter how new the dress Mama bought is because my feet are ugly until my uncle who is a liar says, You are the prettiest girl here, will you dance, but I believe him, and yes, we are dancing, my Uncle Nacho and me, only I don't want to at first. My feet swell big and heavy like plungers, but I drag them across the linoleum floor straight center where Uncle wants to show off the new dance we learned. And Uncle spins me, and my skinny arms bend the way he taught me, and my mother watches, and my little cousins watch, and the boy who is my cousin by first communion watches, and everyone says, wow, who are those two who dance like in the movies, until I forget that I am wearing only ordinary shoes, brown and white, the kind my mother buys each year for school.

And all I hear is the clapping when the music stops. My uncle and me bow and he walks me back in my thick shoes to my mother who is proud to be my mother. All night the boy who is a man watches me dance. He watched me dance. 🍷

2

Voice Why might the author have chosen to break a grammar rule in this sentence?

BQ BIG Question

What gives the speaker the courage to dance?



² In the Roman Catholic Church, children of a similar age often receive their first communion as a group. The speaker's **cousin by first communion** is someone who was in the same group when she received her first communion.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Explain to students that the style and structure of this brief story is designed to elicit an emotional response. The lack of punctuation, the run-on sentences, and the conversational style combine to convey both the girl's self-consciousness as she worries about her shoes and the breathless delight she feels as she dances.

Help students connect to the selection by having them recall a time when they felt one or both of the emotions the girl experiences (self-consciousness or delight). Have them write answers to these questions: **What caused the feeling? What did you learn from the experience? To what extent was your experience similar to the narrator's?**

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Have English learners practice with English sentence structure and language conventions by using standard English convention to rewrite a few lines from the passage. You might use, for example, the paragraph beginning "Meanwhile that boy . . ." Have students look for and correct run-on sentences, fragments, and incorrect punctuation.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 137–138.

Respond and Think Critically

Possible answers:

1. The narrator describes four trees beside her apartment building that were planted by the city. She describes the trees to show that they are similar to her and that she understands and appreciates them, unlike her sister.
2. The narrator is strong because, like the trees, she doesn't give up. Also she never forgets "to reach"—to keep trying for what she wants.
3. She was waiting for her mother to bring home her new clothes for the family party.
4. The narrator is embarrassed about the old, scuffed shoes she has to wear to the baptism party. She feels self-conscious about them and doesn't want to dance in front of everyone.
5. Students may say that the title is fitting because it names the source of the narrator's concern—her shoes.
6. The narrators in both stories find their courage and confidence within themselves, by recognizing that it is not their outer appearance that makes them strong. The narrator of "Four Skinny Trees" sees the importance of the trees' roots, which hold on below the surface, and the branches that reach for the sky. The narrator of "Chanclas" overcomes her embarrassment to impress everyone at the baptism party with her dancing.

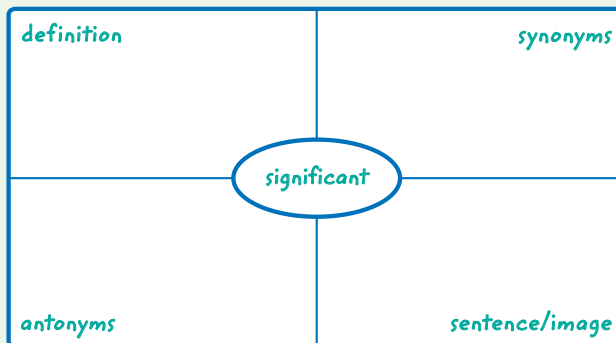
After You Read

Respond and Think Critically

1. In your own words, tell what happens in the first paragraph of "Four Skinny Trees." [Paraphrase]
2. What do you think makes the narrator of "Four Skinny Trees" strong? Support your answer with details from the story. [Interpret]
3. Why was the narrator in "Chanclas" waiting for her mother? Explain. [Recall]
4. Think about the importance the narrator of "Chanclas" places on her shoes. How does wearing the shoes affect the narrator's behavior? Explain. [Analyze]
5. Is "Chanclas" a fitting title for the story? Why or why not? Explain. [Evaluate]
6. **BQ** **BIG Question** How are the narrators of "Four Skinny Trees" and "Chanclas" similar? Where do the narrators find their courage and confidence? Use details to support your answer. [Evaluate]

Academic Vocabulary

You can tell that Uncle Nacho is a **significant** person in the speaker's family because he drives the family to the party and asks the narrator to dance. To become more familiar with the word *significant*, fill in the graphic organizer below.



TIP

Evaluating

To answer question 6, you will need to think about the selections.

- Skim paragraphs two and four of "Four Skinny Trees" to see how the trees and the speaker are described. Explain the connection between the speaker and the trees. Consider how the trees influence the speaker.
- Think about how the narrator's emotions change from the beginning of "Chanclas" to the end of the story. Describe the change and what caused the speaker's feelings to change.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

670 UNIT 5 How Can You Become Who You Want to Be?

Academic Vocabulary

significant

Definition: having influence; full of meaning; making a difference; a large number

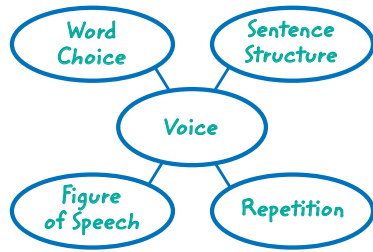
Synonyms: important, major, noteworthy

Antonyms: insignificant, unimportant, trivial, minor

Sentence: My brother saved a significant amount of money from tips he made while waiting on tables.

Literary Element Voice

1. Reread the last paragraph of "Four Skinny Trees." Why does Cisneros start each of the last three sentences in the same way?
2. Reread the paragraph in "Chanclas" in which the narrator describes her dance with Uncle Nacho. How does Cisneros's voice affect the mood, or atmosphere, of the story?
3. What makes Cisneros's voice unique in these two selections? Give examples from the text to support your answer. Use a graphic organizer like the one below to help you answer.



Review: Personification

As you learned on page 567, **personification** is a figure of speech in which an animal, object, or idea is given human form or characteristics. When an author uses personification, he or she also may use **metaphors** or **similes**. A simile uses the words *like* or *as* to compare unlike things. A metaphor makes a comparison without *like* or *as*.

4. What are some of the human characteristics that the speaker gives to the trees in "Four Skinny Trees"? How do these characteristics help the speaker?
5. How does the author use metaphor and simile in "Four Skinny Trees"? Support your answer with examples from the text.

Grammar Link

Agreement in Inverted Sentences Verbs and subjects in inverted sentences should agree. In an inverted sentence, all or part of the verb comes before the subject. There are two kinds of inverted sentences.

Questions To check the subject-verb agreement in questions, change the questions into statements.

Question: Where is my new shoes?

Statement: My new shoes is where.

The subject is *shoes*. *Shoes* is plural. So, the right verb form is *are*, not *is*.

Sentences that Begin with Here or There To find the subject of a sentence that begins with *here* or *there*, mentally remove the word from the sentence. Find the verb; then ask, "Who or what _____?"

There was many people at the party.

The verb is *was*. Ask yourself, "Who or what was?" *People* was. *People* is the subject. *People* is plural. The right verb is *were*, not *was*.

Grammar Practice Write three inverted sentences about either "Four Skinny Trees" or "Chanclas." Check the sentences for subject-verb agreement.

Write with Style

Apply Sound Devices Write a paragraph describing an object that represents you or an activity that you enjoy doing. Think carefully about how Cisneros creates a unique voice in her stories. Use repetition and figures of speech to emphasize important details and to show the way you feel about the object or the activity. Use a dictionary or thesaurus to help you choose words that have pleasing sounds. Read your paragraph aloud to a partner.

After You Read

Assess

Literary Element

1. The author repeats the phrase "four who" to create a steady rhythm that reflects the steadiness of the trees.
2. When Cisneros runs the sentences together, the pace of the story increases and reflects the excited mood, or atmosphere, of the baptism party. The reader also feels the motion of the dance.
3. Her voice is conversational and informal. She breaks grammar and punctuation rules by using sentence fragments and run-on sentences. She chooses words such as *chanclas* and *tamales* that show her Mexican heritage. She repeats words and phrases to create rhythm and to add to the mood, or atmosphere, of the story.
4. The trees are given the following human characteristics: skinny necks, elbows, and hairy toes. They are described as strong and angry. They bite, support each other, reach, and remember to reach. These characteristics help the speaker feel strong and invincible.
5. Possible answer: The author uses metaphors because she compares the trees to humans without using the words *like* or *as*. The author describes the trees as grabbing "the earth between their hairy toes" and biting "the sky with violent teeth."

Grammar Link

Possible answers:

1. Here are the new clothes for the party. (*The new clothes for the party are here.*)
2. Where are the new shoes? (*The new shoes are where?*)
3. There were many family members watching her dance. (*Many family members were watching her dance.*)

Write with Style

Students' paragraphs should

- describe an object or activity that is important to them
- repeat key words or phrases that emphasize important ideas or details
- use figures of speech
- show how the student feels about the object or activity



For grammar practice, see Unit 5 Teaching Resources, p. 120.

Focus

Bellringer Options

Daily Language Practice
Transparency 135

Or say: *Think about a book you've read or a movie you've seen about someone's life. How are these different from fictional movies and books? What can you learn from stories about real people?* Review a familiar biography or autobiography with students, pointing out the actual facts and events found in the story. Point out that reading biographies and autobiographies gives readers a picture of the time and place in which the subject lived.

Teach

TRY IT

Students' charts should identify either characterization or the main characters, problems, settings, and resolutions of a biography or autobiography found in this unit.



Writing Practice

PARTNERS **Write Technical Directions** Point out that scholars and historians in the future may be interested to see what types of technology people used in the past. Ask students to choose a technological device that they use often, such as a camera or a DVD player, and write directions on how to use the device. After they have written the directions, have them write a paragraph that explains

Learning Objectives

For pages 672–673

On these pages, you will focus on the following objective:

Literary Study: Analyzing biography and autobiography.

Genre Focus: Biography and Autobiography

Biography and autobiography are nonfiction stories about the lives of real people. An autobiography is written by the person the story is about. A biography is written by someone other than the subject of the biography.

Biographical and autobiographical works can cover varying amounts of time, from a single experience to an entire lifetime. These works, which can be book-length or short, include travel journals, diary entries, eyewitness accounts, memoirs, and anecdotes.

Literary Elements

Narrator is the voice telling the story.

Point of view is the viewpoint from which the biography or autobiography is told. The story of a biography is told from the point of view of a writer who may or may not know the person who is the subject. However, the story of an autobiography is almost always told from the point of view of a writer who is describing his or her own life, using pronouns such as *I*, *me*, *we*, and *us*.

Style is the writer's choice and arrangement of words and sentences. Style can help express a writer's purpose for writing and reveal his or her attitude toward both subject and audience.

Setting is the time and place of a biography or an autobiography. In biography as well as autobiography, writers draw on actual events—such as political or social situations—that have happened in real places at real times. Setting might serve just as a background to the story, or it might be important to the events in it.

Plot is the sequence of events. Just like fiction, both biography and autobiography have a plot. The plot of a biography or an autobiography reveals a **conflict**, or central struggle. The plot's **resolution**, or final stage, reveals the outcome of the conflict.

Theme is the main idea or message about life that readers can learn from the biography or autobiography. A theme can be stated directly or implied. Writers describe events and details that convey the work's theme.

TRY IT

Using a chart like either of those on the next page, identify elements or analyze a character in a biography or an autobiography in this unit.

PARTNERS **Write Technical Directions** Point out that scholars and historians in the future may be interested to see what types of technology people used in the past. Ask students to choose a technological device that they use often, such as a camera or a DVD player, and write directions on how to use the device. After they have written the directions, have them write a paragraph that explains

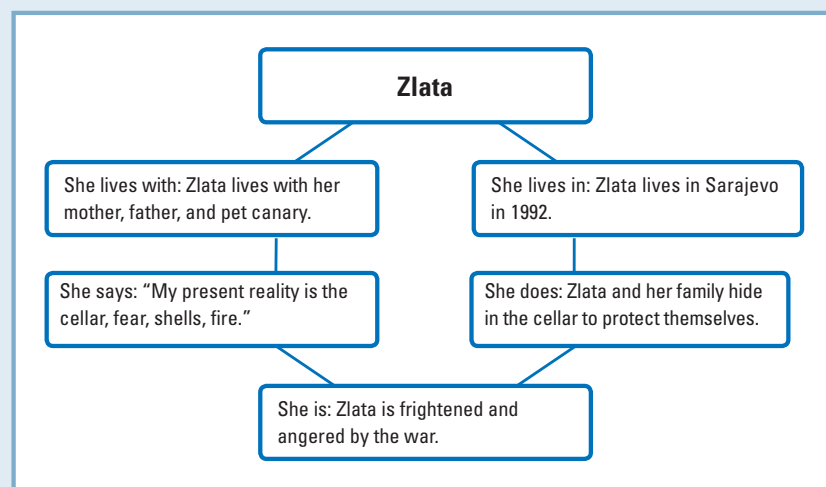
how important the device is in their daily lives and how often they use it. Then ask student partners to trade their directions. Have each student evaluate how well he or she can follow his or her partner's directions. Ask students to provide written feedback to their partners about how they can improve their directions.

To better understand literary elements in biographies and autobiographies and how writers use them, look at the examples in the charts below.

Literary Elements Chart for *The Adventures of Marco Polo*

People	Setting
People in <i>The Adventures of Marco Polo</i> include Marco Polo, his father, and his uncle.	Part of this biography takes place in various locations—including Persia, Afghanistan, and the Pamir Mountains—on Polo's journey from Italy to China between 1271 and 1275.
Plot Conflict (problem)	Plot Resolution (solution)
Polo faces several conflicts on his journey to China, including an encounter with a tribe of people known as the Caraunas.	Polo arrives safely in China.

Characterization Chart for Zlata Filipović from *Zlata's Diary*



 **Literature Online**

Literature and Reading For more selections in this genre, go to glencoe.com and enter Quickpass code GL29763u5.

English Learners

DIFFERENTIATED INSTRUCTION

Partners Advanced Reinforce for language learners the difference between the nonfiction stories found in biographies and autobiographies and the treatment of similar themes or topics in fiction. Ask student pairs to use online or library resources to find information about a notable person in a nonfiction book. Students may find the book, or they may locate a review or a description of the book. Then have students search again to

find information about a historical novel or other fictional treatment of the same person or the historical time during which that person lived. Ask students to present their findings to the class, explaining how the genre of fiction or nonfiction shapes the themes or topics of the stories. Ask students to predict the types of differences they would expect to find in the fictional and nonfictional stories.

Genre Focus: Biography/Autobiography

Teach

Teaching Note

Characters, Setting, and Plot Explain to students the structure and purpose of biographies and autobiographies. Ask students to discuss the elements of character, setting, and plot in reference to biographies and autobiographies. Then ask students to select a biography or an autobiography that they have read. **Say:** **Identify the story's characters and its setting.** Then lead a discussion about how this story's setting both limits and offers opportunities to the characters. Ask students to identify events that advance the plot and events that cause the story to reach its denouement.

Cultural History

Ancient Biographies Many biographies of leaders who ruled in ancient times have survived to the present day. People in modern times know details about the lives of Egyptian pharaohs because the pharaohs' biographies were carved in hieroglyphics on the walls of tombs and temples. The reign of the Assyrian king Shalmaneser III is recorded in cuneiform script on a black stone obelisk. The Roman emperor Tiberius's biography was written by the historian Tacitus.

Before You Read

Focus

Bellringer Options

Daily Language Practice Transparency 136

Or have students recall an event that was so important to them that they wanted to write down what they witnessed. **Ask:** *Why do you think that people feel a need to write about the important events in their lives?*

Vocabulary

Have students answer each of the following questions using one of the vocabulary words.

- What would you call a person who is forced to leave her home? [*refugee*]
- What might people have to do when they try to recover from hardships? [*cope*]
- What might people feel if they are experiencing war and danger? [*misery*].

Before You Read

from *Zlata's Diary*

Connect to the Diary

How would it feel to watch your once peaceful community turn into a war zone?

List List words that describe how you might feel if you found yourself and your family in the middle of a war zone.

Build Background

In her diary, Zlata writes about Sarajevo, the capital of Bosnia. During the early 1990s, war broke out in Sarajevo over the decision to declare Bosnia's independence from the former country of Yugoslavia.

- Zlata began her diary before the war and continued it during the war. In 1993, she was airlifted to safety in Paris, and her diary was published.
- In Paris, Zlata began to live the ordinary life of a student again, studying at the International School.
- *Zlata's Diary* has been published in more than twenty languages. Zlata has traveled around the world with her parents, promoting peace and speaking on the behalf of children in war zones. She was awarded the "Special Child of Courage Award" by the Simon Wiesenthal Centre.

Vocabulary

cope (kōp) *v.* to deal with or try to overcome difficulties (p. 676). *Tim, who is afraid of insects, had to cope with his fears when we went camping.*

misery (miz'ər ē) *n.* extreme unhappiness; despair (p. 678). *The flood caused misery for the families whose homes were destroyed.*

refugee (ref'ū jē') *n.* a person who leaves his or her homeland because of danger or persecution and seeks safety in another place (p. 681). *The refugee fled from danger in her native country to safety on another continent.*

Meet Zlata Filipović



When Zlata Filipović started to write a diary, she was almost eleven years old. She lived with her parents in Sarajevo. Her life was very ordinary; she went to school, did her homework, and hung out with her friends. All that changed in 1992 when war broke out. For Zlata, "That was the day that time stood still." In her diary, she recorded the horrors of war that she and her friends and family experienced. Zlata Filipović was born in 1980.



Author Search For more about Zlata Filipović, go to glencoe.com and enter QuickPass code GL29763u5.

English Learners

DIFFERENTIATED INSTRUCTION

Preteaching Vocabulary Help students develop concept webs that associate *cope*, *misery*, and *refugee* with familiar words, ideas, and images. Write each vocabulary word in the center of a separate piece of poster board. Provide old newsmagazines for students to find images that illustrate the new vocabulary. If access to the Internet is possible, encourage students to find appropriate images by using the following

search terms: *war*, *hurricanes*, *floods*, and *refugees*. Have students attach images to the corresponding poster board. Encourage students to add their own words and phrases to each concept web. For the *cope* concept web, help students generate and record phrases that demonstrate coping, for example, "I can handle this," "I see what to do," or "I know where to find help."

Approaching Level

UNIVERSAL ACCESS

Established Read aloud the vocabulary words and their definitions. Have students imagine that they are living during a tragic historical event. Tell them to write a diary entry to describe their experiences. Instruct students to use the vocabulary words in their entries. After students have finished, have volunteers share their entries with the class.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how have Zlata's experiences affected her life?

Literary Element Conflict

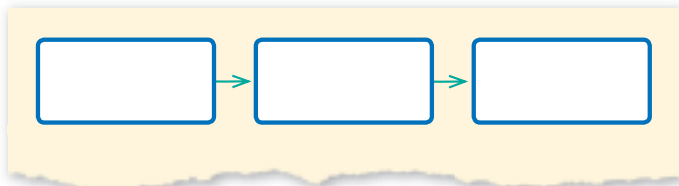
A **conflict** is a struggle between opposing forces. **External conflicts** occur between a person or a character and an outside force, such as another person, society, or nature. **Internal conflicts** occur within the mind of the person or the character when he or she is torn between opposing feelings or goals.

The events in most stories and many nonfiction selections revolve around conflict. As a reader, you can learn a lot about life by seeing how people and characters deal with conflicts. As you read, ask yourself, what conflicts does Zlata describe? How do Zlata and her family deal with these conflicts?

Reading Skill Identify Text Structure

When you **identify text structure**, you look at how a writer organizes his or her ideas. In a diary, a writer records thoughts and feelings on a regular basis. So, the main text structure of a diary is usually sequence of events, or chronological order. However, individual diary entries may reflect other types of text structures, such as spatial order, which describes or discusses things in the order they are arranged within a certain space.

Identifying text structure helps you locate and recall a writer's ideas and identify his or her purpose for writing. It also helps you understand how events in the text are related to past and future events. The structure of a diary allows you to understand what happened on a specific day or at a certain time. As you read *Zlata's Diary*, use a graphic organizer like the one below to keep track of the sequence of events. Also note the text structure of individual diary entries.



Learning Objectives

For pages 674–683

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing conflict.

Reading: Identifying text structure.

TRY IT

Identify For a day or more, write in a diary. Record the events that happen to you and around you in chronological order. Add your opinions and feelings about the events and the people involved in them. Remember that writing in a diary is a great way to think about your life and to record and understand your feelings.

from *Zlata's Diary* 675

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Advanced** Point out that Zlata frequently signs her diary entries with *ciao*, an Italian word which means “hello” and “good-bye.” Tell students that *ciao* is used in many countries other than Italy. Explain that people who speak one language often borrow words from other languages. For example, some English speakers often use the Spanish phrase

hasta la vista to say “good-bye,” the German word *wunderbar* to say “wonderful,” and the French word *voilà* to say “look at this—it has appeared as if by magic.” Have students form small groups and talk about the English words that they use when speaking with people who share their first language.

Before You Read

Focus

Summary

In her diary, Zlata Filipovic records her experience of the war in Sarajevo, which was once part of Yugoslavia. Zlata describes her family's retreat to the safety of cellars as bombs and gunfire explode outside. She sees buildings burn and worries about the safety of her family and friends. As the war rages, Zlata records the death of a school friend who is killed in an explosion.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 125–130.

Literary Element

Conflict Encourage students to distinguish Zlata's internal and external conflicts as they read. Remind students that Zlata's external conflicts will be those that she can see when looking out a window. Her internal conflicts will be those that are associated with her feelings.

Reading Skill

Identify Text Structure Have students preview the selection and describe how the author structures the text. Have students count the number of entries included in this excerpt. Then have students calculate the number of days the excerpt covers. Explain that writers also structure their texts by indicating chronological order with words such as *first*, *next*, *then*, and *finally*.

TRY IT

Students should write at least one diary entry and record events in chronological order.

UNIT FIVE

Teach

Reading Skill

1

Identify text structure Zlata uses sequence of events, or chronological order, as her text structure.

APPROACHING Help students identify the sequence of events. **Write:**

1. The family ran to the cellar.
2. The shooting started around noon.
3. The family tried to climb the wall to the neighbor's home.
4. Zlata and Mommy called Daddy.
5. Zlata and Mommy moved into the hall.

Ask: What is the correct sequence of events that are described in the first paragraph? (anno: 2, 5, 4, 3, 1)



For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 132.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 5.1

DRP: 49

Lexile: 680



Writing Practice

Writing Skill: Journal Entry Remind students that a diary, or journal, is a daily personal account of events, experiences, and ideas. When journals are made public, it is usually because the entries describe events that go

beyond the individual's interests. Ask students to choose a major event and create a journal entry about that day. Remind them to make a personal connection between the big event and their personal lives.

the post office in flames. A terrible sight. The firefig
it o from devoured by the flames. He said they w
fiddling Zlata's Diary Zlata Filipović was sorry

Saturday, May 2, 1992

Dear Mimmy,¹

Today was truly, absolutely the worst day ever in Sarajevo. The shooting started around noon. Mommy and I moved into the hall. Daddy was in his office, under our apartment, at the time. We told him on the intercom to run quickly to the downstairs lobby where we'd meet him. We brought Cicko [Zlata's canary] with us. The gunfire was getting worse, and we couldn't get over the wall to the Bobars;² so we ran down to our own cellar.

The cellar is ugly, dark, smelly. Mommy, who's terrified of mice, had two fears to cope with. The three of us were in the same corner as the other day. We listened to the pounding shells,³ the shooting, the thundering noise overhead. We even heard planes. At one moment I realized that this awful cellar was the only place that could save our lives. Suddenly, it started to look almost warm and nice. It was the only way we could defend ourselves against all this terrible shooting. We heard glass shattering in our street. Horrible. I put fingers in my ears to block out the terrible sounds. I was worried about Cicko. We had left him behind in the lobby. Would he catch cold there? Would something hit him? I was terribly hungry and thirsty. We had left our half-cooked lunch in the kitchen.

¹ Zlata decided on *Mimmy* as her diary's name, knowing that Anne Frank had called her diary Kitty.

² The *Bobars* are close neighbors and family friends of the Filipovičs.

³ *Shells* are explosives fired from a gun or cannon.

Vocabulary

cope (kōp) v. to deal with or try to overcome difficulties

Identify Text Structure

What structure does Zlata use in this paragraph to organize her ideas?

Teach

Literary Element

2

Conflict War has erupted in the family's community. This is an external conflict.

APPROACHING Explain that one external conflict can create multiple hardships. **Ask:** *In what ways has the war disrupted life for Zlata's family and her community?* (Possible answers: They have no phone service; their post office has been destroyed by fire; their president has been kidnapped; windows have been broken; they feel scared; and they worry about loved ones in other areas of town.)



For additional literary element practice, see Unit 5 Teaching Resources, p. 131.

View the Photograph

Students may say that the image makes the war seem more personal. The photograph of a child may help them connect with their own experiences. This image shows a 10-year-old girl named Media Suman.



View the Art How does this image of a young girl looking out of the bullet-shattered window of her Sarajevo home help you understand what it felt like to live in Bosnia during wartime?

2

Conflict What conflict do Zlata and her family face? Is this conflict internal or external?

When the shooting died down a bit, Daddy ran over to our apartment and brought us back some sandwiches. He said he could smell something burning and that the phones weren't working. He brought our TV set down to the cellar. That's when we learned that the main post office (near us) was on fire and that they had kidnapped our President. At around 8:00 we went back up to our apartment. Almost every window in our street was broken. Ours were all right, thank God. I saw the post office in flames. A terrible sight. The firefighters battled with the raging fire. Daddy took a few photos of the post office being devoured by the flames. He said they wouldn't come out because I had been fiddling with something on the camera. I was sorry. The whole apartment smelled of the burning fire. God, and I used to pass by there every day. It had just been done up. It was huge and beautiful, and now it was being swallowed up by the flames. It was disappearing. That's what this neighborhood of mine looks like, my Mimmy. I wonder what it's like in other parts of town? I heard on the radio that it was awful around the Eternal Flame. The place is knee-deep in glass. We're worried about Grandma and Granddad. They live there. Tomorrow, if we can go out, we'll see how they are. A terrible day. This has been the worst, most awful day in my eleven-year-old life. I hope it will be the only one. Mommy and Daddy are very edgy. I have to go to bed.

*Ciao!*⁴ Zlata

⁴ The Italian word **ciao** (chou) is an expression said when greeting or leaving other people; it means both *hello* and *goodbye*.

from Zlata's Diary 677

Advanced Learners

DIFFERENTIATED INSTRUCTION



Locating Information Have students locate information on pre- and post-war Sarajevo. First, have students use the Internet or other resources to find a detailed map of the city before the war. A detailed map will name streets, neighborhoods, and public buildings. Challenge students to locate places that Zlata mentions in her diary, and ask them

to estimate the distance between Zlata's apartment and the bombing sites that she mentions. Then have students find a map of present-day Sarajevo. Ask them to use the post-war map to evaluate the extent of the war's damage and the degree to which the city has recovered. Invite students to display their maps and discuss their analysis with the class.

UNIT FIVE

Teach

Literary Element

1

Conflict The conflict is limiting their daily activities. People can no longer walk outside without fear of being injured. The war is forcing them into hiding.

ENGLISH LEARNERS Make sure that English learners understand the word *cellar*. **Ask:** **Where are cellars located?** (*underground*) **Why did Auntie Bodia and Bojana go to Stela's cellar?** (*to seek protection from heavy shooting on the street*) **What other word has the same meaning as cellar?** (*basement*)

BQ BIG Question

By living in a war zone, Zlata learns the horror of violence and the importance of peace. Every day she witnesses violent acts and their effects on people. The war makes her long for peace.

APPROACHING Make sure that students understand Zlata's use of the word *kids* in the entry dated Tuesday, May 5, 1992. **Say:** **Find the sentence that contains the word kids.** **Ask:** **Who are the kids about whom Zlata writes?** (*the adult leaders on both sides of the war*) **Why might Zlata call these people kids?** (*By engaging in war, they behave more like spoiled, argumentative children than rational adults.*)

Sunday, May 3, 1992

Dear Mimmy,

Daddy managed to run across the bridge over the Miljacka and get to Grandma and Granddad. He came running back, all upset, sweating with fear and sadness. They're all right, thank God. Tito Street looks awful. The heavy shelling has destroyed shop windows, cars, apartments, the fronts and roofs of buildings. Luckily, not too many people were hurt because they managed to take shelter. Neda (Mommy's girlfriend) rushed over to see how we were and to tell us that they were OK and hadn't had any damage. But it was terrible.

1

We talked through the window with Auntie Bodia and Bojana just now. They were in the street yesterday when that heavy shooting broke out. They managed to get to Stela's cellar.

Zlata

Conflict In what ways is the war affecting the daily lives of the people in Zlata's neighborhood?

Tuesday, May 5, 1992

Dear Mimmy,

The shooting seems to be dying down. I guess they've caused enough **misery**, although I don't know why. It has something to do with politics.⁵ I just hope the "kids"⁶ come to some agreement. Oh, if only they would, so we could live and breathe as human beings again. The things that have happened here these past few days are terrible. I want it to stop forever. PEACE! PEACE!

⁵ **Politics** are the activities or affairs involved in running a government.

⁶ Zlata and her friends refer to the leaders on both sides of the war as the **kids**.

Vocabulary

misery (miz'ər ē) *n.* extreme unhappiness; despair

BQ BIG Question

How is the war influencing Zlata's ideas about life?

678 UNIT 5 How Can You Become Who You Want to Be?

Research Practice



Researching History

Encourage students to learn more about the ways in which the war affected Sarajevo during the early 1990s. Find and post a large map of Sarajevo from this period. Then organize students into six groups. Assign each group one of the following places mentioned in Zlata's diary: the post office, the Eternal Flame, Tito Street, the hospital, kindergarten, and the hills surrounding the city; challenge each group to

locate its assigned place on the large map of Sarajevo. Then ask each group to conduct additional research to find images or information about the location and the ways in which it was affected by the war. When students have completed their research, have representatives from each group present their findings to the class. Then lead students in a discussion that helps them summarize the impact of the war on Sarajevo.

Teach

Teaching Note

African American Vernacular

English Make sure that students include the linking verbs *is* and *are* when speaking and writing sentences that connect subjects to the words that describe them. Have students write complete sentences in response to the following questions.

- Who is Mimmy?
- Who is Cicko?
- Who are the Bobars?

Political History

Dayton Peace Accords The war in Sarajevo ended when Bosnian and Serbian leaders signed a peace agreement on November 21, 1995.

ADVANCED Say: Find an official summary of the Dayton Peace Accords and highlight the major outcomes of the peace agreement.

View the Photograph

Ask: In what ways does this photograph support Zlata's belief that "there's nowhere safe except the cellar"? (Possible response: The photograph shows that gunfire and bombs damage structures that are above ground.)



I didn't tell you, Mimmy, that we've rearranged things in the apartment. My room and Mommy and Daddy's are too dangerous to be in. They face the hills, which is where they're shooting from. If only you knew how scared I am to go near the windows and into those rooms. So, we turned a safe corner of the sitting room into a "bedroom." We sleep on mattresses on the floor. It's strange and awful. But, it's safer that way. We've turned everything around for safety. We put Cicko in the kitchen. He's safe there, although once the shooting starts there's nowhere safe except the cellar. I suppose all this will stop and we'll all go back to our usual places.

Ciao! Zlata

from Zlata's Diary 679

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS **Beginning** Have students talk with a partner about the photograph on page 679. Tell students that each student needs to ask his or her partner two simple questions about the photograph; each partner responds with phrases and simple sentences.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Help students identify the cause-and-effect relationships in Zlata's diary. Write the following sentence stems on the board. Tell students that each stem represents an effect. Explain that the word *because* signals the cause of an effect. Have students reread the selection to complete the sentence stems.

- Zlata's father smelled smoke because ____ [*the post office was on fire*].
- Zlata fears going into rooms that face the hills because ____ [*gunfire comes from the hills*].
- Nina died because ____ [*shrapnel lodged in her brain*].

Teach

Literary Element

1

Conflict Zlata is dealing with sadness over the death of Nina and anger over the senselessness of war. Zlata must reconcile memories of happy times with the new reality of war.

APPROACHING Help students who may have difficulty keeping track of the people mentioned in Zlata's diary. **Ask: Who is Nina? (Nina is one of Zlata's school friends.)** Have students reread the diary entry dated Thursday, May 7, 1992, and point to the sentences that explain Nina's identity and relationship to Zlata.

View the Photograph

Tell students that the photograph shows a playground in 1996, one year after the war officially ended.

Ask: What evidence of the war do you see in the photograph? (*The building is burned and damaged.*) **Ask: How do you think the sight of the bombed building affects the children on the playground?** (*The building probably makes the children feel sad or angry. It probably reminds them of the losses that they experienced during the war.*)

Thursday, May 7, 1992

Dear Mimmy,

I was almost positive the war would stop, but today . . . Today a shell fell on the park in front of my house, the park where I used to play and sit with my girlfriends. A lot of people were hurt. From what I hear Jaca, Jaca's mother, Selma, Nina, our neighbor Dado and who knows how many other people who happened to be there were wounded. Dado, Jaca, and her mother have come home from the hospital, Selma lost a kidney but I don't know how she is, because she's still in the hospital AND NINA IS DEAD. A piece of shrapnel lodged⁷ in her brain and she died. She was such a sweet, nice little girl. We went to kindergarten together, and we used to play together in the park. Is it possible I'll never see Nina again? Nina, an innocent eleven-year-old little girl—the victim of a stupid war. I feel sad. I cry and wonder why? She didn't do anything. A disgusting war has destroyed a young child's life.

Nina, I'll always remember you as a wonderful little girl.

Love, Mimmy, Zlata

Children enjoy a playground in Bosnia in spring 1996. The war officially ended in September 1995.



Conflict What internal conflict is Zlata dealing with?

⁷ **Shrapnel** is a large shell loaded with metal fragments or pellets, which are also sometimes called *shrapnel*. The shell is meant to explode in the air over a target, spreading its contents across a wide area. Here, **lodged** means *stuck*.

Reading Practice

SMALL GROUP Characterization Explain that a diary provides an inside look at an author's thoughts, feelings, and values. Organize students into small groups. Ask each group to develop a character sketch of Zlata based on the information that she records in her diary. Encourage students to answer the following questions with evidence from the text.

- Who is Zlata?
- What does Zlata value?
- How does Zlata behave in the face of danger?
- How does Zlata manage her fears?
- Would you like to have Zlata as a friend? Explain.

When they have finished, ask representatives from each group to present their character analysis.

sible I'll never see Nina again? Nina, an innocent
year-old little girl—I feel sad. I cry and wonder
he killed her.

UNIT FIVE

Teach

Literary Element 2

Conflict With the destruction of Vodoprivreda, Zlata's mother has lost employment, at least temporarily, along with all the materials that allowed her to perform her job. As a consequence, Zlata's mother probably feels many emotions. She may feel grief and sadness over the loss of all her hard work and efforts, anger over the conflict that caused Vodoprivreda's destruction, and fear over her ability to help provide for her family in the future.

ENGLISH LEARNERS Point out the unfamiliar words *Vodoprivreda* and *Grabavica*. Explain that these words are proper nouns and place names that have no English meanings.

Reading Skill 3

Identify Text Structure By presenting a firsthand, chronological account of the war, the text structure helps readers understand how the war affects individual people on a day-to-day basis. War is not simply a segment on the nightly news. It is a daily experience of loss, fear, sadness, and frustration for people living in the war zone.

Wednesday, May 13, 1992

Dear Mimmy,

Life goes on. The past is cruel, and that's exactly why we should forget it.

The present is cruel, too, and I can't forget it. There's no joking with war. My present reality is the cellar, fear, shells, fire.

Terrible shooting broke out the night before last. We were afraid that we might be hit by shrapnel or a bullet, so we ran over to the Bobars'. We spent all of that night, the next day, and the next night in the cellar and in Nedo's apartment. (Nedo is a **refugee** from Grbavica.⁸ He left his parents and came here to his sister's empty apartment.) We saw terrible scenes on TV. The town in ruins, burning, people and children being killed. It's unbelievable.

The phones aren't working; we haven't been able to find out anything about Grandma and Granddad, Melica, how people in other parts of town are doing. On TV we saw the place where Mommy works, Vodoprivreda, all in flames. It's on the aggressor's⁹ side of town (Grbavica). Mommy cried. She's depressed. All her years of work and effort up in flames. It's really horrible. All around Vodoprivreda there were cars burning, people dying, and nobody could help them. God, why is this happening?

I'M SO MAD I WANT TO SCREAM AND BREAK EVERYTHING!

2 Conflict How does the destruction of Vodoprivreda affect Zlata's mother?

Your Zlata

3 Identify Text Structure How does the text structure of this diary affect your understanding of the war?

⁸ **Grbavica** is a suburb of Sarajevo on the edge of a large area controlled by the Serb nationalists.

⁹ An **aggressor** is a person, group, or nation that causes a conflict or war.

Vocabulary

refugee (ref' ū jē') *n.* a person who leaves his or her homeland because of danger or persecution and seeks safety in another place

from Zlata's Diary 681

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Help students understand some of the idioms used to describe the war in Sarajevo. Have students locate the following idioms in the selection: "up in flames," "swallowed up by the flames," "shooting broke out," and "shooting died

down." Encourage students to reread the passages that contain these idioms. Then ask them to pantomime the idioms, for example, pantomiming the actions of flames rising or engulfing fires.

PARTNERS Advanced Encourage students to reinforce their comprehension by summarizing the events described in Zlata's diary. Have students work with partners to provide oral descriptions of the characters and the conflicts recorded in two successive days of Zlata's diary.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 139–140.

Respond and Think Critically

1. They live in a part of town that has been hit hard with shelling.
2. Zlata and her friends believe that the politicians make decisions without considering the needs of others. The politicians lack the maturity to realize that their decisions are destroying the lives of many people. The politicians may also bicker with one another like children.
3. Zlata views her diary as a friend or confidant. She tells her diary all her thoughts and fears. Zlata ends two of her entries with “Love, Mimmy, Zlata” and “Your Zlata.”
4. Like the burning post office, Zlata’s old way of life is disappearing. Zlata’s dreams seem to be slipping away because she is unable to lead the kind of life that would allow her to work toward her goals.
5. Zlata is hopeful, caring, brave, and observant. She really cares about her community and the people around her.
6. Overcoming hardships gives people confidence because they come to realize that they have the strength to survive. People who overcome hardships may have the courage to strive even harder to fulfill their goals. Overcoming hardships may have positive and negative effects. Some people may decide to help others dealing with similar hardships. Hardships may make other people feel bitter.

After You Read

Respond and Think Critically

1. Why are Zlata and her family worried about her grandparents? **[Recall]**
2. Why do you think Zlata and her friends call the leaders of the warring sides the “kids”? **[Infer]**
3. How does Zlata feel about her diary? **[Analyze]**
4. When talking about the post office, Zlata says, “It was huge and beautiful, and now it was being swallowed up by the flames. It was disappearing.” How is Zlata’s life like the burning post office? **[Compare]**
5. What are some of Zlata’s qualities or characteristics? **[Conclude]**
6. **BQ** **BIG Question** How might overcoming a great hardship affect a person’s future goals? What positive or negative effects might hardships have on a person? **[Connect]**

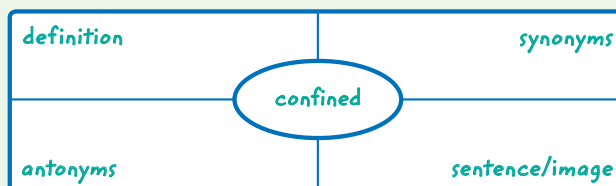
Vocabulary Practice

Choose the sentence that uses the vocabulary word correctly.

- A. Eric, who is afraid of heights, had to **cope** with staying in a hotel room on the twentieth floor.
- B. Eric, who likes heights, had to **cope** with staying in a hotel room on the twentieth floor.
- A. The fire destroyed homes, bringing **misery** to many people.
- B. The firefighters put out the fire and saved the homes, bringing **misery** to many people.
- A. The **refugee** stayed in his home to escape war and persecution.
- B. The **refugee** fled his country to escape war and persecution.

Academic Vocabulary

Zlata’s sleeping area is **confined** to a small corner in the sitting room because her bedroom is no longer safe. To become more familiar with the word *confined*, fill out the graphic organizer below.



TIP

Comparing

Remember that when you compare, you look at two things to see how they are similar or different. Start by thinking about what has happened to the post office building.

- Look for details in the diary entries that describe changes in Zlata’s life.
- Note what Zlata used to do with her friends. Can she do these activities now?
- Combine your responses to the above statements and question to compare Zlata’s life to the destruction of the post office.

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

682 UNIT 5 How Can You Become Who You Want to Be?

Progress Check

Can students comprehend vocabulary?

If...fewer than 2 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Vocabulary

A, A, B

Academic Vocabulary

Definition: *Confined* means “kept within limits.”

Synonyms: restricted, limited

Antonyms: expanded, unlimited

Sentence/Image: After being confined to the car for four hours during our road trip, we all needed to stretch.

Literary Element Conflict

Test Skills Practice

1. Which sentence gives the best description of how Zlata's father deals with living in a war zone?
- A He asks others for help.
 - B He worries about himself first.
 - C He relies on his wife and daughter.
 - D He faces danger to take care of his family.

Review: Imagery

As you learned on page 358, **imagery** is language that helps the reader see, hear, feel, smell, and taste the scenes described in a selection. Writers use imagery to help readers visualize, or create a mental image, of people, place, and things.

2. To what senses do the descriptions in Zlata's first entry appeal?
3. What effect does Zlata create by writing that a neighborhood is "knee-deep in glass"?

Reading Skill Identify Text Structure

4. Why do you think Zlata chose to tell her story in the form of diary entries? Refer back to the graphic organizer you made as you read to help you answer the question.
5. What can you learn from Zlata's diary that you might not learn from a newspaper or magazine article about the same event? Explain.

Grammar Link

Making To Be Agree The verb *to be* has a variety of forms in the present and past tenses.

Present Tense Forms of To Be

Singular	Plural
I am	We are
You are	You are
He, she, it is	They are

Past Tense Forms of To Be

Singular	Plural
I was	We were
You were	You were
He, she, it was	They were

Always use the form of *to be* that agrees with the subject of the sentence. For example, which past tense form of *to be* is correct in the sentence below?

- Zlata's neighbors (was, were) hiding in the cellar.

(The subject is *neighbors*. *Neighbors* is equal to *they*. The correct past-tense form to go with *they* is *were*.)

Practice Look for examples of the verb *to be* in *Zlata's Diary*. Decide whether Zlata has used the correct forms of the verb. Then write two of your own sentences that contain forms of the verb *to be*. In one sentence, use a present-tense form. In the other, use a past-tense form.

Speaking and Listening

Literature Groups In a group, discuss how *Zlata's Diary* answers the Big Question, "How Can You Become Who You Want to Be?" How do Zlata's experiences give her courage? How do her experiences affect her goals and her future? Use details from the text and from Build Background to help you answer these and any other questions you have about *Zlata's Diary*.

from Zlata's Diary 683

After You Read

Assess

Literary Element

1. D
2. Zlata uses words that appeal to a reader's senses of sight, sound, and smell. She appeals to the sense of sight when describing the post office as "swallowed by flames." She describes the smell of "burning fire" filling her building. She also describes the sounds of the shells falling and shattering glass.
3. Zlata's use of this image helps readers experience and visualize the horror of the war. This image also appeals to the senses of sight and touch. Readers can visualize the amount of glass and imagine how difficult it would be to walk around in that much glass.

Reading Skill

4. Zlata chose this form because it creates a day-to-day account of events, leading to a deeper connection with readers who get a sense of what it is like to experience a war firsthand. Writing diary entries also helped Zlata cope with events and manage her feelings and fears.
5. This text structure, arranged in chronological order, informs readers of what happened in the daily lives of people in Sarajevo during the war. The diary is an intimate account that goes beyond newspaper and magazine reports because it reveals a person's continuing observations and the subtle changes that occur in that person's thoughts and feelings.

Grammar Link

Students should identify correct usage of *was*, *is*, *were*, and *are* in entries from Zlata's diary. Students should use forms of *to be* correctly in their sentences.

Speaking and Listening

In their literature groups, students should describe how Zlata's experiences give her courage and explain how her experiences affect her goals and her future. Students should support their responses with details from the selection.

For grammar practice, see Unit 5 Teaching Resources, p. 134.

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparencies 137 and 138

Or have students recall trips they have taken or movies they have seen that showed different cultures. **Ask:** What can you learn by seeing people from other parts of the world?

Vocabulary

Refer students to the vocabulary words on page 684. Then have them answer the following questions:

- Is it likely that an *arid* place would also be *desolate*? (Yes)
- Would you see lush *vegetation* in a *desolate* area? (No)
- Could people *barter* their extra food to *replenish* their water? (Yes)

For additional vocabulary practice, see Unit 5 Teaching Resources, pp. 145–146.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students relate the new vocabulary to words that they already know.

- Connect *desolate* with *empty* and *vacant*. **Say:** No one is at home in a *desolate* place.
- Relate *arid* to terms such as *bone dry*, *dried out*, and *thirsty*. **Say:** You can't get a drink of water in an *arid* spot.
- Relate *vegetation* to types of plant life,

Before You Read

from *The Adventures of Marco Polo*

Connect to the Biography

Think of a time when you experienced something new. Did you go to a new place? Did you try a new activity?

Quickwrite Freewrite for a few minutes about what happened and how you felt during and after the experience.

Build Background

Marco Polo (1254–1324) was born in Venice, Italy. An adventurer and a merchant, Polo began his travels from Europe to Asia in 1271.

- Polo's father, Niccolò, and his uncle, Maffeo, started the family's tradition of trading in Asia. They built a positive relationship with Kublai Khan, the Mongol emperor of China.
- Polo, his father, and his uncle lived in China for about 20 years.
- In approximately 1292, Polo and his family left China to return to Venice. When they arrived home, their relatives and neighbors were shocked. They had thought that the Polos were dead.
- Polo was imprisoned shortly after his return to Venice. During his imprisonment, he met a writer named Rustichello. Polo dictated his adventures in Asia to Rustichello. The writings were published as *Il milione*, or "The Million."

Vocabulary

desolate (des'ə lit) *adj.* lifeless or empty (p. 688). *The desolate area had no signs of life—neither animals nor plants.*

arid (ar'id) *adj.* extremely dry (p. 688). *Death Valley is an arid region of the United States.*

vegetation (vej'ə tā'shən) *n.* plant life (p. 689). *A rain forest has much vegetation.*

replenished (ri plenh'ishd) *v.* replaced something that has been used (p. 693). *We went to the grocery store and replenished the food in our cupboards.*

bartered (bär'tərd) *v.* traded without using money (p. 693). *At lunch, she bartered her granola bar for some chocolate milk.*

Meet Russell Freedman

History Buff Russell Freedman grew up in San Francisco, California, in a literary household. His father worked in publishing, and famous authors were often guests at the Freedman house. As a student, Freedman enjoyed studying history and geography. He now writes history books and biographies for young readers. Freedman's books include biographies of Abraham Lincoln, Eleanor Roosevelt, and the Wright Brothers. *The Adventures of Marco Polo* was published in 2006. Russell Freedman was born in 1929.

 Literature Online

Author Search For more about Russell Freedman, go to glencoe.com and enter QuickPass code GL29763u5.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Ask volunteers to read aloud the vocabulary words and definitions. Then have students imagine that they are exploring an exotic setting. In a paragraph or two, have them describe the setting and their experiences, using at least four of the vocabulary words. Then have students share their paragraphs with the class.

- such as *trees*, *grasses*, *flowers*, and *shrubs*. **Ask:** In what places do you see *vegetation*? (*lawn*, *garden*, *meadow*)
- Connect *replenish* to the phrases *make full* and *fill again*. **Say:** Someone who asks for seconds at a meal *replenishes* his or her food.
 - Connect *barter* with *swap* and *exchange*. Emphasize that goods, not money, change hands.

Set Purposes for Reading

BIG Question

As you read, ask yourself, in what ways does Marco Polo show courage and confidence? How do these traits help him achieve his goals?

Literary Element Description

Description is writing that creates an impression, or a feeling, of a setting, a person, an animal, an object, or an event. Fiction and nonfiction authors use description so that readers can see, hear, taste, smell, and feel the scenes in a piece of writing.

Description is important because it helps readers visualize people, places, and actions. To identify description, look for details that appeal to the senses. As you read the biography, think about how the description helps you better understand the journey that Marco Polo took hundreds of years ago.

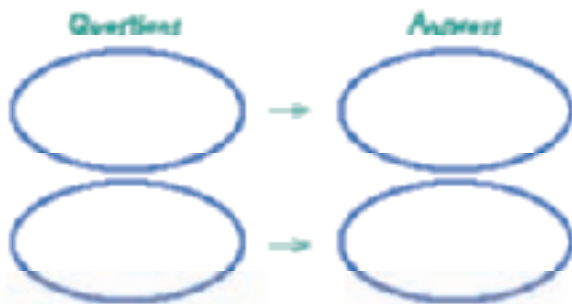
Reading Strategy Monitor Comprehension

When you monitor comprehension, you check to make sure that you understand what you're reading. For instance, you may come across an unfamiliar word. To monitor your comprehension, stop and ask yourself what the word means. If you don't know the meaning, check a dictionary or look for the meaning in a footnote.

As a reader, your most important task is understanding the material. To monitor comprehension as you read,

- ask yourself questions about the main ideas, people, and events.
- reread any text you do not understand.
- read footnotes to clarify unfamiliar terms, locations, or people.
- use context clues to help you understand difficult words or ideas.

As you read, keep track of any questions you have and try to answer them. Use a graphic organizer like the one below.



Learning Objectives

For pages 686–687

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing description.

Reading: Monitoring comprehension.

TRY IT

Monitor Comprehension You probably already use strategies that help you monitor and improve your comprehension. If a friend tells you a story and uses a word you don't know, what do you do? If you are reading a set of instructions and don't understand a step of the process, what do you do?

Before You Read

Focus

Summary

The merchant Marco Polo left Venice in 1271, bound for China. To reach China, his party traveled across land that is now Turkey, Iran, and Afghanistan. Their difficult journey took the travelers high into mountains, across forbidding deserts, and through areas known to be home to robbers and bandits. Polo eventually reached China.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 137–142.

Literary Element

Description Point out to students that the descriptive details in the selection help readers appreciate the difficulties that Marco Polo faced during his journey. Review with students the specific details that will help them understand the heat, cold, fear, and weariness that Polo must have faced.

Reading Strategy

Monitor Comprehension Students' graphic organizers should include questions that they ask themselves as they are reading. The organizers should also include answers to the questions.

TRY IT

Students may say that they would ask the friend what the word means or look up the word in a dictionary later. Students may say that they reread the step or look at a diagram to clarify the instructions.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Note that the selection often gives more than one name for places associated with Marco Polo's journey. Clarify the place names by having students answer the following questions in complete sentences:

- What is the name of the country that Marco Polo called *Cathay*? (*The country that Marco Polo called Cathay is now called China.*)

- Where was Marco Polo when he traveled in *Persia*? (*Iran is the modern name for Persia.*)
- What was another name for the Chinese capital city of *Shangdu*? (*Shangdu was also called Xanadu.*)

Conclude by helping students pronounce each proper noun.

from *The Adventures of Marco Polo* 685

Teach

View the Art

Invite volunteers to describe what is happening in the artwork. (Possible response: Crowds are gathered at the waterfront; people are interacting; boats and ships are moored or in motion; animals are eating and moving.) Ask: **What is the mood of the scene?** (Possible responses: excitement, optimism) **What details contribute to the mood?** (Possible responses: bright colors, people gesturing and engaging in conversation, a sense of movement)

Cultural History

Persia In prehistoric times, a nomadic people called the Aryans migrated to the region of southwestern Asia called *Parsa*, or *Persis*. Later, the area became known as *Persia*. In 1935, the name of the country was changed to *Iran*, which means "Land of the Aryans."



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 7.3
DRP: 64
Lexile: 1280



Marco Polo (1254-1324) setting out with his uncles from Venice for Far East, 14th century. Manuscript. Ann Ronan Picture Library, London.

FROM THE ADVENTURES OF Marco Polo The Road to Cathay

Russell Freedman

686 UNIT 5 How Can You Become Who You Want to Be?



Writing Practice

Primary Sources Note that Freedman has peppered his account of Marco Polo's adventures with quotations from Polo's writings. Such original documents are known as primary sources. A primary source is a document or other form of information that was created by an authoritative source at the time of the event being discussed. Tell students that primary sources lend credibility to reports and other research projects. Ask students to choose one of the events shown here and use the Internet

to compile a list of primary sources about the event. Remind students that a primary source may be a document, television broadcast, radio show, photograph, and so on.

- the flight of *Apollo 13*
- the sinking of *Titanic*
- the Lewis and Clark expedition
- the great San Francisco earthquake

The lands of what are now Turkey and Iran¹ were familiar territory to Italian merchants. But to Marco, who had never traveled far from Venice,² every mile brought new sights and experiences.

The Polos' caravan passed through busy cities where minarets soared above golden mosques³ and merchants haggled in overflowing bazaars. In the countryside, they met wandering shepherds who carried their houses on horseback. "They live entirely off their flocks," wrote Marco, "and have clothing of animal skins and tents made of skins or felt."

Farther east, near the Caspian Sea,⁴ Marco was astonished to see a fountain of oil gushing from the ground as though from a spring. "This oil is not good to eat [like olive oil]," he noted, "but is good for burning and is also used as an ointment to cure itches and scabs in men and camels. People come from long distances to fetch it, and in the surrounding country, no other oil is used in their lamps." Marco was probably the first European to describe a source of petroleum.

Riding past fortified castles and walled towns, creeping along twisting mountain roads, their caravan arrived at Tabriz, "a large and very noble city" in Persia,⁵ and an important crossroads. From there, the Polos headed south, spending day after sweaty day in the saddle as they crossed a sun-baked plateau where "the wells and other watering places lie so far apart, you must travel long distances before your horses and pack mules have anything to drink." At length they reached the Persian Gulf⁶ and the steamy port of Hormuz. "Traders come here by ship from all parts of India," wrote Marco, "bringing spices and drugs, precious stones and pearls, fabrics of silk and gold, elephants' tusks, and many other wares."

¹ In medieval Europe, people referred to northern China as *Cathay*. *Turkey* and *Iran* are countries in Southwest Asia. They border each other.

² *Venice* is a seaport and island city in Italy.

³ Followers of Islam (called Muslims) worship in buildings called *mosques*.

⁴ The *Caspian Sea* is a large body of water located between Europe and Asia.

⁵ If a castle is *fortified*, it is strengthened and protected against attacks. Modern-day Iran was once called *Persia*.

⁶ The *Persian Gulf* borders Iran to the south.

Visual Vocabulary

Minarets are towers found in most Islamic mosques.

2



1

Description What details in this paragraph help you understand how the shepherds live?

3

Monitor Comprehension What place is Marco Polo referring to when he says "here"? Why might traders from India go there?

UNIT FIVE

Teach

Literary Element

1

Description Details include the shepherds' carrying their houses on horseback, living off their flocks, and having clothing and tents made from animal skins. These details help readers understand that the shepherds were nomadic and depended entirely on their flocks for their livelihood.

APPROACHING Help students identify and explain the descriptive words from the passage that relate to herding animals: *flocks*, *skins*, and *felt*.



For additional literary element practice, see Unit 5 Teaching Resources, p. 143.

Vocabulary

2

Clarify Comprehension Have students use the definition to identify the minarets in the Visual Vocabulary picture.

Reading Strategy

3

Monitor Comprehension Polo is referring to the port of Hormuz on the Persian Gulf. Because Hormuz is a port, many ships and traders stop there.



For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 144.

from The Adventures of Marco Polo 687

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Marco Polo's journey to China introduced him to fabulous and almost unbelievable new wonders. Help students analyze the importance of Polo's discoveries by displaying a two-column chart with the headings *What Marco Polo Saw* and *Details*. Examples for the first column might

include *petroleum*, *the Desert of Emptiness*, and *a sandstorm*. Help students identify the unique features of Polo's discoveries. Then lead a group discussion about why the information might be important to Polo and to other people in the West.

Teach

BQ BIG Question

Polo has confidence that his caravan will be able to fend off bandits. Also, he is aware of the dangers that can result from the poor condition of the ships that travel from Hormuz.

ENGLISH LEARNERS Review with English learners the words that explain Polo's decision to abandon the idea of traveling by ship: *wretched affairs*, *stitched together with twine*, *risky business*, *sink*, and *storms*. Help students use context to understand that Polo believes that the ships are unsafe.

Teaching Note

African American Vernacular English

Point out examples of the author's use of quotations from Marco Polo's writing (for example, "there are no towns or villages," wrote Marco). Students whose speech follows the rules of African American Vernacular English may use the word *say* to introduce quotations (for example, *Polo thought, say, "There are no towns or villages."*). Ask students to identify quotations used by the author and read the sentences aloud. Then have student pairs write sentences about Marco Polo and restate them as quotations. For example, the first student could write *Marco Polo traveled in a caravan*. The second student would turn the sentence into a quotation in this way: *Quinn said, "Marco Polo traveled in a caravan."* Have student pairs say their completed sentences aloud.

At Hormuz, the Polos planned to find a ship that would take them to India. From there, they hoped, they could sail to the coast of China. But when they saw the poor condition of the vessels at Hormuz, they changed their plans: "Their ships are wretched affairs, and many of them get lost, because they are not fastened together with iron nails. Instead, the hulls are stitched together with twine made of coconut fibers. This makes it a risky business to sail in these ships. And you can take my word that many of them sink, because in the Indian Ocean,⁷ the storms are often terrible."

They decided to backtrack and continue their journey by land. So the saddle-sore travelers rode north again as far as the city of Kerman,⁸ then turned eastward toward the rising sun. All along, they had to watch for bandits who prowled the countryside, stalking caravans and hunting down stragglers. "Unless the merchants in the caravans are well-armed and equipped with bows, bandits will rob and slay them without mercy," Marco warned.

In eastern Persia, the Polos and their fellow travelers traded their horses for camels, which were better suited to make the long trip across the sand and stone desert that lay ahead—the Dasht-e-Lut, the Desert of Emptiness.⁹ Camels and pack mules had to be loaded with goatskins filled with water and with enough food to last at least eight days. For long stretches during the desert crossing, "there are no towns or villages," wrote Marco. "It is all a **desolate** and **arid** waste. There are no animals at all, because they could find nothing to eat. A traveler has to carry with him all that he needs to eat or drink."

⁷ The **Indian Ocean**, the world's third-largest ocean, stretches from east Africa to southeast Australia and from south Asia to Antarctica.

⁸ **Kerman** is a city in Iran.

⁹ **Dasht-e-Lut** is about 300 miles long and 200 miles wide. It is located in the central Iranian plateau.

Vocabulary

desolate (des'ə lit) *adj.* lifeless or empty

arid (ar'id) *adj.* extremely dry

BQ BIG Question

Given these dangers, why do you think Marco Polo decides to continue the journey over land?

688 UNIT 5 How Can You Become Who You Want to Be?

Reading Practice



Analyze Fact and Opinion Students should recognize that Polo's writings include both fact and opinion. Organize students in groups, and have each group complete a three-column chart with the headings *Statement*, *Fact or Opinion*, and *Source*. Ask groups to analyze each statement

made by Polo to determine whether the statement is a fact, an opinion, or a combination of fact and opinion. Then have students identify credible sources that could be used to verify each fact. If time allows, have students use sources to verify each fact.

Teach

Literary Element

1

Description The descriptions of sparse vegetation, glowing campfires, stars, and fastening baggage to the camels all appeal to the sense of sight. Campfires of camel dung appeal to the sense of smell. The “frosty dawn” appeals to the sense of touch. The grunting, grumbling, and groaning camels and cursing drivers appeal to the sense of sound.



Polo, Marco; Italian traveller of Asia; 1254-1324. Works: *Le Livre des Merveilles du Monde* (Travels of Marco Polo), 1298/99. Campsite of the herdsmen in Ciarcian (Charchan, eastern Turkistan) with cows, sheep, camels. Illumination. Paris, studio of the Boucicaut Master, c.1412. Ms.fr.2810, fol.21 v. Bibliothèque Nationale, Paris.

With no trace of **vegetation** in sight, they built glowing campfires of dry camel dung at night and ate their evening meal under the stars as the hobbled camels, grunting and grumbling, grazed nearby. In the confusion of the frosty dawn, after striking their tents, the drivers held the camels' necks to the ground while the baggage packs were being fastened to their backs, the great beasts struggling and groaning and roaring, the drivers kicking and cursing.

While making their way across this desert, the Polos' caravan was caught in a blinding sandstorm. Winds whipped and howled, kicking up clouds of sand and dust, turning the day as dark as night, making it impossible to see more than a few feet ahead. As sand swirled around the caravan, bandits galloped out of the darkness.

Marco had been told that the darkness was brought about by a spell conjured¹⁰ up by the bandits, a robber

¹⁰ **Conjured** means “caused by magic.”

Vocabulary

vegetation (vej'ə tā'shən) *n.* plant life

1

Description What details in this paragraph appeal to your senses?

View the Art

Have students compare the art on this page with the art on page 686. **Ask:** **Based on the art, in what ways was Polo's life during his travels differed from his life in Venice?** (Possible response: During his travels, Polo may have felt more isolated from the world but more closely bonded to his traveling companions. The art on page 686 suggest a luxurious lifestyle in which people may not have needed to rely on one another so much. The art on page 689 shows a life in which people would have depended on one another for survival.)

from The Adventures of Marco Polo 689

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Help language learners recognize that some words have multiple meanings and understand the particular meaning that applies in the selection. **Say:** **The word *stalk* can mean “a stem” or “to follow something.” Listen to this sentence: *Travelers worried that bandits might stalk their caravans.* What is the meaning of *stalk***

in this sentence? Say: The word *spell* can mean “a period of time” or “magic words.” Listen to this sentence: *The bandits cast a spell.* What is the meaning of *spell* in the sentence?

Continue as needed with other multiple-meaning words.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students scan the first few pages of the selection to find examples of brackets (p. 687), hyphens (p. 688), and dashes (p. 688). Explain to students the purpose of each of type of punctuation as it is used in the selection. Then, have students write sentences that use each type of punctuation.

UNIT FIVE

Teach

Reading Strategy

1

Monitor Comprehension Polo believes that the Caraunas tribe has special powers and that these bandits conjured a spell to bring darkness.

ADVANCED Ask: **What does Marco's belief in spells reveal about him?**

(He is superstitious; he lacks scientific knowledge about sandstorms.)

View the Art

During the Tang Dynasty, Chinese artisans used lead glazing to achieve brilliant color on earthenware figures. They obtained the lead through Silk Road trade with Persia. Ask: **Why was the camel a popular subject of artwork of the time?** (Camels were vital to the culture of the time. As merchants traveled the Silk Road, camels carried water, food, and people and produced dung that was used as fuel for fires.)



Camel. China, Tang dynasty, 618-906 CE. Glazed pottery.

1

tribe known as the Caraunas: "When these robbers wish to raid and plunder, they cast a devilish spell, so that the day turns dark, and you can scarcely see your comrade riding beside you . . . when they have brought on the darkness, they ride side by side, sometimes thousands of them, and attack. Nothing they find in the open country, man, woman, or beast, can escape them. When they have taken captives who cannot pay a ransom, they kill the old folk, and the young men and women they lead away and sell as serfs¹¹ and slaves."

The Caraunas probably did not cast a spell, as Marco may have believed, but were shrewd enough to lie in wait and attack during a sandstorm. When they appeared without warning, the travelers and their camels scattered. The three Polos narrowly evaded capture, escaping to the safety of a village. But others in the caravan "were caught and sold, and some were put to death," according to Marco, who devotes only two sentences in his book to what must have been a terrifying experience.

¹¹ **Serfs** are forced to work on land owned by someone else.

Monitor Comprehension

Why does Marco Polo believe no one can escape the bandits?

Research Practice



The Silk Road Have students find out more about the Silk Road. Organize groups, and assign each group a place described in the selection: Hormuz, Kerman, the Dasht-e-Lut desert, Balkh, the Hindu Kush, Kashgar, the Taklimakan Desert, Shangdu/Xanadu. Student groups should use research

tools to find more information about the area and what Marco Polo would have encountered on his visit. Have students deliver their presentations to the class. Then have groups identify their cities and regions on a map and connect the areas to plot Marco Polo's journey.

Teach

Vocabulary 2

Use Vocabulary Ask students to write sentences in which they use a selection vocabulary word *pomegranates*. (Possible answer: *I went to the grocery to replenish my supply of pomegranates.*) Ask volunteers to share their sentences with the class.

Literary Element 3

Descriptive words include *fine palaces, mansions of marble, shattered, ruins, desolate palaces, dwelling places for ravens and screech owls, cries, empty halls, and winds moaned*.

Cultural History

Balkh Balkh was an ancient city when Marco Polo viewed its ruins. The early town existed in what is now northern Afghanistan even before the arrival of Alexander the Great in about 330 B.C. Balkh became such a center of learning that it was known as the “mother of cities.” After Mongol raiders destroyed the city in about 1220, it lay in ruins for hundreds of years before it was rebuilt. Balkh exists today as a village located near the ruins of its former glory.

Moving on, the Polos passed from Persia into Afghanistan.¹² They were now following the southern branch of the Silk Road, the ancient caravan trail that linked the Chinese East to the Muslim West. As far back as the Roman Empire, long caravans of camels had traveled this perilous route, carrying great quantities of Chinese silk to the West, and returning East with cargoes of gold, gemstones, perfumes, **pomegranates**, and other precious goods, including music, knowledge, and novel¹³ ideas.

Along the way they passed the ruins of Balkh, once one of the world’s great cities, which had been sacked and ravaged a half-century earlier by the Mongol warriors of Genghis Khan.¹⁴ “I can tell you that there used to be many fine palaces and mansions of marble, which can still be seen, but they are shattered now and in ruins,” Marco reported. The desolate palaces were now dwelling places for ravens and screech owls which answered one another’s cries, while in the empty halls the winds moaned.

As they approached the foothills of the Pamir Mountains in northern Afghanistan, Marco fell ill, from malaria perhaps. He recuperated,¹⁵ he tells us, by going up into the mountains, “where the air is so pure and healthy, that when people who live below in the valleys and towns fall sick or come down with a fever, they lose no time in climbing into the mountains, where a few days’ rest restores them to health.”

When Marco recovered, the Polos went on their way. The trail, padded soft by centuries of camels, wound around precipitous¹⁶ ledges through narrow, high-walled valleys and followed a rushing stream that led them higher and higher toward lofty snowcapped peaks. The pack mules scampered and clattered up jagged hillsides. The camels leaped from rock to rock, while the wind whistled across every ridge and whined through the canyons. They were now in the high Pamir, which the

¹² **Afghanistan** is a country to the east of Iran.
¹³ Here, **novel** means “new” or “different.”
¹⁴ **Genghis Khan** was a ruler of the Mongol empire.
¹⁵ **Malaria** is a disease that is contracted by humans through mosquito bites. People with malaria experience fevers, chills, and sweating. If you **recuperated**, you recovered from an illness.
¹⁶ If a ledge is **precipitous**, it is very steep.

Visual Vocabulary

Pomegranates are a type of fruit native to Asia. They are reddish in color and have many seeds, each enclosed in juicy pulp.



Description What words in this paragraph help you visualize Balkh?

from The Adventures of Marco Polo 691

Advanced Learners

DIFFERENTIATED INSTRUCTION

Illustrated Report Have students search online to find out more information about the importance of the Silk Road to people in Europe and Asia. Ask students to produce illustrated written reports about the goods that

were transported on the Silk Road. In addition, student reports should describe the most important cultural and technological changes that the Silk Road made possible.

Teach

Reading Strategy

1

Monitor Comprehension The phrase “as the crow flies” suggests a direct route, like one that a bird might take as it flies from one place to another. The writer explains that even though the distance to Kashgar was only 250 miles, it took a long time for the Polos to get through the dangerous mountains because they had to take many detours.

View the Art

Near the Caspian Sea, Polo was amazed by oil fields. In Hormuz, he witnessed traders arriving in the Persian Gulf from all parts of India and carrying a dazzling variety of goods. In eastern Persia, Polo’s group traded horses for camels. Crossing Persia’s Dasht-e-Lut desert, Polo’s group encountered a sandstorm and attack by bandits. Polo saw the ruins of the once-great city of Balkh in Afghanistan. He recovered from illness by traveling into Afghanistan’s Pamir Mountains. In the Pamir, the travelers experienced blizzard conditions and avalanches. Polo appreciated the gardens, orchards, and vineyards of the oasis trading center of Kashgar in China. His group replenished their supplies in Kashgar’s open-air markets. On the difficult journey through China’s Taklimikin Desert, Polo heard eerie voice-like sounds. Polo and his party met Kublai Khan in Shangdu.



local people called the “Roof of the World.” Ahead of them rose the towering mountains of the Hindu Kush,¹⁷ “said to be the highest place in the world,” wrote Marco.

On the other side lay the city of Kashgar in what is today China, a distance of 250 miles as the crow flies. But trudging along steep narrow trails with their animals and belongings, waiting out sudden blizzards, fording swollen rivers, making detours around avalanches, the Polos needed nearly two months to cross the mountains.

The trail they followed topped 15,000 feet. “No birds fly here because of the height and the cold,” Marco reported. He noticed that “fire does not burn so brightly, nor give out as much heat as usual, and food does not cook as well.” He believed that the weak flames were due to “this great cold.” Actually, the flames were weak because of the oxygen-thin air at that altitude.

¹⁷ The *Hindu Kush* is a mountain system that stretches from northern Pakistan into northeast Afghanistan. Its highest point is 25,236 feet.

View the Art Trace Marco Polo’s journey from Europe to Asia. What experiences did he have in the places where he stopped?

Monitor Comprehension

Use context clues in the paragraph to figure out the meaning of “as the crow flies.”

692 UNIT 5 How Can You Become Who You Want to Be?



Writing Practice

Comprehension Chart To help students comprehend what they read, ask them to make a three-column chart with these headings:

- Where is Marco Polo?
- What does he find in this place?
- How does he move on?

Ask students to fill in the chart as they read, updating it as the narrative progresses and as

Marco Polo moves from one place to another. Then have students use their charts to write a brief summary of the selection. Encourage students to chart information from long or challenging works in a similar fashion to help them understand their reading.

Teach

Literary Element

2

Description The desert is large and crossing it takes a month. The region has few oases, and the sand dunes are as high as mountains.

ENGLISH LEARNERS Make sure English learners comprehend all the vocabulary words used to describe deserts. Review the terms *oases*, *irrigation channels*, and *sand dunes*, and have students check meanings with a dictionary, if necessary, to ensure comprehension.

Cultural History

Kashgar Control of the ancient city of Kashgar, or Kashi, has changed many times over the centuries. It has been ruled by the Chinese, by Turks (called Uigurs), and by Muslim groups. **Ask:** **Why do you think it might be difficult to live in a city where many different groups of people traded goods?** (Possible responses: Many different groups of people would visit there, and control of the area might be contested by different regions.)

On the other side of the mountains, the trail dropped down to a chilly and treeless plain. They moved on to the oasis city of Kashgar, an ancient trading center along the Silk Road with its fine gardens, orchards, and vineyards. There they **replenished** their supplies in open-air markets where merchants wearing silk turbans sold splendid rugs and **bartered** for horses.

Now they faced the most perilous part of their journey. They were about to cross the windswept Taklimakan Desert,¹⁸ known as “the Sea of Death,” and even today considered a forbidding place. As the local people in those days warned, “Go in and you won’t come out.” At the edge of the desert, which is roughly the size of modern Germany, was a town called Lop (present-day Charkhlik), where the Polos stopped for a week to refresh themselves and their animals and stock up on provisions.

They planned to cross at the desert’s narrowest point, a trip that would take a month. Along the way they would find a few small oases, islands of trees and greenery fed by ancient irrigation channels that brought snow water from the distant Kunlun mountain range.¹⁹ But as their camels plodded along, the oases became scarce, and the sand dunes rose mountain high.

“You must go for a day and a night before you find fresh water,” Marco reported. “There are no birds or beasts because there is nothing for them to eat.”

Though the desert seemed lifeless, the travelers heard weird lifelike sounds. “The truth is this,” wrote Marco. “When travelers are on the move at night, and one of them happens to lag behind, or falls asleep, and loses touch with his companions, afterwards, when he wants to rejoin

2

Description What made crossing the Taklimakan Desert the most dangerous part of the journey?

¹⁸ The **Taklimakan Desert** is an area of about 125,000 square miles. It is located in northwest China.

¹⁹ The **Kunlun mountain range** is located in southern Central Asia. It extends from the Pamir Mountains.

Vocabulary

replenished (ri plenh'ishd) v. replaced something that has been used

bartered (bär'tærd) v. traded without using money

from The Adventures of Marco Polo 693

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging If students are having difficulty, help them understand the author’s use of quotations from Marco Polo’s tale. Read aloud selected passages, stopping when you reach

a quotation. Then have assigned students act as Marco Polo and read aloud the quotations. Remind students to use inflection to match the meaning of the quotation.

Teach

Literary Element

1

Description The eerie description of wailing spirits appeals to the sense of hearing and helps readers envision the loneliness and danger of the desert, even though the writer also provides a more scientific reason for the strange sounds in the desert.

ADVANCED Ask: **Why would local people in modern times attribute the desert sounds to spirits rather than accept the scientific reason?**

(Possible responses: The desert is such an unearthly place that it inspires superstition. The idea of wailing spirits is mysterious and thrilling.)

Political History

Kublai Khan Kublai Khan founded China's Yüan, or Mongol, dynasty. The nomadic Mongols did not have the administrative traditions and skills to rule their huge dynasty. Kublai Khan was advised that a people can conquer an empire on horseback, but "one cannot govern it on horseback." Wisely, Kublai Kahn adopted many Chinese institutions and governed his empire successfully.

them, he hears spirits talking to him as if they are his companions. Sometimes the spirits will call him by name, and make him stray from the path, so that he never finds it again. And in this way, many travelers have been lost and have perished. . . . Yes, and even by daylight travelers may hear these spirit voices, and often they hear the sounds of musical instruments, especially drums, and the clash of arms.²⁰

"For this reason," Marco continued, "travelers make a point of staying very close together. They set up a sign pointing in the direction of the next day's travel before they go to sleep. And round the necks of their camels and pack animals they fasten little bells, so that by listening to the sound, they may prevent them from straying off the path."

Those ghostly voices can still be heard today in the Taklimakan. Modern travelers say that the sounds are produced by shifting sands, or by the moaning of winds blowing across the dunes. But some folks living there insist that the sounds come from the wailing of evil spirits.

As the Polos emerged safely from the dreaded desert, they were entering a world that few Europeans had seen. For the first time, Marco found himself among large numbers of Chinese, along with Mongols, Tibetans, Turks,²¹ and others, peoples who spoke several languages and practiced different religions. Following the Silk Road, they met Buddhists, Muslims, and Christians, and saw monasteries, abbeys, and temples with golden statues of Buddha²² and monks clad in saffron robes. They still had mountains and deserts to cross, but now they were deep in the realm of Kublai Khan,²³ and every step brought them closer to the legendary cities of the Chinese East.

Description In what way does this description help you imagine the desert?

²⁰ Here, **arms** means "weapons."

²¹ **Mongols** are a group of people living throughout Central Asia. **Tibetans** are people from the country of Tibet. **Turks** are a group of people living in the country of Turkey and throughout Central Asia.

²² **Buddha** was the founder of the religion called Buddhism. **Buddhists** are people who follow Buddhism.

²³ **Kublai Khan**, the grandson of Genghis Khan, was a Mongol emperor in China.

Listening and Speaking Practice



Deliver a Narrative Presentation

Marco Polo's tale presents the point of view of a westerner who sees sites that are fantastic and unknown in his part of the world. The people of Afghanistan, Persia, and China, however, would see these wonders regularly. Organize students in small groups, and have each group act out the roles of people living along the Silk Road who meet Marco Polo

during his journey. Have group members explain what they observed when a foreigner came to their city. If necessary, students may want to read more about lives of people in a particular region or city along the Silk Road. Have each group make a short narrative presentation titled "What We Saw When Marco Polo Came to Town."



For help with creating presentations, use Student Presentation Builder on StudentWorks Plus.

Teach

Reading Strategy

2

Monitor Comprehension Kublai Khan, the grandson of Genghis Khan and the Mongol emperor of China

View the Art

The Catalan Atlas is made up of six painted leaves folded in the middle. In addition to a map of the world as it was understood at the time, the atlas contained information related to astronomy, navigation, astrology, and natural resources. Information on the map is based, in part, on narratives provided by travelers such as Marco Polo. **Say:** **The Catalan Atlas was produced about 50 years after Marco Polo's death.** **Ask:** **Had Polo known about his contribution to its creation, how might he have felt? (Polo probably would have been proud to have contributed to it.)**

To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 148–149.



Caravan crossing the Silk Road. Detail of the map of Asia, from the Catalan Atlas. Spain, Majorca. 14th CE. Inv. 2° Kart. 13717.

When word of their approach reached the mighty ruler, he sent couriers²⁴ out to meet them and escort them to his summer capital at Shangdu (also known as Xanadu), which was still forty days' distant. Marco tells us that they arrived at Shangdu in the spring of 1275, three and a half years after they had set out from Venice. With their detours, they had traveled perhaps 8,000 miles before reaching their destination in China. And the Great Khan was waiting for them. 🏡

²⁴ **Couriers** are messengers or people who guide travelers.

Monitor Comprehension
Who was the mighty ruler?

from The Adventures of Marco Polo 695

Advanced Learners

DIFFERENTIATED INSTRUCTION

Summary Have students research Kublai Khan's empire at the time of Marco Polo's visit and write summaries describing its size and its products and resources.

English Learners

DIFFERENTIATED INSTRUCTION

Partners Intermediate Have students work in pairs. Ask them to consider what qualities helped the Polos not only reach China but also eventually return home to Venice. Remind students of the Polos' decision to travel by land rather than by sea.

Ask students to consider what that decision shows about the men. Do students think that the Polos' safe arrival was a matter of luck, or could smart decisions have helped the men? Have partners share their ideas.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 141–142.

Respond and Think Critically

Possible answers:

1. The goal of Polo's journey is to reach Cathay, or China.
2. From Hormuz, Polo and his family had planned to sail to India and then on to China, but they realized that the ships sailing from Hormuz were in poor condition. Many ships were lost in the rough Indian Ocean. The Polos decided to continue the trip over land instead of by sea.
3. The experience was difficult and frightening for Polo. He probably did not want to relive it by describing it in detail.
4. The writer includes the quotations to help readers connect with Polo. The quotations are Polo's exact descriptions of his experiences, and his words make the biography more interesting for readers.
5. The Polos made the right decision to travel over land from Hormuz instead of taking a ship on the Indian Ocean because sailing may have been more dangerous than traveling over land.
6. Marco Polo showed courage and confidence by carrying on with the journey even when it was difficult. He might have answered the Big Question by saying that you become who you want to be by seeking out new experiences and knowledge.

After You Read

Respond and Think Critically

1. What is the goal of Marco Polo's journey? **[Recall]**
2. Summarize what happens when the Polos arrive at Hormuz to sail to India. **[Summarize]**
3. Why might Marco Polo have included only two sentences in his book about the bandits' attack on his caravan? Explain. **[Infer]**
4. Why does the author include quotations from Marco Polo? Support your answer with details from the selection. **[Analyze]**
5. Do you think the Polos' decision at Hormuz was the right one? Explain. **[Evaluate]**
6. **BQ** **BIG Question** In what ways did Marco Polo show courage and confidence throughout his journey? How do you think Marco Polo might have answered the Big Question? Support your answers with details from the selection. **[Analyze]**

TIP

Evaluating

Here are some tips to help you evaluate. Remember that evaluating involves making a judgment about something.

- Reread the part of the biography that describes what happened at Hormuz.
- Think about the results of the decision the Polos made at Hormuz. What do you think might have happened if they had made a different decision?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

Connect to Social Studies

Age of Exploration

The fifteenth and sixteenth centuries are often referred to as the Age of Exploration. During this time, explorers left Europe to sail the seas in search of new and faster trade routes. In the fifteenth and sixteenth centuries, Christopher Columbus, Sir Francis Drake, Vasco da Gama, Bartholomeu Dias, and Ferdinand Magellan all made important contributions to exploration. These explorers, however, were not the first to show interest in journeying to new and distant lands to seek trade and adventure.

During the tenth century, Erik the Red discovered Greenland. Later, his son, Leif Eriksson, is believed to have set foot in America. During the thirteenth century, Marco Polo was one of the first Europeans to cross Asia.

On Your Own Answer the following questions on a separate sheet of paper.

1. How might have explorers in the fifteenth and sixteenth centuries been inspired by earlier explorers?
2. What effect do you think the Age of Exploration had on the world?

Connect to Social Studies

1. The travels and accomplishments of earlier explorers may have inspired later explorers to make similar journeys and take similar risks. The earlier accomplishments showed later adventurers that it was possible to make great strides in exploration.

2. The explorations and discoveries increased people's knowledge and understanding of other parts of the world and other cultures, while also increasing trade.

Literary Element Description

1. Which description from the biography do you think is most effective? Explain.
2. In what way does the author's use of description add to your understanding of Marco Polo's journey?

Review: Text Features

As you learned on page 303, **text features** are a part of many nonfiction texts. Text features include titles, subheads, decks, photographs, illustrations, captions, footnotes, and even bullets and boldfaced words. The excerpt from *The Adventures of Marco Polo* includes historical images from around the time period discussed in the selection. Read the captions to understand what the images show. Then review the map that accompanies the selection. Use the map to trace the journey described in the selection.

3. In your own words, describe one of the historical images that appears in the selection.
4. Refer to the map that shows Marco Polo's travels. Name three places shown on the map that are mentioned in the selection.

Reading Strategy Monitor Comprehension

Use the graphic organizer you created to answer the following questions.

5. Which sections of the biography did you find difficult to understand? List two questions that you asked yourself. Then explain what you did to find answers to those questions.
6. List one question that a footnote helped you answer. In what way did the footnote help you better understand what you were reading?

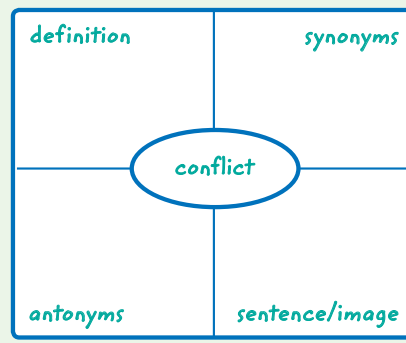
Vocabulary Practice

Respond to these questions.

1. Which place would you describe as **desolate**—an empty school building or a playground full of children?
2. Which place would you describe as **arid**—a rain forest or a desert?
3. Which person **bartered**—a man who traded beads for a basket or a man who shared his crops with a neighbor?
4. Which one would need to be **replenished**—an empty refrigerator or a full gas tank?
5. Where would you most likely see **vegetation**—in a parking lot or in a park?

Academic Vocabulary

Marco Polo experiences a **conflict** when he must escape capture by the Caraunas. To become more familiar with the word *conflict*, fill out the graphic organizer below.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

from *The Adventures of Marco Polo* 697

After You Read

Assess

1. Possible response: The description of Polo's travels through the Taklimakan is the most effective because the details of the size of the desert, the scarcity of water and animals, and the strange sounds create a vivid impression of the area.
2. The description helps readers understand both the dangers and the wonders of Polo's adventures.
3. Students should closely examine a historical image and its caption from the selection and state in their own words what the image shows.
4. Students should correctly name three cities shown on the map that are mentioned in the biography.
5. Students should indicate passages that they thought were difficult, and their questions should reflect an attempt at understanding the material. They may suggest that they monitored their comprehension by rereading, asking questions, looking at footnotes, or using a dictionary or other resource to clarify meaning.
6. Possible response: The footnote on page 688 that explains that the Dasht-e-Lut is 300 miles long and 200 miles wide helps explain why it is called the "Desert of Lonliness."

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Academic Vocabulary

Possible answers:

Definition: to fight or argue;
synonyms: disagreement, fight;
antonyms: agreement, peace;
sentence: Our conflict centered on whether we should go to dinner or a movie.

Vocabulary Practice

1. an empty school building
2. a desert
3. a man who traded beads for a basket
4. an empty refrigerator
5. in a park

After You Read

Assess

Respond Through Writing

Apply Description Tell students that the writers of short stories pay attention to even the smallest details that can provide readers with information about a different time and place. Explain that as students prepare to write their short stories, they should think about the details that would reveal the most about people's lives in a different time or place.

Edit and Proofread Remind students that the proofreading stage is very different from the revising stage. Tell them that revising can involve major changes to a text, whereas proofreading is more like waxing a car and polishing it to a fine finish. Students may wish to exchange papers to look for spelling, grammar, and punctuation errors.

Short Story

Students' short stories should

- describe an adventure or exploration
- include description, such as sensory details
- include plot devices, such as climax and resolution, and show a clear point of view
- be free of spelling, grammar, and punctuation errors

For grammar practice, see Unit 5 Teaching Resources, p. 147.



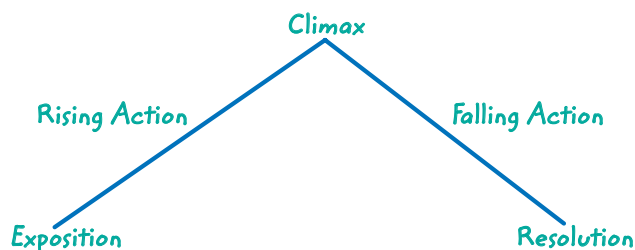
Respond Through Writing

Short Story

Apply Description In the excerpt from *The Adventures of Marco Polo*, the author uses description to re-create Marco Polo's experiences. Write a short story about an adventure or exploration, using description to help your readers visualize what happens.

Understand the Task Remember that using **description** means including details that appeal to a reader's sense of sight, smell, taste, touch, and hearing. For example, you may use details that appeal to a reader's sense of hearing to introduce your story's setting.

Prewrite Imagine the setting of your story. Think of the major and minor characters that you want to include. Then select a point of view from which to write your story. For example, you may use first-person point of view (*I went on an adventure*) or third-person point of view (*Paul Ramos was a born explorer*). Think of what will happen in the adventure you describe and construct the plot of your story. Use a plot diagram like the one below.



Draft To get started, freewrite about the setting and your characters. Use your plot diagram to help you write about the conflict that will move your plot forward. As you write, you may decide to change what happens in the story. Revisit your plot diagram to map out any changes in the plot. See the Word Bank in the side column for descriptive words you might use in your short story.

Revise After you've written your first draft, read it to make sure you've included effective descriptions. Add or delete descriptions as necessary so that your readers can visualize the setting, characters, and events. Include dialogue to make your characters seem real.

Edit and Proofread Proofread your short story, correcting any errors in spelling, grammar, and punctuation.

Learning Objectives

For page 698

In this assignment, you will focus on the following objective:

Writing: Writing a short story.

Word Bank

The following are some useful words you might want to include in your short story. Check their meanings in a dictionary first to make sure you use them correctly.

brave
daring
exhilarating
exotic
extraordinary
imaginative
perilous
rare
strenuous
treacherous

698 UNIT 5 How Can You Become Who You Want to Be?



Writing Practice



Brainstorm Ideas Help students prepare to write their short stories by having them consider possible conflicts and resolutions that could occur during their fictional adventures and explorations. Have students work in groups to list types of conflicts that could arise during an adventure similar to Marco Polo's. Examples may include the following: losing a map, contracting a disease,

or running out of food. After groups have listed conflicts, have them consider how these problems might be resolved, either successfully or unsuccessfully. When groups have finished creating their lists of conflicts and resolutions, have them share their ideas with the class. Then invite students to build a short story around one of the conflicts.

People Who Lend a Hand



Woman and Girl with Helping Hands. Todd Davidson.

BQ BIG Question How Can You Become Who You Want to Be?

What message do the images in the picture *Woman and Girl with Helping Hands* communicate to you? How can you realize your potential by lending a hand to help others?

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Tell students that the word *woman* describes an adult female. The word *girl* describes a young female. Show students pictures to illustrate this distinction. Repeat this process with the words *man* and *boy*. Have students consult dictionaries or thesauruses to locate synonyms for each term. Have students list these synonyms on the board. Then, show students a series of pictures that

feature women, girls, men, and boys engaged in various activities. Ask students to state what is happening in each picture and to explain whether a person in the picture is lending a hand to another person. Encourage students to use all of the terms listed on the board in their descriptions. Students may self-correct errors as they speak.

UNIT FIVE

Part 3: People Who Lend a Hand

Ask: How do other people help you become who you want to be? (Responses will vary. Friends and family offer support and encouragement, and sometimes they may give helpful advice.)

View the Art

Point out to students that Todd Davidson uses overlapping images, space, and color to communicate his message. **Ask:** What does the artwork say about the relationships among people of different ethnic or cultural backgrounds? (Possible response: The hands of different colors and the figures who shake hands across a chasm suggest that harmony is possible.)

BQ BIG Question

Possible responses: The warm red background and the hearts suggest that if people reach out their hands to help one another, love is possible. Students may say that they can develop positive character traits by helping others.

For additional support for English Learners, see Unit 5 Teaching Resources, p. 151.

Before You Read

Focus

Bellringer Options

Daily Language Practice

Transparency 139

Or ask students to name some of their favorite gifts. As a group, discuss what is special about a gift that is not a material object.

Vocabulary

Ask students to indicate the best example of each adjective.

- 1. stark:** a. a room with comfortable furniture; b. a cold, empty room (*b*)
- 2. festive:** a. a birthday party; b. a dinner with quiet conversation (*a*)
- 3. infinite:** a. a large pond; b. the night sky (*b*)
- 4. subtle:** a. a gesture meant to be seen by only one person; b. a message shouted loudly (*a*)

For additional vocabulary practice, see Unit 5 Teaching Resources, p. 160.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Birthday Box and To James

Connect to the Short Story and the Poem

Think about a time you felt inspired to do your best. Were you giving your best effort because it was an activity you love doing? Or were you doing it for someone you love?

Quickwrite Freewrite for a few minutes about how it felt to do your best and how you feel about it now.

Build Background

Authors get ideas for their stories and poems in different ways.

- In 1995, an editor invited ten authors, including Jane Yolen, to write about a child who receives a beautiful, empty box as a birthday present. Each author's imagination was sparked by the same idea, yet each writer wrote a completely original piece of literature.
- Among Frank Horne's many accomplishments, he once coached a championship high school track team. The talent and efforts of a young runner inspired Frank Horne to write the poem "To James."

Vocabulary

stark (stärk) *adj.* plain; harsh, grim, or severe (p. 705).

The colorful costumes in the school play contrast with the stark set.

festive (fes'tiv) *adj.* joyful; suitable for a celebration (p. 705).

We used decorations and flowers to make the house festive for the holiday.

infinite (in'fə nit) *adj.* extremely great; having no limits or end (p. 706). *Small children seem to have an infinite amount of energy when they play.*

subtle (sut'əl) *adj.* characterized by cleverness; having a faint, delicate quality (p. 707). *Dad left a broom near the table as a subtle reminder that we should clean up after lunch.*

Meet the Authors



Jane Yolen

A Literary Life Jane Yolen wrote her first two books before she entered high school. Since that time, Yolen has written more than 250 books. "Birthday Box" was first published in 1995. Jane Yolen was born in 1939.

Frank Horne

An Accomplished Man Frank Horne's love of track began when he ran the quarter mile as a college student. He once told other African American poets, "Your task is definite, grand, and fine." Frank Horne was born in 1899.



Author Search For more about Jane Yolen and Frank Horne, go to glencoe.com and enter QuickPass code GL29763u5.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Use the following steps to preteach vocabulary:

- Introduce the new words and define each one. To improve fluency, have students repeat the words chorally.
- Read aloud the example sentences and discuss each one. If students have difficulty understanding an example, draw simple illustrations of the examples on the board.

- Have students complete the following sentences:

1. A classroom that is *stark* has no ____.
2. When I feel *festive*, I like to ____.
3. Something that is *infinite* has no ____.
4. When a person is being *subtle*, she ____.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Have student pairs look up the etymologies, or word origins, of each vocabulary word. Tell them to record their findings on a sheet of paper. Then read aloud the definition of each vocabulary word. Ask students how the definitions relate to the etymologies they discovered.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, how can an older person's wisdom and experience help a younger person become who he or she wants to be?

Literary Element Style

Style is the author's choice and arrangement of words and sentences. Authors sometimes repeat a series of words, phrases, or sentences that have a similar grammatical form. This technique, called parallelism, shows the relationship between ideas and emphasizes important thoughts.

Analyzing style can help you understand the meaning of a story or poem. As you read, ask yourself, how does the word choice and use of parallelism contribute to the meaning and purpose of each selection?

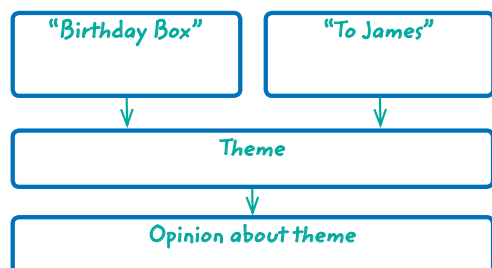
Reading Strategy Evaluate Theme

When you **evaluate**, you make a judgment or form an opinion about something that you read. When you evaluate theme, you form an opinion about the message that the author wants to convey.

Evaluating theme is important because it helps you form an opinion about what you're reading. It also helps you understand recurring themes, or themes that appear in more than one literary work. A short story and a poem can have a similar theme, even if they have different structures. To evaluate theme, think about the following questions:

- What message about life does the author want to convey?
- Do you agree with the author's message? Why or why not?

As you read, look for details that hint at the theme of each selection. Then use the details to analyze and evaluate each theme. In what ways are the themes of the selections similar? Use a graphic organizer like the one below.



Learning Objectives

For pages 700–711

In studying these texts, you will focus on the following objectives:

Literary Study:

Analyzing style.
Analyzing parallelism.

Reading: Evaluating theme.

TRY IT

Evaluate Imagine that the theme of a short story you just read is "Act first and think later." Discuss with a partner whether you think this statement is good advice for young people.

Before You Read

Focus

Summary

In "Birthday Box," Katie celebrates her tenth birthday in the hospital room where her mother is dying. Katie's mother gives her a beautifully wrapped empty box, but she passes away before Katie can ask about the mysterious gift. A year later, Katie realizes that her mother meant the box to be representative of Katie—beautiful on the outside, but still in need of filling up. The speaker in "To James" offers advice to a winning runner. The speaker advises James to live in the same way that he runs: with constant effort and a firm focus on his goals.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 152–157.

Literary Element

Style Tell students that every author has his or her own style. Style can shape the mood of a work, as well as contribute to meaning and purpose.

Reading Strategy

Evaluate Theme Remind students that authors rarely state a theme directly; instead, they use elements of a work, such as plot and figurative language, to reveal the theme. Tell students that in addition to determining which themes the selections share, they should evaluate the themes.

TRY IT

Possible response: This theme is not good advice because intelligent people consider the consequences of their actions before proceeding.

Birthday Box and To James 701

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Students may find some elements of style difficult to recognize and understand. Explain that authors choose and arrange words and sentences for meaning and clarity, as well as to establish mood and emphasize key ideas. Point out that repetition means repeating words or phrases for emphasis. To illustrate, read aloud with students the first two sentences of

"Birthday Box" on page 703. **Ask:** Why does the author repeat the phrase "ten years old"? (The author repeats the phrase to emphasize the importance of the birthday.) Tell students to look for more examples of repetition as they read and to think about the meaning of the repeated words and phrases.

Teach

Teaching Note

African American Vernacular English

Remind students that in declarative sentences, a form of the verb *to be* appears between the subject and the predicate noun or adjective.

For example, in the first paragraph, the narrator says, “We were good friends with them all,” not “We good friends with them all.”

View the Art

This work by John Bunker is an example of a mixed media painting. Mixed media artists combine different painting and drawing media, or materials, to create a single painting. For example, an artist may use both oil paints and watercolors to create a single image. **Ask: What different media do you see in *Emerging Angel*?** (Students may mention watercolors along with oils or acrylics.) **Ask: How does Bunker’s use of various media reflect his message as captured in the painting’s title?** (Answers will vary, but students may mention that the angel seems to be emerging from a chaotic mix of colors and paper fragments.)



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 4.6
DRP: 50
Lexile: 710



Birthday Box

Jane Yolen



Emerging Angel. John Bunker. Mixed Media.

702 UNIT 5 How Can You Become Who You Want to Be?

Reading Practice



Predict Remind students that predicting, or making guesses about what will happen next, is a useful reading strategy. Instruct students to read the first paragraph on page 703. Then, ask students to use clues from the paragraph to predict the meaning of

the story’s title. (The narrator says that her mother died on the narrator’s tenth birthday. The “birthday box” may be something that the mother gave the daughter on that day.) Encourage students to keep their predictions in mind as they read the story.

Teach

Literary Element

1

Style In describing V. Louise Higgins, the author repeats the initial V, references to the woman's size, the word *white*, and the image of a shark.

ADVANCED Ask: **Why did Katie's mother call V. Louise Higgins "the great white shark"?** (*Higgins is a large woman who wears a white nurse's uniform. Also, the needles she uses make Katie's mother think of a shark's teeth.*)



For additional literary element practice, see Unit 5 Teaching Resources, p. 158.

Visual Vocabulary

2

Character Point out the illustration of the pen on page 703. Ask students to consider why V. Louise thinks that a fountain pen would be a good gift for Katie. (*Possible response: V. Louise knows that Katie likes to write, and she thinks that a special pen will help Katie write stories.*)

I was ten years old when my mother died. Ten years old on that very day. Still she gave me a party of sorts. Sick as she was, Mama had seen to it, organizing it at the hospital. She made sure the doctors and nurses all brought me presents. We were good friends with them all by that time, because Mama had been in the hospital for so long.

The head nurse, V. Louise Higgins (I never did know what that V stood for), gave me a little box, which was sort of funny because she was the biggest of all the nurses there. I mean she was tremendous. And she was the only one who insisted on wearing all white. Mama had called her the great white shark when she was first admitted, only not to V. Louise's face. "All those needles," Mama had said. "Like teeth." But V. Louise was sweet, not sharklike at all, and she'd been so gentle with Mama.

I opened the little present first. It was a fountain pen, a real one, not a fake one like you get at Kmart.

"Now you can write beautiful stories, Katie," V. Louise said to me.

I didn't say that stories come out of your head, not out of a pen. That wouldn't have been polite, and Mama—even sick—was real big on politeness.

"Thanks, V. Louise," I said.

The Stardust Twins—which is what Mama called Patty and Tracey-Lynn because they reminded her of dancers in an old-fashioned ballroom—gave me a present together. It was a diary and had a picture of a little girl in pink, reading in a garden swing. A little young for me, a little too cute. I mean, I read Stephen King¹ and want to write like him. But as Mama always reminded me whenever Dad finally remembered to send me something, it was the

¹ A very popular novelist, *Stephen King* writes tales of horror and the supernatural.

Visual Vocabulary

A fountain pen is a pen that has an ink cartridge that can be replaced. The cartridge automatically feeds a steady supply of ink to the writing point.

2

1



Style What details about V. Louise Higgins does the author repeat?

English Learners

DIFFERENTIATED INSTRUCTION



SMALL GROUP Intermediate Students may benefit from exploring the various ways in which different cultures celebrate birthdays. Explain that in the United States, the years are counted from the day of birth, and birthday parties usually include giving presents to the birthday person and having a cake. Point out that birthday presents sometimes have strong

personal meaning, particularly if they are from parents or close friends. Organize students in small groups, and have them discuss how birthdays are celebrated in their own cultures. Tell students to list different birthday traditions and to imagine how the story would be different if Katie's celebration incorporated these.

Teach

Literary Element

1

Style By using humor, the author shows readers that Katie is a likeable and sympathetic character.

Cultural History

Hospital Staff In hospitals, doctors are organized into departments according to their specialties. For example, there are departments of surgery, pediatrics, and oncology, or cancer treatment. Residents and interns, physicians who have completed medical school and are training as doctors, also care for patients. Nurses generally outnumber doctors and provide most of the day-to-day care that patients receive.

Ask: *Several doctors and nurses are at Katie's birthday party. What does this tell you about the hospital's staff? (The staff cares about the patients and the patients' families.)*



thought that counted, not the actual gift.

"It's great," I told them. "I'll write in it with my new pen." And I wrote my name on the first page just to show them I meant it.

They hugged me and winked at Mama. She tried to wink back but was just too tired and shut both her eyes instead.

Lily, who is from Jamaica, had baked me some sweet bread. Mary Margaret gave me a gold cross blessed by the pope, which I put on even though Mama and I weren't churchgoers. That was Dad's thing.

1

Then Dr. Dann, the intern² who was on days, and Dr. Pucci, the oncologist (which is the fancy name for a cancer doctor), gave me a big box filled to the top with little presents, each wrapped up individually. All things they knew I'd love—paperback books and writing paper and erasers with funny animal heads and colored paper clips and a rubber stamp that printed FROM KATIE'S DESK and other stuff. They must have raided a stationery store.

There was one box, though, they held out till the end. It was about the size of a large top hat. The paper was deep blue and covered with stars; not fake stars but real stars, I mean, like a map of the night sky. The ribbon was two shades of blue with silver threads running through. There was no name on the card.

"Who's it from?" I asked.



Style How does the author's use of humor help the reader understand Katie?



² An **intern** is a recent medical school graduate who works under the supervision of experienced doctors.

Listening and Speaking Practice



Life-Changing Events Point out that in this story, Katie faces a life-changing event. Ask students to think about how they would cope with such an event in their own lives. Organize students in small groups, and ask them to discuss how they would feel if they lost someone important to them. (Some students may have experienced such a loss.

You may wish to excuse them from this exercise or have a school counselor speak to the students about managing the feelings of grief that attend loss.) Ask students how they would help a friend who is facing a life-changing event. Have groups offer their responses to the class.

Literary Element Practice



Setting Remind students that details of the setting help establish mood. Read aloud the description of the breathing machine on page 705. **Ask:** *What does this description add to the story? (It shows how sick Katie's mother is. The description of the noise shows how difficult it is for Katie to accept her mother's illness.)*





None of the nurses answered, and the doctors both suddenly were studying the ceiling tiles with the kind of intensity they usually saved for X rays. No one spoke. In fact the only sound for the longest time was Mama's breathing machine going in and out and in and out. It was a harsh, horrible, insistent³ sound, and usually I talked and talked to cover up the noise. But I was waiting for someone to tell me.

At last V. Louise said, "It's from your mama, Katie. She told us what she wanted. And where to get it."

I turned and looked at Mama then, and her eyes were open again. Funny, but sickness had made her even more beautiful than good health had. Her skin was like that old paper, the kind they used to write on with quill pens, and stretched out over her bones so she looked like a model. Her eyes, which had been a deep, brilliant blue, were now like the fall sky, bleached and softened. She was like a faded photograph of herself. She smiled a very small smile at me. I knew it was an effort.

"It's you," she mouthed. I read her lips. I had gotten real good at that. I thought she meant it was a present for me.

"Of course it is," I said cheerfully. I had gotten good at that, too, being cheerful when I didn't feel like it. "Of course it is."

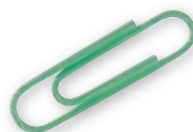
I took the paper off the box carefully, not tearing it but folding it into a tidy packet. I twisted the ribbons around my hand and then put them on the pillow by her hand. It made the stark white hospital bed look almost festive.

³ **Insistent** means "demanding attention or notice."

Vocabulary

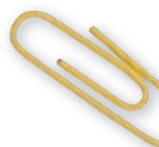
stark (stärk) *adj.* plain; harsh, grim, or severe

festive (fes'tiv) *adj.* joyful; suitable for a celebration



2

Evaluate Theme Why is it important that Katie knows the box is a gift from her mother?



UNIT FIVE

Teach

Reading Strategy

2

Evaluate Theme It is important because a gift from her mother will have a deeper meaning than will gifts from other people. It is clear that this gift will be the last that Katie will receive from her.



For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 159.

Cultural History

Understanding Grief Over the past forty years, social scientists have learned a great deal about the grieving process. Perhaps the most important contribution to understanding the grief process, known as thanatology, was the 1969 book *On Death and Dying*, by the psychiatrist Elisabeth Kübler-Ross. Kübler-Ross focused on the stages that dying patients go through, but noted that family members go through grieving processes as well. In general, grieving begins with a period of crying, loss of sleep and appetite, and even anger. Periods of depression may follow before grief gradually subsides. Although there are some cultural differences in the ways that people grieve, thanatologists believe that the basic grief process is universal.

Birthday Box and To James 705

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Students may have difficulty understanding Katie's realization about her mother's last words and the meaning of the box. Pose the following questions to help students clarify their understanding. **Ask:** **Why does Katie wake up suddenly one night?** (She has remembered something important about

her mother's last words.) **Ask:** **What is the difference between saying "It's for you" and saying "It's you"?** (Saying "It's for you" means that the box is a gift; but by saying "It's you," Katie's mother suggests that the box represents Katie in some way.) **Ask:** **Why is it significant that Katie's mother was an English**

teacher and a writer? (These details show that Katie's mother was careful with words and used them to express exactly what she meant.) Guide students to recognize that Katie finally understands that her mother intended the box to be a message for her daughter.



Teach

Literary Element

1

Style The parallelism emphasizes how long Katie grieved for her mother and shows how much the event affected her.

Reading Strategy

2

Evaluate Theme Katie's mother wants Katie to remember these final words, "It's you."

ENGLISH LEARNERS **Ask: What does "It's for you" mean?** (*It means that the box is for Katie.*) **Ask: What does "It's you" mean?** (*Literally, the words mean that the box is Katie. These words suggest that the box represents Katie or is like her in some way.*)

Vocabulary

3

Write a Paragraph Have students write a paragraph in which they describe a memorable moment that they have experienced. Have them use two of the following vocabulary words: *stark*, *festive*, and *infinite*.

Under the wrapping, the box was beautiful itself. It was made of a heavy cardboard and covered with a linen material that had a pattern of cloud-filled skies.

I opened the box slowly and . . .

"It's empty," I said. "Is this a joke?" I turned to ask Mama, but she was gone. I mean, her body was there, but she wasn't. It was as if she was as empty as the box.

Dr. Pucci leaned over her and listened with a stethoscope,⁴ then almost absently patted Mama's head. Then, with **infinite** care, V. Louise closed Mama's eyes, ran her hand across Mama's cheek, and turned off the breathing machine.

3

"Mama!" I cried. And to the nurses and doctors, I screamed, "Do something!" And because the room had suddenly become so silent, my voice echoed back at me. "Mama, do something."

I cried steadily for, I think, a week. Then I cried at night for a couple of months. And then for about a year I cried at anniversaries, like Mama's birthday or mine, at Thanksgiving, on Mother's Day. I stopped writing. I stopped reading except for school assignments. I was pretty mean to my half brothers and totally rotten to my stepmother and Dad. I felt empty and angry, and they all left me pretty much alone.

1

And then one night, right after my first birthday without Mama, I woke up remembering how she had said, "It's you." Not, "It's for you," just "It's you." Now Mama had been a high school English teacher and a writer herself. She'd had poems published in little magazines.

2

⁴ A **stethoscope** is an instrument used to listen to sounds made by the body's internal organs, especially the lungs and heart.

Vocabulary

infinite (in'fə nit) *adj.* extremely great; having no limits or end

Style How does the parallelism in this paragraph emphasize Katie's feelings?

Evaluate Theme What message does Katie's mother want Katie to remember?

706 UNIT 5 How Can You Become Who You Want to Be?

Grammar Practice

Appositives Write this sentence on the board: *The doctor used a stethoscope, a device for listening.* Point out that the underlined phrase is an appositive, a word or phrase that gives additional information about a noun. Explain that an appositive usually appears after the noun it identifies, defines, or renames, and that it is often set off by commas. Then, have

students rewrite the following sentences, adding the appositives.

1. Katie had a difficult birthday. (a ten-year-old girl) (*Katie, a ten-year-old girl, had a difficult birthday.*)
2. V. Louise's gift was thoughtful. (a fountain pen) (*V. Louise's gift, a fountain pen, was thoughtful.*)

3. Katie put her stories in the birthday box. (all handwritten) (*Katie put her stories, all handwritten, in the birthday box.*)

Teach

BQ BIG Question

The empty box makes Katie realize that she must become all that she can be. By writing, she can fill the box and herself, and fulfill her mother's hopes.

APPROACHING Point out that when Katie whispers into the box, she stops crying. **Ask: Why does the box help stop Katie's crying?** (Katie realizes that her mother wanted her to fill the box with Katie's own writing. Katie knows that it is time to stop crying and start writing.)

Vocabulary

4

Synonyms and Antonyms Point out the word *subtle* and its definition on page 707. **Ask: What are some synonyms of subtle?** (Synonyms include delicate, faint, fine, sly, slight, and understated.) **Ask: What are some antonyms of subtle?** (Antonyms include bold, brash, obvious, and overstated.)

She didn't use words carelessly. In the end she could hardly use any words at all. So—I asked myself in that dark room—why had she said, "It's you"? Why were they the very last words she had ever said to me, forced out with her last breath?

I turned on the bedside light and got out of bed. The room was full of shadows, not all of them real.

Pulling the desk chair over to my closet, I climbed up and felt along the top shelf, and against the back wall, there was the birthday box, just where I had thrown it the day I had moved in with my dad.

I pulled it down and opened it. It was as empty as the day I had put it away.

"It's you," I whispered to the box.

And then suddenly I knew.

Mama had meant *I* was the box, solid and sturdy, maybe even beautiful or at least interesting on the outside. But I had to fill up the box to make it all it could be. And I had to fill me up as well. She had guessed what might happen to me, had told me in a **subtle** way. In the two words she could manage.

I stopped crying and got some paper out of the desk drawer. I got out my fountain pen. I started writing, and I haven't stopped since. The first thing I wrote was about that birthday. I put it in the box, and pretty soon that box was overflowing with stories. And poems. And memories.

And so was I.

And so was I. 🐣

BQ BIG Question

In what way does the empty box encourage Katie to become a writer?

Vocabulary

subtle (sut'əl) *adj.* characterized by cleverness; having a faint, delicate quality

4

Birthday Box and To James 707

Advanced Learners

DIFFERENTIATED INSTRUCTION

Personal Essay At the end of the story, Katie realizes that her mother gave her an empty box as a sign that she wanted Katie to learn, grow, and fill her life with knowledge and experience to become what she wants to be. Because Katie wants to be a writer, she fills

the box with her writing. Have students write an essay in which they answer this question: How would you fill an empty box in a way that reflects who you wish to become and what you would like to do or accomplish in your life? Tell students to include a description of

each item they would put in the box, as well an explanation of how the items relate to their ideas about themselves and what they want to become.

Teach

Literary Element

1

Style The repetition of the phrase “how you” helps readers appreciate the movements of a runner and the effort needed to win a race.

ADVANCED Ask: Which sensory details help you visualize winning a race? (Sensory details include “flung your body,” “spikes / ripped the cinders,” and “catapulted / through the tape.”)



To James

Frank Horne

1

Do you remember
how you won
that last race . . . ?
how you flung your body
5 at the start . . .
how your spikes
ripped the cinders
in the stretch . . .
how you catapulted°
10 through the tape . . .
do you remember . . . ?
Don't you think
I lurched° with you
out of those starting holes . . . ?
15 Don't you think
my sinews° tightened

9 To **catapult** is to leap or hurl oneself, as if from a giant slingshot.

13 To **lurch** is to move forward suddenly.

16 **Sinews**, or tendons, are cords of tissue that connect muscles to bones.

Style How does the repetition in lines 2–10 help you understand what's involved in winning a race?

708 UNIT 5 How Can You Become Who You Want to Be?

Writing Practice

Writing Skill: Analyze Metaphor Remind students that a metaphor is a comparison between two seemingly unrelated things. Note that in the last stanza of the poem, the speaker uses a track-and-field event

as a metaphor for life. Ask students to write a paragraph in which they analyze the metaphor, explaining how a race is like life. Encourage students to quote from the poem to support their analyses.

Reading Practice

PARTNERS **Read Aloud** Have partners take turns reading the poem aloud. As they practice, students should modify their delivery to reflect the poem's content.

Teach

Reading Strategy

2

Evaluate Theme Reread lines 20–22 with students. Explain that these lines are an example of figurative language, or language that expresses ideas beyond the literal meaning of the words. **ENGLISH LEARNERS** **Ask:** *What is the meaning of the lines “all my thrill / of a thousand races / in your blood”? (The speaker means that he or she has shared with the runner his or her knowledge of and excitement about racing, gained from years of experience.)*

Reading Strategy

3

Evaluate Theme The speaker refers to the runner’s personal goals for success in life.

BQ BIG Question

The speaker tells the runner to approach life as if it were a race: to start powerfully, remain focused on his goals, give everything he has, and so achieve victory.

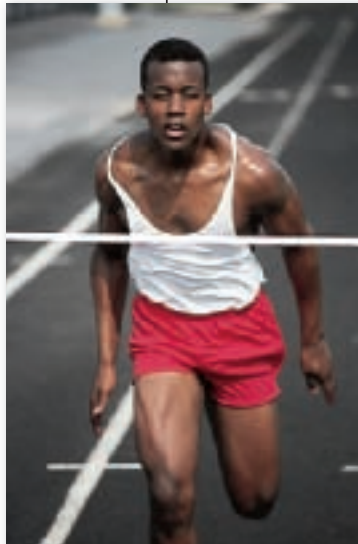
Cultural History

Track and Field Track-and-field events, held since the Olympic Games in 776 B.C., are the oldest organized sports. The fastest, shortest races are dashes that range in length from 50 to 400 meters. The racers begin in a crouch at the starting line. When the starter fires a pistol, the runners leap into a full stride and run at top speed to the finish line.

To check students’ understanding of the selection, see Unit 5 Teaching Resources, pp. 163–164.

at those first
few strides . . .
and when you flew into the stretch
was not all my thrill
of a thousand races
in your blood . . . ?
At your final drive
through the finish line
did not my shout
tell of the
triumphant ecstasy^o
of victory . . . ?

2



3

Live
as I have taught you
to run, Boy—
it’s a short dash.
Dig your starting holes
deep and firm
lurch out of them
into the straightaway
with all the power
that is in you
look straight ahead
to the finish line
think only of the goal
run straight
run high
run hard
save nothing
and finish
with an ecstatic burst
that carries you
hurtling
through the tape
to victory . . .

Evaluate Theme What is the “goal” to which the speaker refers?

BQ BIG Question

What advice does the speaker give the runner for reaching his goals?

²⁷ **Triumphant ecstasy** is a state of overwhelming joy or delight as a result of success or winning.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Some students may not be familiar with track events as these sports are organized in the United States. If possible, show a video of a race or display photographs of runners. Point out the cinders on the track, the spiked shoes that runners wear, and the way the runners lurch out of the starting blocks. Also, point out the tape at the finish line, visible in the

photograph on page 709. Have students create glossaries or word webs of track-and-field words, including *track*, *dash*, *starting blocks*, *cinders*, and *finish line*. You may wish to have students apply the words from their glossaries or webs to summarize the poem.

After You Read

Assess

For additional assessment, see
Assessment Resources,
pp. 143–144.

Respond and Think Critically

1. She asked the nurses to purchase and prepare it.
2. The speaker is someone who has offered guidance to the runner.
3. Katie's mother cares about the needs of her daughter.
4. The speaker feels connected to the runner because the speaker experiences the runner's movements and feelings in his or her own body. The speaker describes his or her sinews tightening with the runner's.
5. Recording her thoughts and feelings helps Katie understand her grief and begin to move beyond it.
6. Katie's mother and the speaker offer young people advice about achieving their potential. Katie's mother's advice is a puzzle, whereas the speaker's advice is direct.

Vocabulary Practice

- | | |
|------------|-------------|
| 1. none | 4. none |
| 2. subtle | 5. stark |
| 3. festive | 6. infinite |

Academic Vocabulary

A sense of civic responsibility may motivate students to participate in community service groups. Students may engage in sports because they find the activities fun and challenging or because they enjoy being part of a team.

After You Read

Respond and Think Critically

1. How is Katie's mother able to buy Katie the birthday box? **[Recall]**
2. What is the relationship between the runner and the speaker in "To James"? **[Identify]**
3. Katie's mother plans a party even though she is ill. What can you infer about Katie's mother? Explain. **[Infer]**
4. How does the speaker in "To James" feel about the runner? How can you tell? Use examples from the poem to support your answer. **[Interpret]**
5. How does filling the box with her writing help Katie deal with her grief? Explain. **[Analyze]**
6. **BQ** **BIG Question** Both Katie and the runner have had individuals help them in life. How are these individuals similar? How are they different? Explain. **[Compare]**

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

stark **festive** **infinite** **subtle**

1. The sky became _____ as the dark rain clouds blocked the sun.
2. When Mom looked at her watch, it was a _____ message for us to hurry.
3. Keisha put on a colorful dress because it made her feel _____ for the party.
4. The dog gazed at me with _____ eyes until I gave it a treat.
5. The painting added a touch of color to the _____ walls.
6. The number of stars in the sky seems _____ on a clear night.

Academic Vocabulary

The empty box that Katie receives from her mother **motivates** Katie to write stories and poems. In the preceding sentence, *motivates* means "causes something or someone to act." Think of an activity you like to do as much as Katie likes to write. What motivates you to do that activity?

TIP

Comparing

Here are some tips to help you compare the mother in the story and the speaker in the poem.

Think about

- the actions the mother and the speaker take and the ways they behave
- the advice they give
- how they are alike and different

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

710 UNIT 5 How Can You Become Who You Want to Be?

Progress Check

Can students comprehend vocabulary?

If...fewer than 5 answers are correct

Then...  Glencoe Interactive Vocabulary CD-ROM.

Literary Element Style

1. At the end of "Birthday Box," Katie says that her box "was overflowing with stories. And poems. And memories." How does the author's style help the reader understand the connection between Katie's writing and her memories? Explain.
2. Find an example in "To James" where the poet uses parallelism to emphasize the message of the speaker. What effect does it have? Explain.

Review: Metaphor

As you learned on page 203, a **metaphor** is a figure of speech that compares seemingly unlike things. In contrast to a simile, a metaphor implies a comparison without using the words *like* or *as*. An **extended metaphor** is an implied comparison that continues through a longer section of a piece of writing.

3. In line 32 of "To James," Frank Horne compares "it" to "a short dash." What two things does this metaphor compare?
4. What extended metaphor does Frank Horne use in "To James"? Explain.

Reading Strategy Evaluate Theme

Test Skills Practice

5. Read these sentences from "Birthday Box."

But I had to fill up the box to make it all it could be. And I had to fill me up as well.

Katie expresses the story's theme by

- A understanding that Mama should have filled the box.
- B realizing Mama's unusual gift was a form of good advice.
- C making the box more important than her memories of Mama.
- D worrying that she could not fill the box well enough.

Grammar Link

Subjects Separated from Verbs Subject-verb agreement can be challenging when a prepositional phrase separates the subject from its verb. When the subject and verb are not next to each other, you may wonder what the subject of the sentence is. For example, in the sentence below, is the subject *One* or *nurses*?

One of the nurses (is, are)
from Jamaica.

If you leave out the prepositional phrase, the subject becomes easier to find.

One of the nurses (is, are)
from Jamaica.

Once the prepositional phrase "of the nurses" is gone, you see that the subject is *one*, and the correct verb form is *is*.

Practice Choose the correct verb in the following sentences.

Some members of the hospital staff
(has, have) a birthday party.

One of the gifts (surprise,
surprises) Katie.

Then write two sentences of your own about the story or the poem in which the subject and the verb are separated by a prepositional phrase.

Speaking and Listening

Performance With a small group, choose one person to read aloud "To James." The speaker should vary the tempo, volume, and pitch of his or her voice so that the poem comes alive for the listeners. The other members of the group should perform a pantomime to go with the reading. What movements imitate the runner's actions? How will your group emphasize the repetition in the poem? It may be helpful to write down the movements and lines, so that your group can practice the performance.

Speaking and Listening Practice

Performance Student performances should involve all members of the group. The speaker should read the poem clearly and use tempo, volume, and pitch to emphasize the emotion and drama of the poem. Pantomimes should

demonstrate planning and choreography. Movements should connect clearly to the poem. All elements of the performance should be fully integrated, and performances should reflect careful planning and practice.

After You Read

Assess

Literary Element

1. The author uses parallelism to connect Katie's writing to her memories. The repeated word "And" links Katie's stories and poems to her memories. The connection between memory and the writing that fills the box is also emphasized by the repetition of the final sentence, "And so was I."
2. The poet uses parallelism to emphasize the message in lines 42–44. The repetition of "run" tells the runner how hard he must push himself to accomplish his goals.
3. In line 32, Horne compares life's challenges to a short, fast footrace. He suggests that life itself is short.
4. In the extended metaphor, Horne compares life and running races. He describes facing life's challenges and achieving goals in terms of the skills that a runner needs to compete.

Reading Strategy

5. B

Grammar Link

Practice Some members of the hospital staff *have* a birthday party. One of the gifts *surprises* Katie.

Possible new sentences: The meaning of her mother's last words dawns on Katie a year later. In the poem, the speaker's advice to the runner is to live the way he runs.



For grammar practice, see Unit 5 Teaching Resources, p. 162.

Focus

Summary

Duom Deng, David Ayiik, and James Biar were “Lost Boys,” orphans who fled Sudan’s civil war and found themselves in refugee camps. They were among the lucky ones to make it to the United States. The three friends stuck together and learned to adapt to a new culture. With the help of the San Diego Rotary Club, Deng, Ayiik, and Biar returned to Kakuma, Kenya, to meet with Sudanese refugees still there. They brought gifts for the refugees, along with information about the United States. More important, they brought a message: Even Lost Boys can be found.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 165–170.

Teach

Preview the Article

1. It tells that the article is about people doing something positive.
2. They show how the Lost Boys are received in Kenya and how different the men look now that they live in the United States.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 4.9
DRP: 54
Lexile: 810

Learning Objectives

For pages 712–715

In studying this text, you will focus on the following objectives:

Reading:

Using text features.
Analyzing informational text.
Summarizing.

Set a Purpose for Reading

As you read, ask yourself, how do the boys from Sudan help others overcome hardships?

Preview the Article

1. What does the title, also called a **head** or **headline**, suggest the article is about?
2. What details do the **photographs** and **captions** provide?

Reading Strategy

Summarize

When you **summarize**, you put the main ideas and supporting details of a text into your own words. As you read, identify the most important ideas. Which details support these main ideas? Then write the information in a logical order.

Main Idea:

Detail 1

Detail 2

Detail 3

Message of HOPE

They became known as the Lost Boys of Sudan after fleeing the horrible civil war. Now three, who have done well in the United States, have returned to a refugee camp. Their goal is to help prepare others for fast food, phones, and life in America.

By ERICKA SÓUTER and DIETLIND LERNER

In a small, hot classroom in a crowded Kakuma, Kenya, refugee camp, a group of 20-year-olds sit at desks. They fire questions at three young men wearing shirts and ties. “What is the weather like in America?” asks one student. “Why are there murderers there?” asks another. “If obesity¹ is a problem, why are you skinny?” asks another. The men, who have photos of sports stars, roller coasters, and buses, answer with care. They also give some tips. “In America it is a very good thing to say thank you,” says one. “When you get to America, everyone will ask if you are hungry,” says another. “In our country it is insulting to ask that, so you say no. My advice to you is to say yes. We missed a lot of good food because of our culture!”

¹ **Obesity** is the condition of being very overweight.

712 UNIT 5 How Can You Become Who You Want to Be?

Research Practice



Read Maps Provide students with maps that show the political boundaries and geographic features of Africa. Ask students to trace the route that the Lost Boys might have taken from Sudan to Kenya. Have student groups use the features of the maps to generate

lists of difficulties the Sudanese refugees faced while traveling on foot from Sudan to Kenya. Then, have groups brainstorm to list other obstacles and difficulties suggested by the selection. Ask students to present their maps and lists to the class.

Just 10 years ago, Duom Deng, David Ayiik, and James Biar were refugees too. During Sudan's civil war, the three boys had seen their parents killed and their villages destroyed. Then they and thousands of other orphaned children walked 1,000 miles east to Ethiopia. Once there, they spent five years wandering between refugee camps. Eventually they settled in Kakuma. Aid workers called the thousands of male orphans the Lost Boys. (Girls also fled to the camps. For cultural reasons, they were placed with refugee foster² families.) "We made ourselves brothers," says Deng, who is in his mid-20s. "We learned by ourselves to be good to ourselves and to others."

That good sense stuck with Ayiik, Deng, and Biar when they came to the United States with 3,600 other Kakuma refugees. In less than five years, they changed from wide-eyed immigrants who had never seen a kitchen freezer to young men working their way through college in San Diego, California. Now they have returned to Kakuma—thanks to the help of the San Diego Rotary³ Club. Their goal is to help the next group of U.S.-bound hopefuls prepare for their new home. "The desire to go back to the camp

² **Foster** means "sharing in family life even though not related by birth." The girls lived with refugee families, who looked after them.

³ The main goals of the **Rotary Club** are to help people in need and to build peace and understanding. It has "clubs" in many cities around the world, and members are called Rotarians.



"I think a lot about how people here have too little," says Duom Deng (left, with James Biar, center, David Ayiik, and a group of Kenyan women who are neighbors to Kakuma's Sudanese refugees). "I want one day for the hunger to stop."

was straight from my heart," says Deng. "I wanted to see how the rest were doing. It was a big thought for me that I had left them."

Thousands of Kakuma's 86,000 refugees are Lost Boys. Most of them have applied for U.S. visas.⁴ But until the visas are approved, the refugees live in mud huts, sleep on wooden slabs, and eat only grain and water. Most have never owned a book, which made the 1,000 donated dictionaries Deng, Ayiik, and Biar brought a hot item. Deng's digital camera was also a hit. Some of the kids had never seen their own image and collapsed in squeals of delight. Tulasi Sharma works at the camp. "It is so important for the students to see the Lost Boys," says Sharma. "To know that it is possible [to succeed] and to know that they have not been forgotten."

⁴ A **visa** is an official document giving visitors permission to enter or leave a country.

Message of Hope **713**

English Learners

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Intermediate** Have students form groups to discuss Deng, Biar, and Ayiik's experience adapting to the culture of the United States. Tell students to compare the Lost Boys' experiences with their own by considering these questions: What cultural differences did they face? How did they deal with those differences?

Approaching Level

DIFFERENTIATED INSTRUCTION

Establishing Identifying cause-and-effect relationships helps students improve comprehension. **Ask: What causes Deng, Ayiik, and Biar to return to Sudan?** (Because they now enjoy a better life, they want to help others who endured the same crisis that they did.) Encourage students to note other causes and effects described in the selection.

TIME

Teach

BQ BIG Question

Ask: How did the San Diego Rotary Club help Deng, Ayiik, and Biar help others? (The club made it possible for them to return to Kenya to speak to other refugees.)

ENGLISH LEARNERS **Ask: What phrase on page 713 tells you that the San Diego Rotary Club helped Deng, Ayiik, and Biar achieve their goal?** (The words "thanks to the help of" tell you that the club helped the three return to Kenya.)

View the Photograph

Ask a volunteer to read the caption aloud. Then **ask: How might the actions of Deng, Biar, and Ayiik help end the refugees' hunger?** (Deng, Biar, and Ayiik are giving the refugees hope for a future without hunger and information they can use to find that future. Also, all three plan to help rebuild Sudan.)

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 279–292
- Interactive Read and Write for English Learners, pp. 279–292
- Interactive Read and Write for Approaching Level Learners, pp. 279–292

Teach

Reading Strategy

1

Summarize With students, read the description of Deng's journey from Sudan to Kenya on page 714.

Ask: Briefly retell the main events of Deng's journey in your own words.

(In 1978, when Deng was six years old, his village was attacked by Sudanese soldiers. Separated from his parents, and with nothing but the clothes on his back, Deng ran east. He traveled across the desert with a group of children. Many died before they reached Kenya.)

For additional reading skill or strategy practice, see Unit 5 Teaching Resources, pp. 171.

Literary History

"Lost Boys" The phrase "Lost Boys" comes from *The Adventures of Peter Pan* by J. M. Barrie. Barrie used the phrase to describe children who were lost and never claimed. In *Peter Pan*, the "Lost Boys" never grow up. **Ask:** In what major way are the Sudanese Lost Boys different from Barrie's characters? (The Sudanese refugees experienced great difficulties and had to grow up quickly.)

View the Photograph

Ask: What images are juxtaposed in this photograph, and what is the effect? (The photograph juxtaposes an American baseball player and the Sudanese refugees. Students may say that the effect is to highlight the clash of cultures between Sudan and the United States.)

The trip had an effect on the three from San Diego too. "I was really uncomfortable to see them that way," Deng says of his friends who live in poverty. "The food that they have is still not enough. They are not getting any vegetables or oils. The water gets cut off after just an hour. It is so sad to me."

1 The three have come a long way. In 1987 Deng's family, members of Sudan's Dinka tribe, had just settled down to dinner. Suddenly, Sudanese soldiers surrounded their tiny village. "We heard a cry from a neighbor," he recalls. "There were horses, guns, men everywhere." In the confusion, he was separated from his mother and father. But, like many parents, they had warned him that if the men with guns came, he should run east.



Louise Gubb

With the sounds of the village burning and people being shot, 6-year-old Deng ran with the other children. He was wearing a T-shirt and shorts—the only clothes he would have for the next two years. Deng and the other kids joined up with a larger group heading across the desert. "I remember eating leaves, I was so hungry and thirsty," he recalls. Hundreds died of hunger or were killed by lions and crocodiles, according to Ayiik. "I was very scared. I think I made it because I saw other kids like me and I tried to be strong like them," he says. "I couldn't give up."

Years later, the three arrived in the United States. They had only enough money to last for three months. Judy Bernstein is a volunteer who helped the young men get used to life in their new country. "They would put eggs and milk in the cupboard, not the refrigerator," she says. Lost Boys younger than 18 were placed in foster homes. The rest had to fend for⁵ themselves. To get ready for job interviews, "they learned how to look someone in the eye, which is not part of the Dinka culture," explains Bernstein. Sharing, however, is part of their culture. When one Lost Boy got a job interview, he would bring three or four of his "brothers" so they might find work too.

⁵ The phrase **to fend for themselves** means "to take care of themselves without help from others."

714 UNIT 5 How Can You Become Who You Want to Be?



Writing Practice



Analyze Electronic Media Have pairs of students use the Internet to find an online article or Web site with information about the Lost Boys of Sudan. Tell students to write a brief essay that addresses the following questions:

- What images, text, and sound are included on the Web site or article?

- What are the effects on the viewer of the images, text, and sound?
- What other techniques are used to affect the viewer's response to the article or Web site?
- Is the Web site or online article more or less effective in communicating its message than the "Message of Hope" article?



Louise Gubb

"I was hoping all our friends would have the same chance," says Ayiik (left, with Biar, center, and Deng). "If they came to the U.S., they too could do better."

Many of them spent a lot of their early time in America exploring. They went to zoos and grocery stores. They tried fast food. And they learned to cook. "In Sudan only women cook," says Ayiik, who has grown very fond of burgers. "It was a hard thing to learn." Their first apartments were often in rough parts of town. Usually five guys shared two bedrooms. For the San Diego Lost Boys, the local Rotary Club became a place to go. Bernstein took Deng and Ayiik to the club to speak about their experiences. The young men formed their own group within the club. The Rotarians

helped with English lessons and job training. Club member Stephen Brown helped them raise money to return to Kakuma. "Not only are they selfless and polite, but they present themselves with a dignity that's amazing, considering what they've gone through," he says. "They have big smiles and good senses of humor."

All three young men attend local colleges. Deng studies communication and general education. He also works at a graphic design company. Ayiik studies business accounting and works as a file clerk. Biar, the shyest of the three, studies education. "We passed a big disaster, and now we're having a good life and good experiences," says Deng. Eventually the men, who are all single, plan to return to Sudan. They want to help rebuild—and perhaps find wives. These days they seem neither boyish nor lost. As Simon Laur, a 24-year-old refugee in the Kakuma class, suggests, "Maybe we should call you the Found Boys."

Respond and Think Critically

1. Write a brief summary of the main events in this article before you answer the following questions. For help on writing a summary, see page 219. [\[Summarize\]](#)
2. **Text-to-Self** How might the story of the Lost Boys of Sudan help you face difficult challenges in your life? Explain. [\[Connect\]](#)
3. Why do you think the aid workers in the refugee camps call the boys from Sudan the "Lost Boys"? Explain. [\[Infer\]](#)

4. What does refugee Simon Laur mean when he says, "Maybe we should call you the Found Boys"? Explain. [\[Interpret\]](#)
5. **Reading Strategy Summarize** Does the deck, or subtitle, summarize the article well? Why or why not? Use the graphic organizer to help you explain your answer.
6. **BQ BIG Question** Without the help of the Rotary Club, could the boys have become who they wanted to be? Explain.

Message of Hope 715

4. Simon Laur means that the three boys have found new lives in the United States and a sense of who they are.
5. The deck doesn't cover all the main ideas. For example, it does not mention the challenges the Lost Boys faced in the United States.

6. Without the Rotary Club's help, the boys might have figured out how to survive in the United States. However, they probably would not have been as successful as they were with the Rotarians' help. Also, they would not have been able to return to Kenya to help other refugees.

TIME

Teach

View the Photograph

In the caption of the photograph, Ayiik expresses hope that his friends from the refugee camp will get the same chance that he did. **Ask:** **What does the scene in the photograph tell you about how Ayiik, Biar, and Deng have done?** (The photograph shows that they are happy and successful.)



To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 172–173.

Assess

Respond and Think Critically

1. The boys walked a great distance to escape from war in Sudan. After spending several years in refugee camps in Kenya, they arrived in the United States. With the help of the Rotary Club, they learned how to adjust to life in their new country. Finally, they returned to Kenya to teach other refugees about life in the United States.
2. Their story can inspire readers to face challenges with courage, generosity, and hope.
3. The aid workers may have thought of the boys as "lost" because they fled their country and were separated from their families.

Before You Read

Focus

Bellringer Options

Selection Focus Transparency 12

Daily Language Practice

Transparencies 141 and 142

Or ask: *What people do you think make a difference in the lives of others?* (Students may note that teachers, doctors, nurses, and firefighters make a difference.)

Vocabulary

Write these sentence stems on the board. Have students complete the sentences on their log sheets.

- The movie was suspenseful, but ultimately ____.
- Telling ____ required a great deal of tact.
- I was ecstatic when ____.
- An adventurous person avidly seeks ____.

For additional vocabulary practice, see Unit 5 Teaching Resources, p. 182.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Preteaching Vocabulary Use the following activities to preteach vocabulary.

- Have students summarize the plot of a story or movie. **Ask:** *What ultimately happens?*
- Have students describe times when they have disagreed with a friend. Instruct students to describe how they avoided hurting the other person's feelings.

Before You Read

The Teacher Who Changed My Life

Connect to the Essay

Think about how it would feel to be a new student in a new school in a new country. Nearly everyone else speaks a language that you don't understand.

Quickwrite Freewrite about a time when you were a newcomer in a place where everyone else knew one another. How did you feel? How did other people treat you?

Build Background

In this personal essay, journalist Nicholas Gage describes coming to the United States in 1949 from Greece.

- Greece is in southern Europe on the Mediterranean Sea. In ancient times, it was the center of a very influential culture.
- Between 1940 and 1949, Greeks fought in two wars—World War II and a civil war. During this time, 600,000 Greeks were killed, including Nicholas Gage's mother.
- In the 1940s, many immigrants from war-torn countries such as Greece came to the United States. They hoped to find peace and opportunity for themselves and their families.

Vocabulary

ultimately (ul'tə mit lē) *adv.* in the end; finally (p. 719). *After much thinking, he ultimately decided to plant tomatoes instead of beans.*

tact (takt) *n.* the ability to handle people or situations without causing bad feelings (p. 722). *A person needs tact when trying to make new friends.*

ecstatic (ek stat'ik) *adj.* overwhelmed with joy or delight (p. 722). *My sister was ecstatic when she won the spelling bee.*

avidly (av'id lē) *adv.* eagerly; enthusiastically (p. 724). *When the new issue of my favorite magazine arrives, I avidly read every page.*

Meet Nicholas Gage

Searching for the Truth

When Nicholas Gage first came to the United States, he was nine years old and did not speak English. Thirty years later, when he left the United States for Greece, Gage was a top investigative reporter for *The New York Times*. He returned to Lia, the tiny remote village of his birth, to search for the people responsible for his mother's death.

Literary Works The best-selling book that Gage wrote about his search was named for his mother, Eleni. The autobiographical essay on the following pages is from Gage's memoir, *A Place for Us*, published in 1989.

Nicholas Gage was born in 1939.

 Literature Online

Author Search For more about Nicholas Gage, go to glencoe.com and enter QuickPass code GL29763u5.

716 UNIT 5 How Can You Become Who You Want to Be?

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Read aloud the vocabulary words and definitions. Explain to students what an analogy is, and ask students to write one for each word. Antonyms and synonyms work well for these words. After students have finished, have them share their analogies with a partner. Partners should make sure that the words have been used correctly.

Set Purposes for Reading

BQ BIG Question

As you read, think about how a young immigrant who did not know English grew up to become an award-winning American journalist. Who helped him along the way?

Literary Element Tone

The **tone** of a piece of writing expresses the author's purpose for writing and the author's feelings about his or her subject, ideas, or theme. An informal selection may have a light, humorous tone. Formal writing may have a serious tone. Some factors that contribute to tone are the author's choice of words, the kinds of details he or she includes, and the images he or she creates.

Tone helps shape the way readers feel about a selection's subjects and themes. Identifying the author's tone can help you better understand the author's purpose for writing.

As you read, think about the tone of the essay. How does the author feel about the events and people he describes?

Reading Strategy Interpret Plot Events

When you **interpret plot events**, you use your own understanding of the world to decide what the events or ideas in a selection mean. Interpreting is more than just understanding the facts or events as you read. It involves asking what the writer is really trying to say and then using your knowledge and experience to answer that question.

As you've learned, the sequence of events in a literary work is called the plot. Interpreting plot events can help you reach a deeper understanding of the selection and its main idea or message.

To interpret, ask yourself, what is the author really trying to say? What larger idea might these events be about? What do they mean? Use a graphic organizer like the one below to keep track of your ideas.

Plot Event	My Knowledge	Interpretation

Learning Objectives

For pages 716–727

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing tone.

Reading: Interpreting plot events.

TRY IT

Interpret Think of a movie you know well. What is the main idea or theme of the movie? For example, it might be that true love overcomes all obstacles, good triumphs over evil, or that friendship is what matters most. Now think of a plot event in the movie. Why was that plot event included? How does the event show the theme of the movie? How would the theme be different if the plot event were changed?

Before You Read

Focus

Summary

Nicholas Gage remembers Miss Hurd, the tough but caring teacher who introduced him to literature and the power of the written word. He describes coming to the United States as a young war refugee from Greece and meeting the teacher who inspired him to write the story of his mother's tragic death in Greece.

For summaries in languages other than English, see Unit 5 Teaching Resources, pp. 174–179.

Literary Element

Tone Point out that this essay is a remembrance of someone important in the author's life. **Ask:** **What kind of tone do you think this essay will have?** (Students may suggest that the essay will have a respectful or sad tone.)

Reading Strategy

Interpret Plot Events Explain that this essay tells a very personal story. Tell students to pay attention to key moments in the essay and have them consider why the author includes these parts. Encourage students to ask themselves these questions: What does the author want me to learn from this? What action should I take after reading this essay?

TRY IT

Students should discuss the theme of a movie and how that theme would change if a plot event were altered.

The Teacher Who Changed My Life 717

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Tell students that “The Teacher Who Changed My Life” is a personal essay about events that happened in the author's youth. Because it is a memoir, it is written mostly in the past tense. Remind students that they should form the past tense of most verbs by adding *-ed*. Point out that some verbs are irregular and do not follow this rule, and show students how to find these verbs in a grammar handbook.

Have students write a brief essay describing a time when someone helped them or when they helped someone else. Then review students' essays to provide corrective feedback on grammar, with an emphasis on verb tense. Help students identify irregular verbs in their writing and correct these as needed. Encourage students to add high-frequency words to their personal dictionaries.

Teach

Literary Element

1

Tone The author uses the phrase “nearly dragged” and describes Miss Hurd as “salty-tongued.” He says that she “set the course of my life” and uses the word “blessings” to describe her influence.

For additional literary element practice, see Unit 5 Teaching Resources, p. 180.

Reading Strategy

2

Interpret Plot Events Students may say that they know that many people died during World War II. They may say that this helps them understand why it was important for the mother to get her children to safety.

APPROACHING Ask: **What questions would you like to ask the author? How does this paragraph make you feel?** (Students may respond that they would like to know more about his mother’s death—how she died and why. Students will probably say that this paragraph makes them feel sad.)

For additional reading skill or strategy practice, see Unit 5 Teaching Resources, p. 181.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.9
DRP: 61
Lexile: 1350



The Teacher

Who Changed My Life

Nicholas Gage



1 The person who set the course of my life in the new land I entered as a young war refugee—who, in fact, nearly dragged me onto the path that would bring all the blessings I’ve received in America—was a salty-tongued,¹ no-nonsense schoolteacher named Marjorie Hurd. When I entered her classroom in 1953, I had been to six schools in five years, starting in the Greek village where I was born in 1939.

2 When I stepped off a ship in New York Harbor on a gray March day in 1949, I was an undersized 9-year-old in short pants who had lost his mother and was coming to live with the father he didn’t know. My mother, Eleni Gatzoyiannis, had been imprisoned, tortured, and shot by Communist guerrillas² for sending me and three of my four sisters to freedom. She died so that her children could go to their father in the United States.

The portly, bald, well-dressed man who met me and my sisters seemed a foreign, authoritarian³ figure. I secretly resented him for not getting the whole family out of

1 A *salty-tongued* person speaks in a sharp, witty, and often sarcastic way.

2 *Guerillas* are members of small, organized forces. They’re usually volunteers who are not soldiers in a regular army.

3 *Authoritarian* means “having or expecting complete obedience.”

Tone What words does Gage use to describe Marjorie Hurd and her actions?

Interpret Plot Events What do you know about World War II? How does that knowledge help you understand the mother’s actions?

718 UNIT 5 How Can You Become Who You Want to Be?



Writing Practice

Nineteenth- and Twentieth-Century Immigration

Nicholas Gage is only one of many immigrants who came to the United States to find a better life. Point out that during the nineteenth and twentieth centuries, millions immigrated to the United States. Have students research either Ellis Island in New York or Angel Island in San Francisco. Students’ research should include

- a description of how immigrants were “processed”
- the nationalities of people who entered the port

- the number of immigrants who came through the port in a given time period
- the names of some of the immigrants

Instruct students to write a research report that organizes their information and then prepare and deliver an oral presentation to the class, explaining the information that they find. Encourage students to use visual aids to convey the information in memorable ways.

Greece early enough to save my mother. **Ultimately**, I would grow to love him and appreciate how he dealt with becoming a single parent at the age of 56, but at first our relationship was prickly,⁴ full of hostility.

As Father drove us to our new home—a tenement in Worcester,⁵ Mass.—and pointed out the huge brick building that would be our first school in America, I clutched my Greek notebooks from the refugee camp, hoping that my few years of schooling would impress my teachers in this cold, crowded country. They didn't. When my father led me and my 11-year-old sister to Greendale Elementary School, the grim-faced Yankee principal put the two of us in a class for the mentally retarded. There was no facility in those days for non-English-speaking children.

By the time I met Marjorie Hurd four years later, I had learned English, been placed in a normal, graded class and had even been chosen for the college preparatory track in the Worcester public school system. I was 13 years old when our father moved us yet again, and I entered Chandler Junior High shortly after the beginning of seventh grade. I found myself surrounded by richer, smarter and better-dressed classmates who looked askance⁶ at my strange clothes and heavy accent. Shortly after I arrived, we were told to select a hobby to pursue during “club hour” on Fridays. The idea of hobbies and clubs made no sense to my immigrant ears, but I decided to follow the prettiest girl in my class—the blue-eyed daughter of the local Lutheran minister. She led me through the door marked “Newspaper Club” and into the presence of Miss Hurd, the newspaper adviser and English teacher who would become my mentor and my muse.⁷

⁴ Here, **prickly** means *difficult or troublesome*.

⁵ The founders of the city of **Worcester** brought its oddly pronounced name with them from England. It's pronounced as if it were spelled *Wooster*, with an *o* sound as in *wood*.

⁶ The expression **looked askance** means “looked with suspicion or disapproval.”

⁷ A **mentor** is a wise and trusted counselor, and a **muse** is a source of artistic inspiration.

Vocabulary

ultimately (ul'tə mit lē) *adv.* in the end; finally

3

Tone How do you think Gage felt about his new country?

UNIT FIVE

Teach

Literary Element

3

Tone Gage is nervous. He wants to be welcomed and accepted.

Cultural History

Immigration Explain that many immigrants who arrived on the East Coast settled in large cities. Tell students that Worcester is one of the largest cities in New England. Direct their attention to the word *tenement*. Explain that a tenement is an apartment building, usually in a crowded urban setting. **Ask:** **Do you think a tenement is a nice place to live? Explain.** (*Students will probably say that a tenement is not a nice place to live; it's probably crowded and uncomfortable.*)

Advanced Learners

DIFFERENTIATED INSTRUCTION



Greek Homeland Point out that Gage gives his first impressions of the United States as “cold” and “crowded.” Note, however, that he says little about Greece, his homeland. Have students work in pairs to find information about Greece’s climate, major holidays and celebrations, typical foods, political situation following World War II, and population in 1949. Have students use their findings to compare Gage’s description of the

United States with Greece. Tell students to use the information they find to create a Venn diagram that compares and contrasts Greece and the United States at the time Gage immigrated. Tell students to use their diagrams to draw conclusions about the differences that Gage sees when he arrives in the United States. Ask them to consider why the United States would seem “crowded” and “cold” when compared with Greece.

UNIT FIVE

Teach

Literary Element

1

Tone The word *spell* suggests that the author sees Miss Hurd as powerful and perhaps magical. His descriptions of her show that he respects her, even though she is strict.

BQ BIG Question

Miss Hurd's reading assignments have helped the author understand that people like him could be great achievers. He also learned to have a more positive view of Greece and Greek culture.

A formidable, solidly built woman with salt-and-pepper hair, a steely eye and a flat Boston accent, Miss Hurd had no patience with layabouts. "What are all you goof-offs doing here?" she bellowed at the would-be journalists.

1 "This is the Newspaper Club! We're going to put out a *newspaper*. So if there's anybody in this room who doesn't like work, I suggest you go across to the Glee Club now, because you're going to work your tails off here!"

I was soon under Miss Hurd's spell. She did indeed teach us to put out a newspaper, skills I honed during my next 25 years as a journalist. Soon I asked the principal to transfer me to her English class as well. There, she drilled us on grammar until I finally began to understand the logic and structure of the English language. She assigned stories for us to read and discuss; not tales of heroes, like the Greek myths I knew, but stories of underdogs—poor people, even immigrants, who seemed ordinary until a crisis drove them to do something extraordinary. She also introduced us to the literary wealth⁸ of Greece—giving me a new perspective on my war-ravaged, impoverished⁹ homeland. I began to be proud of my origins.

One day, after discussing how writers should write about what they know, she assigned us to compose an essay from our own experience. Fixing me with a stern look, she added, "Nick, I want you to write about what happened to your family in Greece." I had been trying to put those painful memories behind me and left the assignment until the last moment. Then, on a warm spring afternoon, I sat in my room with a yellow pad and pencil and stared out the window at the buds on the trees. I wrote that the coming of spring always reminded me of the last time I said goodbye to my mother on a green and gold day in 1948.

⁸ Greece's *literary wealth*, dating from about 750 to 300 B.C., includes plays, poems, and other texts that greatly influenced the development of other cultures, such as those of Europe, Canada, and the United States.

⁹ *Impoverished* means "reduced to poverty" or "made very poor."

Tone How does the author feel toward Miss Hurd?

BQ BIG Question

How has Miss Hurd helped the author so far?

720 UNIT 5 How Can You Become Who You Want to Be?

Reading Practice



Activate Prior Knowledge

Direct students' attention to the phrase *salt-and-pepper hair*. Explain that students should use their prior knowledge to understand this description.

Ask: *What do you think are the colors of salt-and-pepper hair? (black and white—the colors of salt mixed with pepper)*

Literary Element Practice



Characterization

Point out that Gage creates a vivid picture of Miss Hurd. Ask students to answer the following questions. Tell students that they should include evidence from the text to support their responses.

- What does Miss Hurd look like?
- What kind of personality does she have?
- What does Gage's use of dialogue tell you about Miss Hurd?

Teach

View the Photograph

Have students examine the class photograph. **Ask:** **How are the students grouped? How are they dressed? What does that tell you about what school might have been like then?** (The boys are lined up behind the girls. The boys wear button-down shirts, and the girls wear dresses. The way they are grouped and the formality of their clothing suggest that in school, children followed specific codes of conduct and dress.)



Nicholas Gage's third-grade class. Nicholas is in the back row, second from the left.

I kept writing, one line after another, telling how the Communist guerrillas occupied our village, took our home and food, how my mother started planning our escape when she learned that the children were to be sent to re-education camps behind the Iron Curtain¹⁰ and how, at the last moment, she couldn't escape with us because the guerrillas sent her with a group of women to thresh wheat in a distant village. She promised she would try to get away on her own, she told me to be brave and hung a silver cross around my neck, and then she kissed me. I watched the line of women being led down into the ravine and up the other side, until they disappeared around the bend—my mother a tiny brown figure at the end who stopped for an instant to raise her hand in one last farewell.

¹⁰ During the years following World War II, the **Iron Curtain** was an imaginary barrier separating the former Soviet Union and its allies from the non-Communist world.

Political History

Re-education Camps Tell students that at the camps Gage refers to, children were taught to forget the values and loyalties they had grown up with and to replace them with loyalty to the Communist government. **Ask:** **Why were these places called re-education camps?** (These camps were called re-education camps because children at the camps learned a new set of values and formed a new identity.)

Approaching Level

DIFFERENTIATED INSTRUCTION



SMALL GROUP Fluency Students who have difficulty interpreting the events and emotions of a story may find it helpful to read aloud to a small group. Organize students in small groups. Before the groups start reading, review the pronunciation and definitions of unfamiliar or difficult words. Group members should take turns reading. Allow students to pause between readers to discuss what is

happening in the story and the feelings they are experiencing. After the group has finished reading the story, ask them to discuss how the intonation, pacing, and expression of the different readers helped them interpret the story. Ask individual students to explain how reading aloud helped them better understand the story.

UNIT FIVE

Teach

View the Photograph

Gage was probably feeling slightly more comfortable in his new country, but he likely still missed Greece and his mother. Point out that this photo was taken in 1950. Gage arrived in the United States in March 1949.

Vocabulary

1

Direct students' attention to the word *tact*. Have students give examples of how Gage's classmates might have reacted with tact. (*Gage's classmates may have offered their condolences or praised Gage for his writing.*)

I wrote about our nighttime escape down the mountain, across the minefields, and into the lines of the Nationalist soldiers, who sent us to a refugee camp. It was there that we learned of our mother's execution. I felt very lucky to have come to America, I concluded, but every year, the coming of spring made me feel sad because it reminded me of the last time I saw my mother.

1 I handed in the essay, hoping never to see it again, but Miss Hurd had it published in the school paper. This mortified¹¹ me at first, until I saw that my classmates reacted with sympathy and **tact** to my family's story. Without telling me, Miss Hurd also submitted the essay to a contest sponsored by the Freedoms Foundation at Valley Forge, Pa., and it won a medal. The Worcester paper wrote about the award and quoted my essay at length. My father, by then a "five-and-dime-store chef," as the paper described him, was **ecstatic** with pride, and the Worcester Greek community celebrated the honor to one of its own.

For the first time I began to understand the power of the written word. A secret ambition took root in me. One day, I vowed, I would go back to Greece, find out the details of my mother's death and write about her life, so her grandchildren would know of her courage. Perhaps I would even track down the men who killed her and write of their crimes. Fulfilling that ambition would take me 30 years.

Meanwhile, I followed the literary path that Miss Hurd had so forcefully set me on. After junior high, I became the editor of my school paper at Classical High School and got a part-time job at the Worcester *Telegram and Gazette*. Although my father could only give me \$50 and encouragement toward a college education, I managed to finance four years at Boston University with scholarships¹² and part-time jobs in journalism. During my last year of college, an article I wrote about a friend who had died in

¹¹ **Mortified** means "greatly embarrassed."

¹² A **scholarship** is money given to help a student continue his or her education.

Vocabulary

tact (takt) *n.* the ability to handle people or situations without causing bad feelings
ecstatic (ek stat'ik) *adj.* overwhelmed with joy or delight

722 UNIT 5 How Can You Become Who You Want to Be?



Young Nicholas poses with his sister and his father in 1950.

View the Photograph

What might the author have been feeling when this picture was taken?

Grammar Practice

SPIRAL REVIEW



Adverbs Write the following sentence on the board, underlining the adverbs: "I suggest you go across to the Glee Club now, because you're going to work your tails off here!" Remind students that an adverb modifies a verb, an adjective, or another adverb. When it modifies a verb, it tells how,

when, or where the action takes place. Ask students to identify the verb each adverb modifies (*across/go; now/go; off/work, here/work*) and what it tells about the action (*across/where, now/when, off/how, here/where*).

Have students find a sentence in the essay with an adverb and identify the word it modifies. If it modifies a verb, ask them to identify whether the adverb tells how, when, or where the action was done.

Teach

Reading Strategy 2

Interpret Plot Events Students may say that Gage was content and proud to have fulfilled his mother’s dream.

Teaching Note

Draw Conclusions Review the description of Gage’s father’s response to Gage’s meeting President Kennedy. **Ask:** **What does Gage’s father do?** (*He buys a new suit and has the photograph laminated. He carries the photograph for years.*) **What does this tell you about his father’s feelings?** (*He is extremely proud of his son.*)

the Philippines—the first person to lose his life working for the Peace Corps¹³—led to my winning the Hearst Award for College Journalism. And the plaque was given to me in the White House by President John F. Kennedy.

For a refugee who had never seen a motorized vehicle or indoor plumbing until he was 9, this was an unimaginable honor. When the Worcester paper ran a picture of me standing next to President Kennedy, my father rushed out to buy a new suit in order to be properly dressed to receive the congratulations of the Worcester Greeks. He clipped out the photograph, had it laminated in plastic and carried it in his breast pocket for the rest of his life to show everyone he met. I found the much-worn photo in his pocket on the day he died 20 years later.

In our isolated Greek village, my mother had bribed a cousin to teach her to read, for girls were not supposed to attend school beyond a certain age. She had always dreamed of her children receiving an education. She couldn’t be there when I graduated from Boston University, but the person who came with my father and shared our joy was my former teacher, Marjorie Hurd. We celebrated not only my bachelor’s degree but also the scholarships that paid my way to Columbia’s Graduate School¹⁴ of Journalism. There, I met the woman who would eventually become my wife. At our wedding and at the baptisms of our three children, Marjorie Hurd was always there, dancing alongside the Greeks.

By then, she was Mrs. Rabidou, for she had married a widower when she was in her early 40s. That didn’t distract her from her vocation¹⁵ of introducing young minds to English literature, however. She taught for a total of 41 years and continually would make a “project” of

2 **Interpret Plot Events** How do you think Gage felt about fulfilling his mother’s dream?

13 The **Peace Corps** is a U.S. program that sends volunteers to help people in developing countries improve their living conditions. It was begun by President John F. Kennedy in 1961.

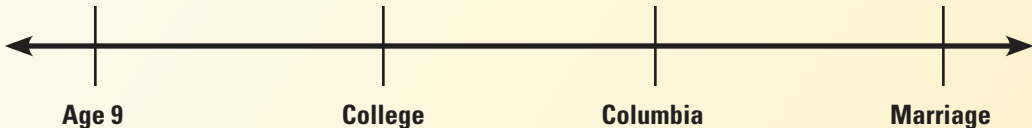
14 After completing four years (usually) of study, college students receive an honor called a **bachelor’s degree**. Some then go on to **graduate schools** for more advanced education and training.

15 One meaning of **vocation** is *occupation*. It can also refer to the particular work one feels called to do or is especially suited for.

Approaching Level

DIFFERENTIATED INSTRUCTION

Sequencing Events Nicholas Gage’s life changed dramatically from his childhood in Greece to his success as a journalist. Have students use the information from the essay to create a timeline of events that shows his journey from a shy immigrant boy to a well-known, respected journalist.



Teach

Reading Strategy

1

Interpret Plot Events This moment is important to Miss Hurd because she started Gage on the path to writing about his experiences in Greece, including the death of his mother. For Gage, this experience is a recognition of the sacrifice his mother made, as well as the positive influence of Miss Hurd.

ADVANCED Ask: **What does the author mean by “uncharacteristic catch in her voice”? Why is this uncharacteristic?** (*Miss Hurd is about to cry. It is uncharacteristic because she is tough and no-nonsense.*)

Writer’s Technique

Word Choice Direct students’ attention to the phrase *aching void*. Ask students to explain the meaning of this phrase. Ask: **What tone does this phrase create?** (*sad, painful*) Point out that authors craft tone through careful word choice, such as the example above.

some balky student in whom she spied a spark of potential.¹⁶ Often these were students from the most troubled homes, yet she would alternately bully and charm each one with her own special brand of tough love until the spark caught fire. She retired in 1981 at the age of 62 but still **avidly** follows the lives and careers of former students while overseeing her adult stepchildren and driving her husband on camping trips to New Hampshire.

Miss Hurd was one of the first to call me on Dec. 10, 1987, when President Reagan, in his television address after the summit meeting with Gorbachev, told the nation that Eleni Gatzoyiannis’ dying cry, “My children!” had helped inspire him to seek an arms agreement¹⁷ “for all the children of the world.”

1 “I can’t imagine a better monument for your mother,” Miss Hurd said with an uncharacteristic catch in her voice.

Although a bad hip makes it impossible for her to join in the Greek dancing, Marjorie Hurd Rabidou is still an honored and enthusiastic guest at all our family celebrations, including my 50th birthday picnic last summer, where the **shish kebab** was cooked on spits, clarinets and *bouzoukis* wailed, and costumed dancers led the guests in a serpentine¹⁸ line around our colonial farmhouse, only 20 minutes from my first home in Worcester.

My sisters and I felt an aching void because my father was not there to lead the line, balancing a glass of wine on his head while he danced, the way he did at every celebration during his 92 years. But Miss Hurd was there, surveying the scene with quiet satisfaction. Although my parents are gone, her presence was a consolation, because I owe her so much.

16 A **balky** student is one who tends to stop short and refuse to go on. A student with **potential** has qualities or abilities capable of being developed.

17 In 1987, **Mikhail Gorbachev** was the leader of the Soviet Union. An **arms agreement** is a treaty in which nations agree to put limits on certain weapons.

18 A **bouzouki** (boō zōō’kē) is a stringed instrument. A **serpentine** (sur’pən tēn’) line winds around, like a snake’s body.

Vocabulary

avidly (av’id lē) *adv.* eagerly; enthusiastically

Interpret Plot Events Why would this be an important moment for both Gage and Miss Hurd?

Visual Vocabulary

A **shish kebab** (shish’ kə bob’) is made with chunks of meat threaded on a long, thin skewer and broiled.



Research Practice

SMALL GROUP **Periodical Research** Have students work in small groups to look for newspaper or magazine articles about refugees who have come to the United States from various countries. Have each group read and discuss their article. Have students answer these questions:

- From which country did the people come?
- Why did they leave their homelands?
- How are they adjusting to life in a new country?
- How are the children doing in school?

Invite students to use the information and their own knowledge to generate a list of additional questions for further research.

Teach

BQ BIG Question

Miss Hurd helped Gage turn his grief into stories that he could share with the world by asking him to write about his experiences. By submitting Gage's essay to a contest, she showed Gage the power of writing, which influenced his decision to become a journalist. Gage attributes "all the good things that came after" he made that decision to his former teacher.

This is truly the land of opportunity, and I would have enjoyed its bounty even if I hadn't walked into Miss Hurd's classroom in 1953. But she was the one who directed my grief and pain into writing, and if it weren't for her I wouldn't have become an investigative reporter and foreign correspondent, recorded the story of my mother's life and death in *Eleni* and now my father's story in *A Place for Us*, which is also a testament to the country that took us in. She was the catalyst¹⁹ that sent me into journalism and indirectly caused all the good things that came after. But Miss Hurd would probably deny this emphatically.

A few years ago, I answered the telephone and heard my former teacher's voice telling me, in that won't-take-no-for-an-answer tone of hers, that she had decided I was to write and deliver the eulogy²⁰ at her funeral. I agreed (she didn't leave me any choice), but that's one assignment I never want to do. I hope, Miss Hurd, that you'll accept this remembrance instead. 🍷

¹⁹ Here, the **testament** is a statement of gratitude and respect. A **catalyst** is one who stirs to action.

²⁰ At a funeral, the **eulogy** (ū' lə jē) is a speech praising the person who has died.

BQ BIG Question

How did Miss Hurd help Gage become the person he wanted to be?

View the Photograph

Ask: What can you infer about the subjects of this photograph from their body language? (Students may note that their smiles and proximity indicate that they are friends who appreciate each other's company.)

Ask: How does this photograph reflect what you know about Gage and Miss Hurd? (This photograph shows the close relationship of the two friends.)



The grown-up Nicholas and his former teacher, Majorie Hurd Rabidou, share a moment.

The Teacher Who Changed My Life 725

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Point to the picture of shish kebab and the description of the author's fiftieth birthday celebration on page 724. Discuss with students ways that immigrants keep traditions from their countries of origin. Have students practice oral language fluency by working in pairs to describe family and

cultural traditions. Have students ask and answer the following questions:

- What are some traditional foods from your country?
- Are you able to find these foods in the United States?

- What do you do to celebrate holidays and special events?

If students feel comfortable, have them share their traditions with the class.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 145–148.

Respond and Think Critically

1. Gage follows a pretty girl from his class into the meeting room.
2. Like the other students, Gage attended class, did homework, and made friends. However, Gage dressed and spoke differently. Also, he came to America when he was nine, and lived with a father whom he had known for only a few years.
3. A mentor is a trusted person who offers advice. A muse is someone who inspires. Miss Hurd directed Gage toward a literary career and inspired him to write about his life.
4. Miss Hurd offered understanding when Gage needed it the most. Like his mother, Miss Hurd also believed in the importance of reading and education.
5. Some students may say that it is easier today because schools provide special instruction for non-English speaking students.
6. Students should describe how a teacher or mentor influenced their life.

Vocabulary Practice

1. same meaning
2. opposite meaning
3. opposite meaning
4. same meaning

Academic Vocabulary

Students should write about a time when they had to make adjustments.

After You Read

Respond and Think Critically

1. What makes Gage decide to sign up for the Newspaper Club? **[Recall]**
2. How is Gage similar to and different from his classmates at Chandler Junior High? **[Compare]**
3. Gage refers to Miss Hurd as “my mentor and my muse.” What does he mean? Why do you think Gage chose these words? **[Interpret]**
4. Why did Miss Hurd become such an important part of Gage’s family life? **[Analyze]**
5. There are young people in this country today who are war refugees like Gage was. Do you think it is easier or harder for them to adjust to life in the United States than it was for Gage? Give reasons for your opinions. **[Conclude]**
6. **BQ** **BIG Question** Gage calls Miss Hurd “the teacher who changed my life.” Have you ever had a teacher or mentor who changed your life? Explain. **[Connect]**

Vocabulary Practice

Identify whether each set of paired words has the same or the opposite meaning. Then use each vocabulary word in a sentence or draw or find a picture that represents the word.

1. **ultimately** and eventually
2. **tact** and insensitivity
3. **ecstatic** and miserable
4. **avidly** and excitedly

Academic Vocabulary

Nicholas Gage had to make **adjustments** when he started school in America. In the preceding sentence, *adjustments* means “adaptations or changes to meet new conditions.” Think about a time when you’ve been faced with new conditions—perhaps in a new school, town, or neighborhood. What adjustments did you have to make?

TIP

Compare

To answer question 2, compare and contrast Gage with his classmates. Think about what you know about junior high school students.

- Ask yourself what all junior high school students have in common.
- Reread Gage’s description of his classmates. What differences did he notice? What other differences might there have been?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

726 UNIT 5 How Can You Become Who You Want to Be?

Listening and Speaking Practice

Cultural Connections Have students research a local culture by gathering evidence from historical societies and libraries. Tell students to pose relevant questions about a culture, exploring dress, food, music, beliefs, folklore, and holidays. Encourage students to develop a clear perspective on a culture, to use the card catalog and other research tools, and to cite their sources. Have students present their findings in an oral report.

Literary Element Tone

1. How does the tone change in different parts of the essay? Use details from the essay to support your answer.
2. What tone does Gage create when describing Miss Hurd? What does the tone reveal about the author's purpose for writing?

Review: Diction

As you learned on page 249, **diction** describes an author's use and arrangement of words. Authors will sometimes use **idioms**, or words or phrases that have a special meaning different from the ordinary meaning of the words. For example, to "put one's foot in one's mouth" is often used as an idiom. To determine the meaning of an idiom, think about what the ordinary meanings of the words suggest.

3. One example of an idiom in the selection is the expression that Miss Hurd uses with new members of the Newspaper Club: "you're going to work your tails off here." Determine the meaning of this idiom by looking at what the ordinary meanings of the words suggest.

Reading Strategy Interpret Plot Events

Test Skills Practice

4. Which sentence gives the best description of how winning a writing contest affected the author when he was in junior high?
 - A It made him want to join the Newspaper Club.
 - B It helped him realize the power of writing.
 - C It inspired him to become a teacher like Miss Hurd.
 - D It taught him the importance of family and history.

Grammar Link

Indefinite pronouns do not refer to a particular person or thing. Certain indefinite pronouns are always singular, or equal to *he, she, or it*.

anybody	every	nobody
anyone	everybody	no one
anything	everyone	nothing
each	everything	somebody
either	neither	someone

Make the subject and verb agree in each sentence below. (Use the chart for help.)

Everybody (was, were) proud of Gage.

Everybody is singular, or equal to *he, she, or it*. So the correct verb form is *was*.

Each of the students (has, have) a copy of Gage's essay.

Omit the prepositional phrase to determine the correct verb.

Each of the students (has, have) a copy of Gage's essay.

Practice Write four sentences about Gage or Miss Hurd using singular indefinite pronouns as your sentence subjects. Underline the pronoun in each sentence and circle the verb. Use singular verbs with singular pronouns.

Speaking and Listening

Oral Report Think about a person who has influenced you. Write an oral report about this person to share with the class. Describe how you know this person, what he or she is like, and how he or she has influenced you. Include examples and details that support your ideas and statements.

After You Read

Assess

Literary Element

1. In the beginning of the selection, the tone is neutral as Gage reports events in his early life. When he describes his first school experience, the tone is negative. But as the author describes meeting Miss Hurd, the tone becomes positive. He describes the "power" of writing, the "unimaginable honor" and awards he has received, and the celebrations of his adult life.
2. When describing Miss Hurd, the author uses words that create an admiring, positive, and serious tone. His tone shows that he wants to share the story of how a tough yet kind person inspired and guided his life. His purpose may also be to teach readers about a person who changed his life.
3. The idiom means that students will have to work very hard in Miss Hurd's class.

Reading Strategy

4. D

Grammar Link

Students should write four sentences that correctly use indefinite pronouns as subjects with singular verbs.

Speaking and Listening

Oral Report Students' oral reports should effectively convey vivid descriptions of the person who influenced them and should explain how the person was or is a positive force in their lives.



For grammar practice, see Unit 5 Teaching Resources, p. 184.

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Ask English language learners whether they can relate to events in Gage's life. Then have students generate conversations for the characters in each of the following scenes.

- Nick and his sister arriving in America
- Miss Hurd asking Nick to write about his life in Greece
- Gage and his father after Gage receives the award from President Kennedy

As they draft the conversations, encourage students to consider how they would feel if they were in the same position, or have them describe similar experiences.

Focus

Bellringer Options

Literature Launchers: Pre-Reading Videos DVD, Selection Launcher Selection Focus Transparency 19 Daily Language Practice Transparency 143

Or tell students that they are about to read two perspectives on joining a new and unfamiliar culture. Ask students to suggest activities that might be difficult for someone in that situation.

For summaries, see Unit 5 Teaching Resources, pp. 188–193.

Literary Element

Setting Point out that *Barrio Boy* is a memoir: the author actually lived the experiences he describes. **Ask:** *How might this fact affect the author's description of the setting? (It will likely be very true-to-life and reflect the author's experiences.)*

For additional literary element practice, see Unit 5 Teaching Resources, p. 194.

from *Barrio Boy* and *How I Learned English*

BQ BIG Question

As you read these paired selections, think about how the main character in *Barrio Boy* and the speaker in “How I Learned English” try to become who they want to be.

Literary Element Setting

You’ve learned that **setting** is the time and place in which the events of a literary work take place. The setting often helps create the mood, or general feeling, of the story. As you read each selection, ask yourself, what details tell when and where the events take place? How does the setting help create the mood of the selection?

Reading Skill Compare and Contrast

When you compare, you look for similarities. When you contrast, you look for differences. When you compare and contrast two pieces of literature, you look at important parts, such as setting and theme, to see how those parts are alike or different. On the following pages, you’ll compare and contrast the settings of the passage from *Barrio Boy* and the poem “How I Learned English.” Use a comparison chart like the one below to record details about the setting. Then think about how the selections’ different settings and structures might reveal similar themes.

Setting	<i>Barrio Boy</i>	“How I Learned English”
Time		
Place		
Mood		

Literature Online

Author Search For more about Ernesto Galarza and Gregory Djanikian, go to glencoe.com and enter QuickPass code GL29763u5.

Learning Objectives

For pages 728–737

In studying these texts, you will focus on the following objectives:

Literary Study: Analyzing setting.

Reading: Comparing and contrasting setting.

Meet the Authors



Ernesto Galarza

A Mexican-American union leader and writer, Ernesto Galarza was born in 1905. He spent most of his life fighting for the rights of farm workers. Ernesto Galarza died in 1984.

Gregory Djanikian

Gregory Djanikian was born in Egypt to Armenian parents in 1949. He moved to the United States as a young boy. He writes about life in the United States and problems in Armenia.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Both *Barrio Boy* and “How I Learned English” include vivid action verbs with which English learners may not be familiar. Point out the following words, and help students use context clues to determine their meanings. If necessary, students may use a dictionary to confirm their definitions.

flanked (p. 730)
strode (p. 731)
crouching (pp. 732 and 736)
stung (p. 735)
peeled (p. 736)

Then play charades. Have students select a word and pantomime it while others try to guess the word.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging On the board, **write:** *maneuvered, mobilized, interpreter, consultations.* Provide simple definitions. Then have students complete “when” sentences showing the correct usage of each word: We maneuvered carefully when _____. Troops were mobilized when _____. They needed an interpreter when _____. My family has consultations when _____.

Teach

View the Art

Note that this painting is by Diego Rivera, a famous Mexican muralist. Tell students that many of Rivera's murals honored everyday people. Point out that Diego drew this portrait in the 1920s. Ask students to describe the expression on the boy's face.



Cabeza de Nino, 1921–1929. Diego Rivera.

FROM BARRIO BOY

Ernesto Galarza

The two of us walked south on Fifth Street one morning to the corner of Q Street and turned right. Half of the block was occupied by the Lincoln School. It was a three-story wooden building, with two wings that gave it the shape of a double-T connected by a central hall. It was a new building, painted yellow, with a shingled roof that was not like the red tile of the school in Mazatlán.¹ I noticed other differences, none of them very reassuring.

We walked up the wide staircase hand in hand and through the door, which closed by itself. A mechanical contraption screwed to the top shut it behind us quietly.

Up to this point the adventure of enrolling me in the school had been carefully rehearsed. Mrs. Dodson had told us how to find it and we had circled it several times on our walks. Friends in the *barrio*² explained that

¹ **Mazatlán** (mäz'ät lân) is a city on Mexico's central Pacific coast.

² In the United States, **barrio** (bä'rē ō) refers to a Hispanic neighborhood.

1

Comparing Literature

Galarza begins by describing the setting. List the details of the setting in your chart. Based on his description, how do you think he feels about this new place?

COMPARING LITERATURE 729

Comparing Literature

1

Students should list details from the first paragraph in their charts. The appearance of Lincoln School differs greatly from that of Ernesto's school in Mexico. The strangeness of this school is not "very assuring" and indicates that the boy is nervous and apprehensive about his new surroundings.

APPROACHING Help students connect with the text. **Ask:** **Would you be anxious about coming to a new school for the first time? Explain.**

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 293–306
- Interactive Read and Write for English Learners, pp. 293–306
- Interactive Read and Write for Approaching Level Learners, pp. 293–306

For an audio recording of this selection, use Listening Library Audio CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Recognizing prefixes can help English learners understand more words as they read. Write these words on the board:

pre + pay = prepay	un + necessary = unnecessary
pre + test = pretest	un + able = unable
pre + view = preview	un + comfortable = uncomfortable

Ask students what they think *pre-* and *un-* mean. Have students list other words they know with the prefixes *pre-* and *un-*. Have them use these words in sentences, and encourage them to add the words to their personal dictionaries.

Readability Scores

Dale-Chall: 6.4
DRP: 58
Lexile: 1100

Teach

Political History

Abraham Lincoln Direct students' attention to the description of the pictures on Miss Hopley's wall. **Ask:**

Who is the man "with a sad face and a black beard"? If students have trouble answering, have them consider the name of the school.

(*Lincoln*) Have students recall what they know about Abraham Lincoln.

Ask: What values might be important at a school named after Lincoln?

(*Honesty, fairness, equality*)

Writer's Technique

Word Choice Note Galarza's use of the word *formidable* to describe Miss Hopley. **Ask: Why does Ernesto describe the principal as "formidable"?** (*When he arrives at school, Ernesto is nervous, and Miss Hopley seems intimidating.*) If students have read "The Teacher Who Changed My Life," they may recall that Nicholas Gage uses the same word to describe Miss Hurd. **Ask: Why do you think writers use this word to describe teachers and authority figures?** (*These figures are physically larger than the narrators and, given their authority, they may seem scary to the children.*)

the director was called a principal, and that it was a lady and not a man. They assured us that there was always a person at the school who could speak Spanish.

Exactly as we had been told, there was a sign on the door in both Spanish and English: "Principal." We crossed the hall and entered the office of Miss Nettie Hopley.

Miss Hopley was at a roll-top desk³ to one side, sitting in a swivel chair that moved on wheels. There was a sofa against the opposite wall, flanked by two windows and a door that opened on a small balcony. Chairs were set around a table and framed pictures hung on the walls of a man with long white hair and another with a sad face and a black beard.

The principal half turned in the swivel chair to look at us over the pinch glasses crossed on the ridge of her nose. To do this she had to duck her head slightly as if she were about to step through a low doorway.

What Miss Hopley said to us we did not know but we saw in her eyes a warm welcome and when she took off her glasses and straightened up she smiled wholeheartedly,⁴ like Mrs. Dodson. We were, of course, saying nothing, only catching the friendliness of her voice and the sparkle in her eyes while she said words we did not understand. She signaled us to the table. Almost tiptoeing across the office, I maneuvered myself to keep my mother between me and the gringo⁵ lady. In a matter of seconds I had to decide whether she was a possible friend or a menace.⁶ We sat down.

Then Miss Hopley did a formidable⁷ thing. She stood up. Had she been standing when we entered she would have seemed tall. But rising from her chair she soared. And what she carried up and up with her was a buxom superstructure, firm shoulders, a straight sharp nose, full cheeks slightly molded by a curved line along the

³ A **roll-top desk** is a writing desk with a slatted, movable top.

⁴ **Wholeheartedly** means "sincerely and enthusiastically."

⁵ A **gringo** lady is one who is white, North American, and not Hispanic.

⁶ **Menace** means "threat or danger."

⁷ **Formidable** means "causing fear because of size, strength, or power."

Reading Practice

Visualizing Remind students that the reading strategy of visualizing, or creating mental images, will help them better understand the setting and the author's feelings. Have students choose a scene from the story to use as the basis of a quick sketch. Encourage them to visualize the

scene clearly and to jot down important elements. Remind students to support their sketches with details from the text. As they create their drawings, encourage students to look at things from the perspective of Ernesto, a first grader.

Grammar Practice

Hyphens Have students scan the text of *Barrio Boy* to locate hyphenated compound words such as *three-story* (p. 729), *roll-top* (p. 730), and *home-grown* (p. 734). Explain that compound modifiers such as *home grown* are hyphenated when they precede a word they are describing. Have students write their own sentences using hyphenated compounds as modifiers.

nostrils, thin lips that moved like steel springs, and a high forehead topped by hair gathered in a bun. Miss Hopley was not a giant in body but when she mobilized it to a standing position she seemed a match for giants. I decided I liked her.

She strode to a door in the far corner of the office, opened it and called a name. A boy of about ten years appeared in the doorway. He sat down at one end of the table. He was brown like us, a plump kid with shiny black hair combed straight back, neat, cool, and faintly obnoxious.⁸

Miss Hopley joined us with a large book and some papers in her hand. She, too, sat down and the questions and answers began by way of our interpreter. My name was Ernesto. My mother's name was Henriqueta. My birth certificate was in San Blas. Here was my last report card from the Escuela Municipal Numero 3 para Varones⁹ of Mazatlán, and so forth. Miss Hopley put things down in the book and my mother signed a card.

As long as the questions continued, Doña¹⁰ Henriqueta could stay and I was secure. Now that they were over, Miss Hopley saw her to the door, dismissed our interpreter and without further ado took me by the hand and strode down the hall to Miss Ryan's first grade.

⁸ *Obnoxious* means "annoying and disagreeable."

⁹ The mother's first name is *Henriqueta* (en' ri kā' tə). The writer was born in *San Blas*, a small city near Mazatlán. In Mazatlán, the writer attended a public school for boys, *Escuela Municipal para Varones* (es kwā' lə mōō ni' si pāl' pār' ə vā rō' nəs).

¹⁰ *Doña* (dōn' yə) is a form of respectful address for a married woman, like the English words *lady* and *madam*.

1

Comparing Literature

In what ways does Ernesto's description of Miss Hopley show that he likes her?



This class photo was taken in the early 1900s, around the time Ernesto Galarza attended the Lincoln School.

[View the Photograph](#) What can you learn about the school and the students from studying the photo?

Comparing Literature

Teach

Comparing Literature

1

Ernesto's description of Miss Hopley's admirable stature and formidable presence shows that he admires and respects her.

View the Photograph

Students may suggest that the photo shows that the students came from different racial and ethnic backgrounds. They may also note that pride and patriotism were probably important, as shown by the American flag and the school banner. Point out that the class photo was taken at about the time that Ernesto Galarza would have attended Lincoln School.

COMPARING LITERATURE 731

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Review the following phrases from the selection. Point out that each of the underlined words has more than one meaning. Have students demonstrate their knowledge of each word by stating the meanings if they know them. Have students use context clues to determine the meanings of any unfamiliar words and to determine which meaning is

intended. Instruct students to check the meanings in a dictionary.

- "she had to duck her head" (*bend down*)
- "we saw in her eyes a warm welcome" (*friendly*)
- "lips that moved like steel springs" (*a piece of coiled metal that moves*)

- "hair gathered in a bun" (*a twist of hair*)
- "that celebrated success" (*famous*)
- "his mother's down quilt" (*fine duck or geese feathers*)

Teach

Comparing Literature

1

Ernesto's use of the words *radiant* and *patiently* in describing Miss Ryan shows that he likes her.

View the Photograph

Have students notice the detail of the butterfly in the painting. Then explain that a butterfly is known for its metamorphosis, or a series of changes that it undergoes. **Ask:** **What changes does the narrator undergo in the selection?** (Possible response: *The narrator learns to speak English and adapt to his new life in the United States. He first fears Miss Ryan, but then learns to like her very much.*)

Miss Ryan took me to a seat at the front of the room, into which I shrank—the better to survey her. She was, to skinny, somewhat runty me, of a withering height when she patrolled the class. And when I least expected it, there she was, crouching by my desk, her blond radiant face level with mine, her voice patiently maneuvering me over the awful idiocies of the English language.

During the next few weeks Miss Ryan overcame my fears of tall, energetic teachers as she bent over my desk to help me with a word in the pre-primer. Step by step, she loosened me and my classmates from the safe anchorage of the desks for recitations at the blackboard and consultations at her desk. Frequently she burst into happy announcements to the whole class. “Ito can read a sentence,” and small Japanese Ito, squint-eyed and shy, slowly read aloud while the class listened in wonder: “Come, Skipper, come. Come and run.” The Korean, Portuguese, Italian, and Polish first graders had similar moments of glory, no less shining than mine the day I conquered “butterfly,” which I had been persistently¹¹ pronouncing in standard Spanish as boo-ter-flee. “Children,” Miss Ryan called for attention.

¹¹ Something that is done *persistently* is done repeatedly.

Comparing Literature

Based on his description, how do you think Ernesto feels about Miss Ryan?

The Shouldered Brown Butterfly (Penelope), 1992. Julie Virtue. Watercolor. Private Collection.



732 UNIT 5 How Can You Become Who You Want to Be?

Writing Practice

Character Sketch Have students create a character sketch of Ernesto. Tell students that they may draw Ernesto and then write words and phrases that describe him, or they may write a paragraph that describes him. Tell students to consider the following as they create their sketches:

- What does Ernesto look like?
- What words describe Ernesto's personality at the beginning and at the end of the story?
- How does Ernesto change?

Remind students to support their sketches with details from the text.

"Ernesto has learned how to pronounce *butterfly*!" And I proved it with a perfect imitation of Miss Ryan. From that celebrated success, I was soon able to match Ito's progress as a sentence reader with "Come, butterfly, come fly with me."

Like Ito and several other first graders who did not know English, I received private lessons from Miss Ryan in the closet, a narrow hall off the classroom with a door at each end. Next to one of these doors Miss Ryan placed a large chair for herself and a small one for me. Keeping an eye on the class through the open door she read with me about sheep in the meadow and a frightened chicken going to see the king, coaching me out of my phonetic¹² ruts in words like *pasture*, *bow-wow-wow*, *hay*, and *pretty*, which to my Mexican ear and eye had so many unnecessary sounds and letters. She made me watch her lips and then close my eyes as she repeated words I found hard to read. When we came to know each other better, I tried interrupting to tell Miss Ryan how we said it in Spanish. It didn't work. She only said "oh" and went on with *pasture*, *bow-wow-wow*, and *pretty*. It was as if in that closet we were both discovering together the secrets of the English language and grieving together over the tragedies of Bo-Peep. The main reason I was graduated with honors from the first grade was that I had fallen in love with Miss Ryan. Her radiant, no-nonsense character made us either afraid not to love her or love her so we would not be afraid, I am not sure which. It was not only that we sensed she was with it, but also that she was with us.

Like the first grade, the rest of the Lincoln School was a sampling of the lower part of town where many races made their home. My pals in the second grade were Kazushi, whose parents spoke only Japanese; Matti, a skinny Italian boy; and Manuel, a fat Portuguese who would never get into a fight but wrestled you to the ground and just sat on you. Our assortment of

¹² **Phonetic** means "having to do with speech sounds."

2

COMPARING LITERATURE 733

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Check students' comprehension by asking these questions:

- How does Ernesto feel when he starts school?
- What is his teacher like?
- Who are his friends?
- What does he learn?

Then have students imagine themselves as Ernesto. Have them write a letter to a friend or relative who lives in another country, describing their experiences at school. Tell students to include both details about the setting as well as Ernesto's feelings about going to school.

Comparing Literature

Teach

Comparing Literature

2

Direct students' attention to the last paragraph on the page. **Ask:** **What does this description tell you about Ernesto's neighborhood? What does it tell you about Ernesto?** (*People from many different cultures and backgrounds live there. Ernesto has a diverse group of friends.*)

Teaching Note

Make Inferences About Characters

Ask: **Why do you think Ernesto falls in love with Miss Ryan?** (*She is kind and patient. She gives him individual attention, which probably makes him feel special.*)

ADVANCED **Ask:** **How might Ernesto's feelings about Miss Ryan help him graduate from first grade "with honors"?** (*He probably works hard to please Miss Ryan.*)

Word History

Latin Root Point out the word *phonetic*. Explain that the Greek root *phon* refers to sound. Ask students to suggest other words with this root. (*telephone, microphone, symphony, phonics*)

Teach

Comparing Literature

1

The description shows that the school was tolerant and accepting of the students' backgrounds and individuality. It helped teach the students to be tolerant of others.

Writer's Technique

Metaphor Point out that Galarza uses a metaphor to describe Lincoln School. **Ask:** **What does Galarza compare Lincoln school to? (a griddle)** **How does Galarza extend the metaphor?** (He uses the cooking terms warmed and roasted to describe teachers' actions.)

nationalities included Koreans, Yugoslavs, Poles, Irish, and home-grown Americans.

Miss Hopley and her teachers never let us forget why we were at Lincoln: for those who were alien,¹³ to become good Americans; for those who were so born, to accept the rest of us. Off the school grounds we traded the same insults we heard from our elders. On the playground we were sure to be marched up to the principal's office for calling someone a wop, a chink, a dago, or a greaser. The school was not so much a melting pot¹⁴ as a griddle where Miss Hopley and her helpers warmed knowledge into us and roasted racial hatreds out of us.

At Lincoln, making us into Americans did not mean scrubbing away what made us originally foreign. The teachers called us as our parents did, or as close as they could pronounce our names in Spanish or Japanese. No one was ever scolded or punished for speaking in his native tongue on the playground. Matti told the class about his mother's down quilt, which she had made in Italy with the fine feathers of a thousand geese. Encarnación¹⁵ acted out how boys learned to fish in the Philippines. I astounded the third grade with the story of my travels on a stagecoach, which nobody else in the class had seen except in the museum at Sutter's Fort. After a visit to the Crocker Art Gallery and its collection of heroic paintings of the golden age of California, someone showed a silk scroll with a Chinese painting. Miss Hopley herself had a way of expressing wonder over these matters before a class, her eyes wide open until they popped slightly. It was easy for me to feel that becoming a proud American, as she said we should, did not mean feeling ashamed of being a Mexican. 🍌

¹³ Here, **alien** refers to those who are foreign born.

¹⁴ [**wop . . . greaser**] These are all offensive names for people of various nationalities or lifestyles. Here, **melting pot** refers to the idea of a place where people of all races and cultures blend smoothly into a single society.

¹⁵ **Encarnación** (en kār nā sē ōn') is a boy's name.

Comparing Literature

In what ways does this description help you understand the setting of Ernesto's school?

734 UNIT 5 How Can You Become Who You Want to Be?

Grammar Practice



Subject-Verb Agreement Write the following sentences on the board:

Ernesto is reading the book.

The students are reading the book.

Then remind students that a verb must agree with its subject. Write the following subject-verb sets on the board:

Miss Hopley and Miss Ryan	is/are
Ernesto	arrives/arrive
Parents	speaks/speak
Everyone	learns/learn

Have students choose the verb that agrees with the subject and then write a sentence for each noun-verb set. (*Miss Hopley and Miss Ryan are; Ernesto arrives; Parents speak; Everyone learns*)

Teach

Comparing Literature

2

Details of the empty lot and its surrounding trees and bushes, the appearance and actions of the young boys, and the blue sky help the reader visualize the setting. The description of the speaker's being "just off the plane and plopped in the middle" of a baseball game shows that the speaker is new to the country and to American culture.

Language History

Related Meaning Direct students' attention to the word *whiffed*. Remind them that they encountered the vocabulary word *whiff* in "The War of the Wall," and review its definition (A quick puff or gust of air, particularly of an odor or smoke). **Ask:** How is the use of *whiff* in baseball related to the definition you learned earlier? (The force of swinging a bat creates air movement.)

HOW I LEARNED

English

Gregory Djanikian

It was in an empty lot
 Ringed by elms and fir and honeysuckle.²
 Bill Corson was pitching in his buckskin jacket,
 Chuck Keller, fat even as a boy, was on first,
 5 His t-shirt riding up over his gut,
 Ron O'Neill, Jim, Dennis, were talking it up
 In the field, a blue sky above them
 Tipped with cirrus.⁸ And there I was,
 Just off the plane and plopped in the middle
 10 Of Williamsport, Pa. and a neighborhood game,
 Unnatural and without any moves,
 My notions¹² of baseball and America
 Growing fuzzier each time I whiffed.¹³
 So it was not possible that I,
 15 Banished¹⁵ to the outfield and daydreaming
 Of water, or a hotel in the mountains,
 Would suddenly find myself in the path
 Of a ball stung by Joe Barone.
 I watched it closing in
 20 Clean and untouched, transfixed²⁰

2

Comparing Literature

What details about the setting help you see the baseball game and understand who the speaker is? List them in your chart.

² **Honeysuckle** is a bushy plant that has sweet-smelling flowers.

⁸ Here, **cirrus** means "high, thin clouds."

¹² **Notions** are ideas, beliefs, or opinions.

¹³ In baseball, **whiffed** means "struck out, or swung and missed at the third strike to make an out."

¹⁵ **Banished** means "sent away."

²⁰ **Transfixed** means "motionless, as from wonder or fear."

COMPARING LITERATURE 735

Approaching Level

DIFFERENTIATED INSTRUCTION



Reading Fluency Tell students that guidelines for reading a poem will help them read more fluidly. Tell students to pause after punctuation marks instead of at the end of each line. Suggest that students pause briefly after a comma and slightly longer after a period.

Encourage students to read the poem aloud quietly several times until they are confident that they can read it without hesitating. Then have students work in pairs, taking turns reading stanzas aloud.

Teach

Comparing Literature

1

The details about the laughter of the players and speaker laughing show that the game is played among friends who are having a good time. It is an environment of inclusion.

Writer's Technique

Symbolism Remind students of the saying "as American as baseball and apple pie." Then explain that in literature, a symbol stands for something other than itself, such as a larger idea or concept. **Ask: Why would the poet use a baseball game as the setting?** (*Baseball is a symbol for the United States. The speaker came to this country with ideas about baseball and the United States because the two things are linked—baseball is often identified as an American sport.*)

To check students' understanding of the selection, see Unit 5 Teaching Resources, pp. 196–197.



1

By its easy arc before it hit
My forehead with a thud.
I fell back,
Dazed, clutching my brow,
25 Groaning, "Oh my shin, oh my shin,"²⁵

And everybody peeled away from me
And dropped from laughter, and there we were,
All of us writhing²⁸ on the ground for one reason
Or another.
30 Someone said "shin" again,

There was a wild stamping of hands on the
ground,
A kicking of feet, and the fit
Of laughter overtook me too,
And that was important, as important
35 As Joe Barone asking me how I was

Through his tears, picking me up
And dusting me off with hands
like swatters,³⁷
And though my head felt heavy,
I played on till dusk
40 Missing flies and pop-ups and grounders

And calling out in desperation⁴¹ things like
"Yours" and "take it," but doing all right,
Tugging at my cap in just the right way,
Crouching low, my feet set,
45 "Hum baby" sweetly on my lips.

- 25 When the ball hits the speaker in the **brow** (forehead) he calls it the wrong thing. The **shin** is the leg bone between the knee and the ankle.
28 **Writhing** is twisting, like a worm, as from pain, embarrassment, or laughter.
37 The speaker is comparing Joe's hands to fly **swatters**, the tools used to kill bugs.
41 **Desperation** is a feeling of hopelessness that causes a person to try anything.

Comparing Literature

What feeling do you get from the setting at this point in the poem?

736 UNIT 5 How Can You Become Who You Want to Be?

Writing Practice

Vivid Words "How I Learned English" includes a variety of vivid, descriptive words that make the poem interesting to read. Words such as *banished*, *dazed*, *clutching*, *writhing*, and *stamping* help readers see and feel the action. Ask students to suggest other words

that stand out in this way. Then have students write a poem or paragraph describing the baseball game from another character's point of view. Encourage students to incorporate vivid words from the poem in their descriptions.

Comparing Literature

BQ BIG Question

Now use the unit Big Question to compare and contrast *Barrio Boy* and “How I Learned English.” With a group of classmates, discuss questions such as,

- What kind of person does each boy want to become?
- How does each boy try to become that person?
- Is each boy successful in becoming the person he wants to be? Explain.

Support each answer with evidence from the readings.

Literary Element Setting

Use the details you wrote in your chart to think about the settings in *Barrio Boy* and “How I Learned English.” With a partner, answer the following questions.

1. In what ways are the settings different in *Barrio Boy* and “How I Learned English”? Discuss specific details, feelings, and any other ways the two settings differ.
2. In what ways are the settings in both pieces similar? For example, you might think about how Ernesto and the speaker first feel in the settings, how each adjusts to the setting, or other important ways you think that the settings are alike.

Write to Compare

In one or two paragraphs, explain how the settings reveal similar themes in *Barrio Boy* and “How I Learned English.” You might focus on these ideas as you write.

- Tell how the place and time affect Ernesto’s and the speaker’s feelings about themselves and their lives.
- Include details from the selections about the appearance of people, places, and things that influence each boy’s idea of who he wants to become.
- Explain how the similarities and differences in the structure of each selection affect your responses to the two selections.



Writing Tip

Signal Words As you write, use signal words, such as *both, alike, similar, same, and also*, to show comparisons. Use *unlike, different, instead, in contrast, and however* to contrast items or ideas.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u5.

COMPARING LITERATURE 737

2. The settings are similar because both are described by boys who have recently moved to the United States and are in the process of adjusting to a new setting. Both boys are eager to become a part of American society. Each setting is new to the boys and presents them with the challenge of fitting in. Each setting also allows the boys the chance to learn to become “American.”

Write to Compare

Students’ paragraphs should

- explain how the settings reveal similar themes in *Barrio Boy* and “How I Learned English”
- use details from each text to support their claims
- explain how the similarities and differences in the structure of each selection affected their response to the selections



For grammar practice, see Unit 5 Teaching Resources, p. 195.

Comparing Literature

Assess



For additional assessment, see Assessment Resources, pp. 147–148.

BQ BIG Question

Ernesto wants to maintain his Mexican roots, but he also wants to learn English. He wants to become a “proud American” without “feeling ashamed of being a Mexican.” The speaker of the poem wants to fit in with the other American boys. He, too, wants to become an American. Ernesto tries to become an American by studying hard at school, but he realizes that his Mexican roots also define him in positive ways. The speaker of the poem tries to become an American by playing baseball with the other boys and by trying to speak like them. Each boy is successful because Ernesto does well in school and feels proud to be both American and Mexican, and the speaker of the poem continues to take part in the baseball game despite his linguistic mistakes, and he imitates the behavior of the other boys.

Literary Element

1. The settings differ because *Barrio Boy* takes place at a school, and “How I Learned English” takes place at a baseball game on an empty lot. Ernesto feels nervous at first, but he soon feels comfortable at his new school and is eager to learn. The speaker of the poem is not nervous. In fact, he is observing the other boys and is daydreaming when he is hit by a baseball. He feels embarrassed when he mistakes his “forehead” for his “shin,” but he laughs with the other boys and feels as though he is one of them.

Research Report

Focus

In this workshop, students will write and present research reports about historical or contemporary people who achieved their goals through positive actions, courage, confidence, and the help of others. Students will complete the stages of the writing process, including prewriting, drafting, revising, and proofreading. In addition, the workshop provides one mini-lesson on sentence fluency.

Writing Plan

Modeling brainstorming may be helpful for students. Think aloud as you identify subjects that you might choose if you were to complete the assignment. Review with students the additional steps that they may take to choose a subject if they find brainstorming inadequate.

 For Writing Workshop graphic organizer and rubric, see Unit 5 Teaching Resources, pp. 199–201.

Learning Objectives

For pages 738–745

In this workshop, you will focus on the following objective:

Writing: Writing a research paper using the writing process.

Writing Plan

- Choose a subject and convey a clear and accurate perspective on him or her.
- Use multiple reliable sources to get information.
- Incorporate relevant facts and details as evidence to support the main idea of the report.
- Organize the report in a logical sequence, concluding with a summary of the main idea.
- Include in-text references and a list of works cited.

Research Report

What positive actions have influenced famous people to become who they wanted to be? How can you take courage and confidence from their example for use in your own life? In this workshop, you will write a research report that will help you think about the Unit 5 Big Question: How Can You Become Who You Want to Be?

Review the writing prompt, or assignment, below. Then read the Writing Plan. It will tell you what you will do to write your research report.

Writing Assignment

In a research report, you investigate a topic or a subject and present information on it, drawing from a variety of reliable documented sources. Write a research report about a well-known historical or contemporary person that tells how that person's positive actions, courage, and confidence—as well as the positive actions of others—led that person to become who he or she wanted to be. The audience, or those reading your report, should be your classmates and teacher.

Prewrite

How did the people in the biographies and autobiographies in this unit become who they wanted to be? Think about the biography of Marco Polo, for example. What other famous historical or contemporary people might be good subjects for your report?

Gather Ideas

Make a list of famous people whom you want to learn more about. If you need help thinking of people, use these suggestions:

- Ask your family and friends whom they admire.
- Look through the selections in this unit.
- Check library books and Web sites.
- Brainstorm a list of people with a partner.

Choose a Subject

Choose a person from your list. Read about the person in a general reference book such as an encyclopedia. If you decide you are no longer interested in the person, choose another one from your list.

Write a sentence in which you name the subject of your research.

_____ is (was) a courageous person who has inspired others to do great things.

738 UNIT 5 How Can You Become Who You Want to Be?

Workshop Resources

Print Materials

- Unit 5 Teaching Resources
- Writing Resources Book
- Writing Constructed Responses Booklet
- Real Success in Writing Research Reports Booklet
- Grammar and Language Workbook ATE
- Grammar and Composition Teacher Guide
- Grammar and Writing Transparencies

Technology

- Glencoe Online Essay Grader, glencoe.com
- Literature Online: Writing Resources, glencoe.com

Plan and Conduct Your Research

Focus your research on the person you have chosen. Ask specific questions about how the person's inner strength has helped others and about what exactly he or she did and when.

- Consult multiple authoritative sources, such as magazines, journals, newspapers, Web sites, encyclopedias, and experts' opinions.
- Take notes by recording this information in a research chart or database: item number, name of source, page number or Web address, publication details such as the copyright date, and the information itself. Indicate facts with the letter *F* and opinions with the letter *O*.
- Consider summarizing a source's information in the chart. Remember that paraphrasing information is also helpful.

Sample Source Entry

- 3 "King, Martin Luther, Jr." *Encyclopedia Britannica Online*, <http://www.search.eb.com/eb/article-3915>, (accessed October 29, 2007).
Summary: Martin Luther King Jr. was born on Jan. 15, 1929, in Atlanta, GA. [F] He came from a middle-class background rooted in faith. [F] His family seemed very loving. [O]

For more information about documenting sources, see the Media Workshop on page 625.

Evaluate Your Information

Gather information from a variety of sources. Primary sources are those written by people who actually experienced the event. Secondary sources are based on information gathered from primary and other sources.

Use only sources that you can trust. Secondary sources should be unbiased and should include supporting evidence. Ask yourself, "How important is this information to making my point?" and "Is the source reliable?" Make sure your sources are

- authoritative**, written by recognized experts on the topic;
- accurate**, can be verified with another print or online source;
- reliable**, published in trustworthy books, periodicals, or Web sites;
- objective**, associated with a person or an organization that is unbiased; and
- up-to-date**, based on the most current information.

Prewriting Tip

As you take notes, remember to put quotation marks around any information you take directly from a source. Make sure the quotation is accurate and correctly attributed.

Literature Online

Writing and Research
For prewriting, drafting, and revising tools, go to glencoe.com and enter QuickPass code GL29763u5.

Research Report

Teach

Writing Skills

Say: Think about the qualities you wish to possess, such as intelligence and communication skills. **Ask:** How might writing a research report help you build these qualities? (Writing a research report improves critical thinking skills and develops written communication skills.)

Cultural History

Internet Sources Tell students that because information on the Internet is largely unregulated, it varies in reliability. Discuss the reliability of information on each URL extension:

- **.edu: Education sites**—tend to be reliable and research-based
- **.gov: Governmental sites**—tend to be reliable
- **.org:** Sites associated with large nonprofit groups, small organizations, and individuals—varying reliability
- **.com: Commercial sites**—varying reliability because sites are intended to sell products

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Provide students with annotated research charts to facilitate their studies. Include columns in which students can record examples of goals, obstacles, positive actions, courage, confidence, relationships with others, and source citations. Additionally, include sample entries and sentence starters.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Help student groups classify the following sources as primary or secondary.

- Scientific log of a medical researcher (*primary*)
- Magazine cover story entitled "The Twenty Most Influential Women in the World" (*secondary*)

- Biography of Henry Ford (*secondary*)
 - Video of a speech by a successful businessperson (*primary*)
 - News article about a local hero (*secondary*)
- Organize students in groups and have each group generate a list of six additional primary sources and secondary sources.

Research Report

Teach

Prewrite

Suggest that students use a cause-and-effect text structure to organize their reports. Cause and effect works well when writers want to explore the reasons for someone's success. Words and phrases such as *so*, *because*, and *as a result* help demonstrate the relationship between causes and effects. Before students draft their outlines, creating cause-and-effect graphic organizers may help them identify causes and effects in the lives of their subjects.

Draft

As they develop their drafts, students may find it useful to highlight the topic sentence of each paragraph to help them focus on the topic and identify unnecessary details.

APPROACHING If students are not sure whether a detail is unnecessary, tell them to read the paragraph with the detail and without it. If the detail adds new information to their understanding of the topic, students should keep the detail. If the paragraph seems more to the point without the detail, however, they should exclude it.



Drafting Tip

Check off each time you use a piece of information from your chart or database. That way you will be sure to include all relevant information.

Get Organized

Use your research to create an outline of your report. Include the source references from your research chart that you will use to support main ideas and supporting details.

I. Childhood influences

A. People

1. Playmates ("King," *Britannica Online*)
2. Parents and grandparents ("King," *Britannica Online*)

II. Adult influences

A. People

1. Benjamin Mays (Bolden, 35)

Draft

Organize your information and add details to your writing. Use the following skills to develop your draft.

Get It On Paper

- Review your research information. Look at your outline.
- Begin with an interesting fact or quotation that draws your reader in. Connect it to a statement that makes your purpose clear.
- For each body paragraph in your outline, write a topic sentence that supports your main idea. Then add the information from your research that supports the topic sentence.
- End your report by summarizing the main idea.
- Don't worry about paragraphs, spelling, grammar, or punctuation right now.
- When you're finished, read what you've written. Include more information if you need to.

740 **UNIT 5** How Can You Become Who You Want to Be?



Writing Practice

Draw Conclusions Remind students that as biographers, they are required to interpret their research and draw conclusions about causes and effects in the lives of their subjects. Caution students against drawing faulty conclusions. Because one event follows another in time does not necessarily mean that the first event caused the second. Give students the following examples and have

them determine whether a cause-and-effect relationship exists. Have students explain their reasoning.

- Melvin washed his car on Wednesday. On Thursday, it rained.
- Harry did not listen in class. He failed the test.
- Ricki exercised. She felt healthy.
- Sally was late to school five days in a row. She received a detention.

Develop Your Draft

1. Focus on the subject and convey a perspective on him or her. Begin with a fact or quotation that will interest your reader.

When Martin Luther King Jr. was six, a white friend said he could no longer play with him because their schools were segregated ("King," Britannica Online).

2. Include information from multiple sources.

King was born in Atlanta, GA, on January 15, 1929 ("Biography," Nobel Prize Online).

3. Support your ideas with details from your sources.

Mays was an activist who had visited with Mohandas Gandhi in India (Bolden, 35).

4. Make sure that your organization is logical and that you have a summary conclusion.

With the support of his family and teachers, he taught the world to love, not hate.

5. Include a list of sources.

Works Cited

"Biography: King, Martin Luther, Jr." *The Nobel Prize Online*. <http://nobelprize.org> (accessed October 29, 2007).

Research Report

Teach

Draft

Remind students that they will convey their attitudes toward their subjects through their word choices. If students refer to decisions made by their subjects as *foolhardy*, they convey negative, judgmental attitudes. By referring to decisions as *daring* or *spontaneous*, they convey attitudes of admiration or respect.

APPROACHING Suggest that students create banks of words to use to describe their subjects before they begin drafting. Tell students to think about the attitude toward the subject that each word conveys. Have students eliminate any words that do not convey their intentions. Tell students to use the words in these banks as they write.

Draft

Tell students that in addition to summarizing the main points in their conclusions, they should also include personal thoughts or observations.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Suggest that students develop their drafts in three pieces: *introduction*, *body*, and *conclusion*. The introduction should capture readers' interest and convey the student's perspective. The body should include supporting information. The conclusion should be a summary of main points.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Comparing their outlines with their first drafts may help students keep their reports focused and organized. Tell students to place check marks on their outlines next to each point they have included in their drafts. If students find points in their outlines

that are not included in their drafts, advise them to consider whether the points support or explain their perspective. If the points are unrelated, they are probably unnecessary. If the points are related, students should incorporate them during revision.

Research Report

Teach

Writing Skills

Sentence Types Explain that sentences are made up of independent clauses, which can stand alone as sentences, and dependent clauses, which cannot stand alone as sentences. A simple sentence is a single independent clause. For example: *Two of the children were white.* A compound sentence is made up of two independent clauses joined by a conjunction. For example: *Martin Luther King Jr. was six years old, and he played with other children who lived on his street.* A complex sentence is made up of one independent clause and one or more dependent clauses. For example, *When Martin Luther King Jr. was six years old, he played with other children who lived on his street.* By varying the types of sentences they use, writers add interest and sophistication to their writing.

ADVANCED Ask: **What is the effect of a simple sentence that appears in a paragraph composed mainly of compound or complex sentences?** (The simple sentence has added emphasis.)

TRY IT

Analyzing Cartoons

Jeremy's thoughts show strong sentence fluency. They have rhythm and flow. If only his spoken words showed the same fluency!



Apply Good Writing Traits: Sentence Fluency

Sentences can be long or short, simple or complicated. When you talk with friends, you use a mixture of simple, compound, and complex sentences. Writers do the same thing.

Sentence fluency is the smooth flow of sentences varying in length and style. Writing that has strong sentence fluency sounds natural and is easy to read aloud. Sentence fluency includes many aspects of writing:

- word choice
- rhythm of words and sentences
- sentence beginnings
- sentence lengths
- sentence structures
- sentence fragments

The best way to check for sentence fluency is to read your writing aloud. You may want to read it several times, focusing on a different element of sentence fluency each time.

Read these quotations from the biography of Marco Polo. What can you tell about Marco Polo from the way he “speaks” on paper?

It is all a desolate and arid waste.

Their ships are wretched affairs, and many of them get lost, because they are not fastened together with iron nails.

The air is so pure and healthy [in the mountains], that when people who live below in the valleys and towns fall sick or come down with a fever, they lose no time in climbing into the mountains, where a few days’ rest restores them to health.

As you draft your research report, pay attention to the length of your sentences. Try reading your report aloud and ask yourself, “Is there a rhythm to my writing?”

742 UNIT 5 How Can You Become Who You Want to Be?

Writing Practice

Sentence Combining Tell students that one way to create sentence fluency in their writing is to employ sentence combining. When students notice that they have used many simple sentences, they may combine these sentences into compound or complex sentences. Write the following example on the board:

- Martin Luther King Jr. was six years old. He played with other children. The other children lived on King’s street.
- When Martin Luther King Jr. was six years old, he played with other children who lived on his street.

Point out that there is usually more than one way to correctly combine sentences.

- As a six-year-old boy, Martin Luther King Jr. played with neighborhood children.
- Instruct students to review their drafts and look for ways to add sentence fluency by combining simple sentences that may be choppy or repetitious.

Analyze a Student Model

When Martin Luther King Jr. was six, a white friend said he could no longer play with him because their schools were segregated ("King," *Britannica Online*).

That one incident may have had a profound effect on the future civil rights leader. King's positive actions, courage, and confidence inspired millions of people. His family and teachers helped him become who he wanted to be: an advocate for racial equality and peace.

King was born in Atlanta, GA, on January 15, 1929 ("Biography," *Nobel Prize Online*). His parents and grandparents were loving, deeply religious people. They tried to explain to him why they avoided taking elevators in City Hall and riding streetcars.

His family wasn't alone in developing the future leader. One of the most influential people in King's life was Benjamin Mays, a teacher and friend at Morehouse College. Mays was an activist who had visited with Mohandas Gandhi in India (Bolden, 35). After he graduated, King attended Crozer Theological Seminary, where he studied more about Gandhi.

Like Gandhi, Dr. Martin Luther King Jr. had the courage to stand against oppression. With the support of his family and teachers, he taught the world to love, not hate. In his own words, "Hate cannot drive out hate. Only love can do that" (Rappaport, 7).

Works Cited

"Biography: King, Martin Luther, Jr." *The Nobel Prize Online*. <http://nobelprize.org> (accessed October 29, 2007).

Bolden, Tonya. *M.L.K.: The Journey of a King*. New York: Harry N. Abrams, Inc., 2007.

"King, Martin Luther, Jr." *Encyclopedia Britannica Online*, <http://www.search.eb.com/eb/article-3915>, (accessed October 29, 2007).

Rappaport, Doreen. *Martin's Big Words: The Life of Dr. Martin Luther King, Jr.* New York: Hyperion Books, 2001.

Focus on the Subject

A brief story illustrating your point can be a powerful opener.

Include Information from Multiple Sources

Include information from more than one source.

Incorporate Relevant Support

Support your ideas with facts and details from your sources.

Organize Logically and Conclude with a Summary

Make sure that your report progresses in a logical way. Conclude with a restatement of your thesis.

List Sources

Be sure to include an accurate, correctly formatted bibliography or list of works cited.

Writing Workshop

Research Report

Teach

Writing Skills

Introduction Tell students that the purpose of an introduction or opener is to grab the interest of readers. **Ask:** **Why is a relevant story about King's childhood more likely to gain the attention of readers than a statement such as "Martin Luther King Jr. reached his goals and became the person he wanted to be"? (Possible response: The story about King's childhood challenges readers to make connections between this event and the path of King's life.)**

Writer's Technique

Text Structure Point out to students that the writer uses a cause-and-effect text structure. He or she describes the influences that caused King to become an advocate for equality and peace: segregation, religion, family, teachers, education, and personal courage. Help students identify clue words and phrases in the report, such as "had a profound effect," and "one of the most influential people."

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Explain that transition words and phrases connect ideas in a report. Help students identify the transitions in the student model and create a transition word bank: *when, that one incident, one of the most, after, like, with the, in his own words.*

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Provide students with copies of the student model and colored pens or highlighters. Have students underline statements of the writer's perspective and purpose (the last two sentences of the second paragraph). Tell students to assign a color to each of the influences the writer

identifies—positive actions, courage, confidence, family, and teachers—and to underline in the appropriate color details that explain each influence. Tell students that they can use this same strategy with their own drafts to ensure that they have supported their main ideas.

Research Report

Teach

Revise

Tell partners to support each “yes” or “no” response to the questions in the *What to do* column with specific examples from the reports. For example, students might write the following response to the first question if they were reviewing the student model: *Yes, you are writing about Martin Luther King Jr., whom you admire. You use words such as “great” to describe the civil rights leader.* If students provide a “no” response, tell them to give the writer a specific suggestion for improving the draft. For example: *No, you don’t convey a clear perspective on your subject Martin Luther King Jr. Add adjectives to describe the civil rights leader.*

Students may find it useful to hear their work read aloud as part of their peer review. Each partner should read the other’s work aloud, with the listener taking note of problems in fluency and sentence variation. The listener may also note whether the writing effectively conveys his or her perspective on the subject. Students should address these issues when they revise.



Revising Tip

Make sure you list the sources you used in your report. Even though you paraphrase or summarize the information from the source, you still must credit the source. For more on ethics, refer to the Media Workshop on page 625.

Revise

Now it’s time to revise your draft so your ideas really shine. Revising is what makes good writing great, and great writing takes work!

Peer Review Trade drafts with a partner. Use the chart below to review your partner’s draft by answering the questions in the *What to do* column. Talk about your peer review after you have glanced at each other’s drafts and written answers to the questions. Next, follow the suggestions in the *How to do it* column to revise your draft.

Revising Plan

What to do	How to do it	Example
Are the subject and perspective of your report clear to your audience?	Present your subject in the introduction.	When he, [^] Martin Luther King Jr. was six, a white friend said he could no longer play with him because their schools were segregated.
Did you include information from multiple sources?	Use information from more than one source.	King was born in Atlanta, GA, on January 15, 1929 ([^] King, Britannica Online [^] “Biography,” Nobel Prize Online).
Are your major points supported by details from your sources?	Provide supporting details from your sources.	[^] One of the most influential people in King’s life was Benjamin Mays.
Does your report follow a logical order and include a conclusion?	Conclude with a restatement of your thesis.	[^] With the support of his family and teachers, he taught the world to love, not hate.
Have you included a list of sources?	Create a final list of works cited.	[^] Bolden, Tonya. <i>M.L.K.: The Journey of a King</i> . New York: Harry N. Abrams, Inc., 2007.

Research Practice

Supporting Evidence After their peer reviews, students may find that they have not provided enough evidence to support some of their major points. In such cases, tell students that they have two choices: They may revise their introductions to exclude the points they have failed to support, or they can return to the research process to find additional supporting evidence. Caution students that although the first option may be appealing, they should

exclude points only if their reports remain logical, insightful, and convincing without them. Students should never compromise quality for ease of execution. In most cases, students will need to return to their sources to find additional supporting evidence. Assure students that this option is not a punishment for bad writing, but a part of the writing process.

Edit and Proofread

For your final draft, read your report one sentence at a time. The Editing and Proofreading Checklist inside the back cover of this book may help you spot errors. Use the proofreading symbols to mark needed changes. Then make corrections.

Grammar Focus: Commas in Dates and Place Names

Be sure to place commas before and after the year when it is used with the month and the day. If only the month and the year are given, do not use a comma. Also, be sure to use commas before and after the name of a state or a country when it is used with the name of a city. Below is an example of a sentence with comma placement problems followed by the correct sentence from the Workshop Model.

Problem: The following sentence is missing commas.

King was born in Atlanta GA on January 15 1929.

Solution: Place commas after the city, state, and day.

King was born in Atlanta, GA, on January 15, 1929.

Using the Workshop Model as an example, be sure to correctly format the list of sources you used to prepare your report. Title your list *Works Cited*. (Use the term *Bibliography* if all your sources are printed media, such as books, magazines, or newspapers.)

Present

It's almost time to share your writing with others. Write your research report neatly in print or cursive on a separate sheet of paper. If you have access to a computer, type your research report on the computer and check spelling. Save your document to a disk, and print it out.

Grammar Tip

Commas Do not use a comma after a state if it is followed by a ZIP code.



Presenting Tip

Visual Elements It is a good idea to include visual elements, such as photos or a timeline, to make your research report more interesting.



Literature Online

Writing and Research For editing and publishing tools, go to glencoe.com and enter QuickPass code GL29763u5.

Writing Workshop

Research Report

Teach

Writing Skills

Commas Tell students that the writer should also use a comma to separate an abbreviated title following a person's name: *The infirmary was founded by Elizabeth Blackwell, M.D., the first woman in the United States to earn a medical degree.*

Assess

Use this checklist to assess students' reports:

- ☐ The report has an introduction that conveys a clear perspective and purpose.
- ☐ The report presents information in a logical structure.
- ☐ The report includes evidence from multiple sources.
- ☐ The report has a conclusion that summarizes the main points.
- ☐ The report includes an accurate list of works cited or a bibliography.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Remind students that they should include within the body of their reports parenthetical documentation that corresponds to the listings in their works cited pages. Students should document the sources in parentheses at the end of the sentences in which the information appears. The period appears after the source documentation,

outside the closing parenthesis. Point out examples in the student model. In general, students should include the author's last name and the number of the page containing the information: (Bolden 35). Although the writer of the student model includes a comma between the last name and the page number, the comma is not necessary. If the author's last

name is mentioned in the sentence, students may include only the page number: (35). If there is no author, students may include the title or an abbreviation of it: ("Biography," Nobel Prize Online). Review with students proper formatting for the sources listed on their works cited pages.

Speaking, Listening, and Viewing Workshop

Oral Report

Focus

In this workshop, students use their research reports as the basis for oral presentations. **Ask: How are oral presentations similar to and different from written reports?** (Both require planning and organization. Oral reports require practice with speaking—pacing, intonation, and body language—to make sure listeners understand and pay attention to the speaker.)

Teach

Speaking Skills

Plan Your Oral Report Point out that the steps for planning an oral report are similar to those for writing a research report. As students select details from their research reports, remind them to review the way in which the information is organized. Just as they revised their written work, students should reword unclear statements and use transitions to ensure that the presentation flows logically and smoothly.

Students may choose to incorporate visual aids. Remind students to make sure that their graphics are large enough for the audience to see. Suggest that students use a projector or presentation software such as PowerPoint.

Learning Objectives

For page 746

In this workshop, you will focus on the following objective:

Listening and Speaking:
Delivering an oral report.

Speaking, Listening, and Viewing Workshop

Oral Report

Activity

Connect to Your Writing Deliver an oral report to your classmates. You might want to adapt the research report you wrote for the Writing Workshop on pages 738–745. Remember that you focused on the Unit 5 Big Question: How Can You Become Who You Want to Be?

Plan Your Oral Report

Reread your research report and highlight the sections you want to include in your oral report. Like your research report, your oral report should present clear, well-researched information on a focused topic.

Rehearse Your Oral Report

Practice your oral report several times. Try rehearsing in front of a mirror so that you can watch your movements and facial expressions. You may use note cards to remind you of your main points and information, but practice your oral report often enough that you won't lose eye contact with your audience.

Deliver Your Oral Report

- Speak clearly and precisely.
- Adjust your speaking style to add interest to the information you present to your audience.
- Change the tone, pace, and volume of your speaking to help emphasize important information in your oral report.
- Use gestures and visual aids to direct the audience's attention to specific points, and cite sources for your information.

Listening to Learn

As you listen, take notes to make sure you understand the topic. Use the following sentence frames to learn more about the topic from the speaker and to provide feedback in a respectful way.

- The information about _____ seemed to come from personal bias rather than a source. Can you give the source of that information?
- Why did you choose to focus on this topic?
- To summarize the information in your oral report: _____. Is that correct?

Oral Report Checklist

Answer the following questions to evaluate your oral report.

- ☐ Did you speak clearly and precisely—and in a style that helped add interest to information?
- ☐ Did you vary the tone, pace, and volume of your speaking to add emphasis?
- ☐ Did you use gestures and visual aids, and did you cite your sources?
- ☐ Did you make eye contact with your audience?

Literature Online

Speaking, Listening, and Viewing For project ideas, templates, and media analysis guides, go to glencoe.com and enter QuickPass code GL29763u5.

746 UNIT 5 How Can You Become Who You Want to Be?

Listening and Speaking Practice



Rehearse Oral Reports Allow students time to practice by having student partners take turns presenting their reports. Instruct partners to use the checklist to evaluate each other's work. Explain that nonverbal cues include body language, stance, eye contact, and gestures and facial expressions. Nonverbal

behaviors can make a presentation more effective, or they can be distracting. In addition to evaluating the logic and coherence of the speech, students should pay attention to nonverbal cues. Encourage students to give—and accept—honest, tactful feedback.



For Speaking, Listening, and Viewing rubric, see Unit 5 Teaching Resources, pp. 292–204.



For help with creating presentations, use Student Presentation Builder on StudentWorks Plus.

Unit Challenge

Answer the Big Question

In Unit 5, you explored the Big Question through reading, writing, speaking, and listening. Now it's time for you to answer the Big Question by completing one of the Unit Challenges below.

HOW Can You Become Who You Want to Be?

Use the notes you took in your Unit 5 **Foldable** to complete your Unit Challenge.

Before you present your Unit Challenge, be sure to complete the following steps. Use this first plan if you choose to create a web diagram showing who or what you want to become in life.

On Your Own Activity: Create a Web Diagram

- Draw a web diagram. In the center circle, write a clear and brief description of who or what you want to become.
- In any number of outer circles, write examples of what you'll need to do to become that person and skills that will help.
- Write a sentence or two beneath the web telling what you've learned about becoming who you want to be.

Use this second plan if you choose to write a letter giving someone advice that will help him or her become the person he or she wants to be.

Group Activity: Write a Letter of Advice

- Discuss the qualities a person needs to become who he or she wants to be. Pick one member to write two sentences on what the group decides are the most important qualities.
- Compose three sentences summarizing the steps someone must take to become who he or she wants to be.
- Use your sentences to create a letter that will be interesting to your classmates. Have each member sign the letter.
- Have one group member read the letter aloud to the class.

Learning Objectives

For page 747

On this page, you will focus on the following objectives:

Writing:

Creating a graphic organizer.
Writing a letter.

Listening and Speaking:

Presenting a letter.

Unit Challenge

Focus

Bellringer Options

Daily Language Practice

Transparency 148

Or say: **Think back on the selections we have read in this unit. Ask: Which character or person had to work hardest to become who he or she wanted to be? Explain.** The discussion will help students begin the individual or group activity.

Teach

On Your Own Activity: Web Diagram

- If students need help completing their webs, have them consider these questions: *How have other people become who they wanted to be? What strengths and skills do I already have? What else do I need to do to reach my goals?*
- As students finish, encourage them to use the webs for goal-setting and action-planning purposes.

Group Activity: Letter of Advice

- Make sure that students have finished planning the letter by the middle of the class period.
- Have the note-keeper print the letter neatly or type it on the computer.
- Have group members read the letter to check for mistakes.

Assess

Ask: **How can you use what you have learned from the letters and webs to become who you want to be?** Encourage students to write their answers in their Learner's Notebook.

UNIT CHALLENGE 747

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Help English learners develop their web diagrams by asking the following questions:

- What do you like to do?
- What would you like to do when you are an adult?
- What skills do you have?
- What skills will you need to develop?
- What will you need to do to develop those skills?

Approaching Level

DIFFERENTIATED INSTRUCTION



Intermediate To help students write their letters of advice, review the parts of a letter. Show students an example of a business letter. Have students identify the heading, recipient's address, greeting, body, and closing.

Focus

The books featured on these pages can help students further explore the Big Question. Tell students that reading about people who have overcome obstacles can inspire them to overcome their own difficulties and become who they want to be. Stress the importance of reading for at least thirty minutes a day. Remind students that reading challenging books will help them improve their reading skills.

Teach

Teaching Note

Character Personality Remind students that a story’s plot involves conflict and resolution. A character’s personality may add to that conflict. Point out that the main character in each of these books is an outsider in some way. Have students read the book descriptions and discuss why the characters are outsiders. **Ask:** *Is being an outsider an obstacle to becoming the person you want to be?* **Explain.**

Independent Reading

Fiction

To read more about the Big Question, choose one of these books from your school or local library.

A Girl Named Disaster

by Nancy Farmer

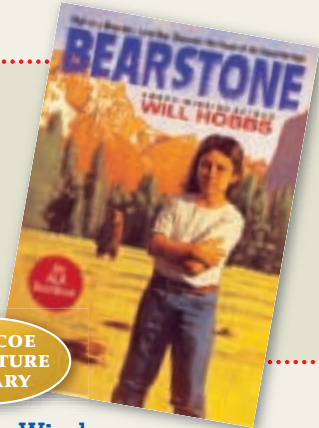
When Nhamo, a Mozambican teenager, is faced with being forced into marriage, she flees in a stolen boat and finds herself alone in an uncharted lake. Nhamo must rely on herself as she faces the dangers of the African wilderness and learns what it means to be a young woman.



Bearstone

by Will Hobbs

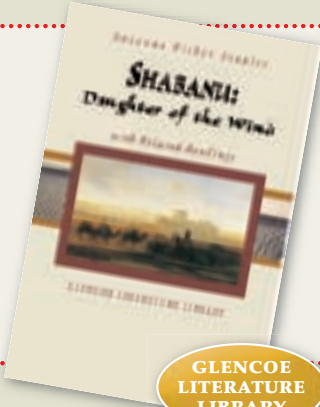
A young, orphaned Native American boy, Cloyd Atcitty, is sent to live near the Colorado Rockies with an elderly rancher. Through life-changing experiences, Cloyd learns about himself, his cultural heritage, and the value of friendship and commitment.



Shabanu: Daughter of the Wind

by Suzanne Fisher Staples

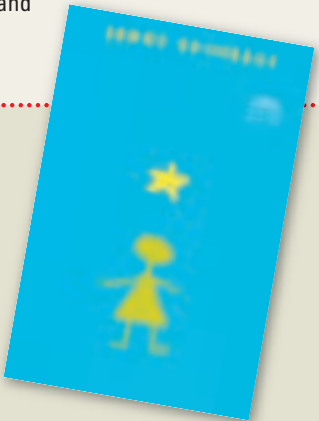
This book tells the story of Shabanu, a strong-willed and independent young woman who lives in a traditional nomadic culture of Pakistan. Shabanu sheds light on her life in the desert and her struggles with the rules and roles of women in her culture.



Stargirl

by Jerry Spinelli

Mica Area High School is rocked by the appearance of a girl who is definitely not a part of the mainstream: Stargirl. In an environment of popularity and conformity, Stargirl tries to stay true to her unique self despite being rejected by her peers.



748 UNIT 5 How Can You Become Who You Want to Be?

Reading Practice

Predict Remind students that making predictions—even if those predictions turn out to be false—helps them become involved, attentive readers. As students read their Independent Reading books, have them complete a prediction chart like the sample shown here.

Initial Prediction Based on a Scan of the Book	Accuracy of Initial Prediction	New Predictions Based on Reading the Book	Accuracy of New Predictions
The book title, cover, and table of contents suggest that a teen equestrian will spend the summer competing successfully in horse shows.	Not accurate—the main character spends the summer developing self-confidence and interpersonal skills.	Terry will feel so homesick that she will return home.	Not accurate—Terry stays with her aunt and uncle.
		Terry will win the contest.	Not accurate—Terry does not even place.
		Terry will manage her fears.	Accurate
		Terry will earn the respect of her cousins.	Accurate

Nonfiction

The Code: The Five Secrets of Teen Success

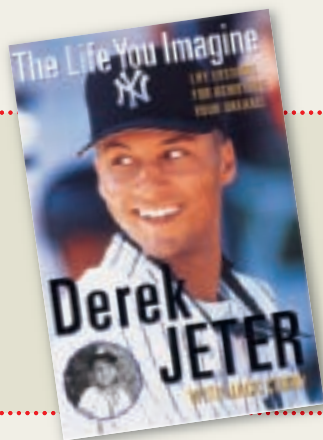
by Mawi Asgedom

Mawi Asgedom came to the U.S. as a teenage refugee from Somalia, a nation that was in the middle of a civil war. In this book, Asgedom shares the secrets of success that he learned while overcoming life's many hardships.

**The Life You Imagine: Life Lessons for Achieving Your Dreams**

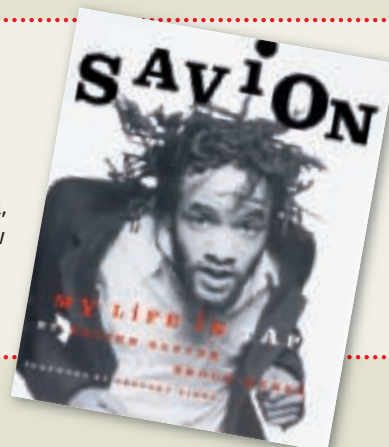
by Derek Jeter with Jack Curry

Professional baseball player Derek Jeter tells about growing up in a multiracial family and chasing his dream of playing baseball in the big leagues. Read to find out how Jeter overcame life's obstacles to become an internationally known sports star.

**Savion! My Life in Tap**

by Savion Glover and Bruce Weber

Savion Glover is a master of tap dancing, wowing audiences across the nation with his fast feet and artistic style. In this book, Glover's rhythmic voice comes through the pages as he tells how mentors big and small helped him become a dancing sensation.

**Write an Interview**

Write an interview directing questions to the author of the book you read. Create questions about important ideas, people, characters, or events in the book. Then use what you know about the author and the book to write possible answers that can be supported from your reading. With a partner, present your interview to the class.

INDEPENDENT READING 749

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging The following books can help readers at all levels answer the Big Question:

Grade 4: *Neighborhood Odes*, by Gary Soto

Grade 5: *Letters from a Slave Girl*, by May E. Lyons

Grade 6: *Baseball in April and Other Stories*, by Gary Soto

Grade 7: *Shabanu: Daughter of the Wind*, by Suzanne Fisher Staples

Grade 8: *Dreams into Deeds: Nine Women Who Dare*, by Linda Peavy and Ursula Smith

Write an Interview

Students' interviews should include the following:

- Thoughtful, open-ended questions that avoid yes or no answers
- Questions that address important ideas, people, characters, or events in the book
- Answers that are reasonable based on details from the text

Teach**Cultural History**

Somali Refugees Direct students' attention to *The Code: The Five Secrets of Teen Success*. Tell students that Somalia is an East African country that borders Ethiopia and Kenya. The country, with its alternating rainy and dry seasons, has experienced floods, droughts, and severe food shortages. Civil war erupted in the 1990s. The war, combined with the effects of widespread famine, caused hundreds of thousands to flee to refugee camps in nearby Kenya. Since then, thousands of Somalis have immigrated to the United States.

Ask: What challenges do you think Mawi Asgedom faced in trying to become the person he wants to be?

Glencoe Literature Library

This collection of hardcover books includes full-length novels, novellas, plays, and works of nonfiction, accompanied by several related readings from a broad range of genres.

For access to all study guides for the Glencoe Literature Library, use the Literature Library Teacher Resources CD-ROM.

To customize reading lists from a database of more than 30,000 titles, use BookLink K-12 CD-ROM.

Assessment

Test-Taking Tip

In the reading section of this assessment, students will read and answer multiple-choice questions about an excerpt from Paul Zindel's autobiographical story "The Day It Rained Cockroaches." In the excerpt, the new house Zindel moves into with his mother and sister is infested with cockroaches. While his mother sets off insect bombs, Zindel describes the nightmares he has had about roaches. In the writing strategies assessment, students will correct grammar and usage errors in a paragraph. Finally, in the writing product assessment, students will write an essay.



For more end-of-unit assessment, see Assessment Resources, pp. 171–172.



To customize assessments online, go to Progress Reporter Online Assessment.



To customize assessments using software, use ExamView Assessment Suite CD-ROM.

Assessment

Reading

Read the passage and answer the questions. Write your answers on a separate sheet of paper.

from "The Day It Rained Cockroaches" by Paul Zindel

The address of our new home was 123 Glen Street. We stopped in front, and for a few moments the house looked normal: brown shingles, pea-soup-green-painted sides, a tiny yellow porch, untrimmed hedges, and a rickety wood gate and fence. Across the street to the left was a slope with worn gravestones all over it. The best-preserved ones were at the top, peeking out of patches of poison oak.

The backyard of our house was an airport. I mean, the house had two acres of land of its own, but beyond the rear fence was a huge field consisting of a single dirt runway, lots of old propeller-driven Piper Cub-type planes, and a cluster of rusted hangars. This was the most underprivileged airport I'd ever seen, bordered on its west side by the Arthur Kill channel and on its south side by a Con Edison electric power plant with big black mountains of coal. The only great sight was a huge apple tree on the far left corner of our property. Its trunk was at least three feet wide. It had strong, thick branches rich with new, flapping leaves. It reached upward like a giant's hand grabbing for the sky.

"Isn't everything beautiful?" Mother beamed.

"Yes, Mom," I said.

Betty gave me a pinch for lying.

"I'll plant my own rose garden," Mother went on, fumbling for the key. "Lilies, tulips, violets!"

Mom opened the front door and we went inside. We were so excited, we ran through the echoing empty rooms, pulling up old, soiled shades to let the sunlight crash in. We ran upstairs and downstairs, all over the place like wild ponies. The only unpleasant thing, from my point of view, was that we weren't the only ones running around. There were a lot of cockroaches scurrying from our invading footfalls and the shafts of light.

"Yes, the house has a few roaches," Mother confessed. "We'll get rid of them in no time!"

Test-Taking Tips

Refer students to the questions on page 752 before they begin reading the passage. Tell students to skim both the questions and answer choices. By skimming, they will find clues to important information that they will need to remember later.

To find the tone of a passage, students should think of the overall impression they get of the author's attitude towards the new house.

Remind students to notice figurative language. To spot figurative language, students should ask themselves whether the literal meaning of the author's words makes sense. If the literal meaning does not make sense, the author may be using a literary device such as a simile, a metaphor, or imagery. Tell students that reading assessments often include questions about the use of figurative language.

"How?" Betty asked raising an eyebrow.

"I bought eight Gulf Insect Bombs!"

"Where are they?" I asked.

Mother dashed out to the car and came back with one of the suitcases. From it she spilled the bombs, which looked like big silver hand grenades.

"We just put one in each room and turn them on!" Mother explained.

She took one of the bombs, set it in the middle of the upstairs kitchen, and turned on its nozzle. A cloud of gas began to stream from it, and we hurried into other rooms to set off the other bombs.

"There!" Mother said. "Now we have to get out!"

"Get out?" I coughed.

"Yes. We must let the poison fill the house for four hours before we can come back in! Lucky for us there's a Lassie double feature playing at the Ritz!"

We hadn't been in the house ten minutes before we were driving off again!

I suppose you might as well know now that my mother really *loved* Lassie movies. The only thing she enjoyed more were movies in which romantic couples got killed at the end by tidal waves, volcanoes, or other natural disasters. Anyway, I was glad we were gassing the roaches, because they are the one insect I despise.

Tarantulas I like. Scorpions I can live with. But ever since I was three years old and my mother took me to a World's Fair, I have had nightmares about cockroaches. Most people remember an exciting water ride this fair had called the Shoot-the-Chutes, but emblazoned on my brain is the display the fair featured of giant, live African cockroaches, which look like American cockroaches except they're six inches long, have furry legs, and can pinch flesh. In my nightmares about them, I'm usually lying on a bed in a dark room and I notice a bevy of giant cockroaches heading for me. I try to run away but find out that someone has secretly tied me down on the bed, and the African roaches start crawling up the sides of the sheets. They walk all over my body and then they head for my face. When they start trying to drink from my mouth is when I wake up screaming.

So after the movie I was actually looking forward to going back to the house and seeing all the dead cockroaches.

Assessment

Test-Taking Tip

Tell students to look for cause-and-effect signal words and phrases in the questions and answer choices. Cause-and-effect signal words and phrases include *because*, *so*, *so that*, *as a result of*, and *if . . . then*. Point out that when students see signal words or phrases like these in a question or in answer choices, they should look for a cause-and-effect relationship in the reading passage.

Reading

from “The Day It Rained
Cockroaches” by Paul Zindel

1. A is the correct answer. This is the only characteristic specific to autobiography.
2. A is the correct answer. The descriptions are of colors, size, and other aspects of appearance.
3. D is the correct answer. The description is funny, which eliminates the other choices. In addition, referring to an inanimate object as “underprivileged” is clearly a way of making fun of it in a gentle way.
4. B is the correct answer. The other objects are described as stark, at best. In addition, the author identifies the apple tree as “the only great sight.”
5. D is the correct answer. The consonant sounds *st* and *r* are repeated but not alliteratively.
6. A is the correct answer. The narrator’s mother ignores the house’s drawbacks and looks forward happily to planting a flower garden. She admits to a “few” roaches but thinks they will pose no real problem.
7. C is the correct answer. The major conflict in the passage is between the family and the cockroaches, which are part of nature. Most of the passage details this conflict.

1. Four facts about this passage are listed below. Which fact is the best indication that this passage is autobiographical?
 - A. It is about the author’s own life.
 - B. It has a character named “Mother.”
 - C. The narrator refers to himself as “I.”
 - D. The main character is also the narrator.

2. The imagery in the first paragraph appeals mainly to the sense of
 - A. sight.
 - B. hearing.
 - C. smell.
 - D. touch.

3. Read this excerpt from the passage.

This was the most underprivileged airport I’d ever seen . . .

What attitude is apparent in the writer’s voice?

- A. bitter criticism
 - B. cold anger
 - C. deep longing
 - D. gentle mockery
4. In the description of the area behind the house, everything contributes to an impression of dirt and decay *except*
 - A. the hangars.
 - B. the apple tree.
 - C. the runway.
 - D. the electric power plant.



Literature Online

Assessment For additional test practice, go to glencoe.com and enter QuickPass code GL29763u5.

5. Read this excerpt from the passage.

. . . beyond the rear fence was a huge field consisting of a single dirt runway, lots of old propeller-driven Piper Cub-type planes, and a cluster of rusted hangars.

The phrase a cluster of rusted hangars is an example of

- A. irony.
 - B. symbolism.
 - C. alliteration.
 - D. consonance.
6. Which sentence best describes the narrator’s mother in this passage?
 - A. She looks on the bright side.
 - B. She is completely impractical.
 - C. She is afraid of ordinary things.
 - D. She tends to worry about everything.
 7. What is the main conflict in this passage?
 - A. an internal conflict between the narrators’ fears and his desires
 - B. an external conflict between two characters
 - C. an external conflict between a family and nature
 - D. an external conflict between a family and a house
 8. The style, tone, and events of the passage so far suggest that when the family returns from the movies,
 - A. the cockroaches will not be dead.
 - B. the family will find dead cockroaches all over the floor.
 - C. the children will fight with their mother about the new house.
 - D. the mother will decide to move her family out of the house.

752 UNIT 5 How Can You Become Who You Want to Be?

8. A is the correct answer. There would not be much of a story if the cockroaches are all dead when the family returns home. The narrator has set the scene for some disaster, which will almost surely be humorous in some way.

Vocabulary Skills

On a separate sheet of paper, write the numbers 1–14. Next to each number, write the letter of the word or phrase that is closest in meaning to the underlined word.

1. a clever deception
A. plan C. success
B. trick D. quick action
2. replenished the kitchen cabinets
A. cleaned C. restocked
B. destroyed D. repaired
3. its large circulation
A. shape C. advertisement
B. distribution D. arrangement
4. painstaking labor
A. very careful C. well paid
B. not demanding D. necessary
5. such grievous results
A. terrible C. rapid
B. expected D. surprising
6. the arid area
A. huge C. lonely
B. ugly D. waterless
7. a feeling of melancholy
A. anger C. joy
B. selfishness D. unhappiness
8. a disastrous plan
A. complicated C. unusual
B. last-minute D. horrible
9. balmy weather
A. changeable C. pleasant
B. overcast D. stormy
10. the workers' rebellion
A. organization C. revolt
B. publication D. gathering
11. his ecstatic response
A. obvious C. loud
B. very happy D. generous
12. problems that seem infinite
A. very small C. serious
B. everlasting D. annoying
13. bartered with the farmers
A. worked C. talked
B. swapped D. fought
14. excavated by a machine
A. dug up C. amazed
B. destroyed D. buried

Assessment

Test-Taking Tip

Point out that students may use the process of elimination to guess the answers to difficult multiple-choice questions. Tell students to read the question first and then read each possible answer to see whether it could be correct. Tell students to eliminate any answers that are obviously incorrect. If students are left with two possible choices, tell them to make an educated guess. You may wish to model this strategy with question 14 on page 753.

Vocabulary Skills

1. B
2. C
3. B
4. A
5. A
6. D
7. D
8. D
9. C
10. C
11. B
12. B
13. B
14. A

Assessment

Test-Taking Tips

Remind students that writers use words and punctuation to convey specific meanings clearly. Tell students to begin the writing strategies assessment by reading the paragraph on page 754 and noting any sentences or parts of sentences that confuse them. Students may be confused because the wrong word is used, the wrong verb form is used, or punctuation is missing or used incorrectly. If they can write in the margins of the test, students may want to mark the confusing parts with question marks. Such marks will help students choose appropriate corrections when answering the questions.

If students are frustrated, remind them that making mistakes during test-taking practice is helpful. Mistakes are good indicators of areas that need to be improved, and every mistake students make in class is one they can avoid on the actual assessments.

Writing Strategies

1. A
2. A
3. C
4. B
5. C
6. D

Writing Strategies

The following is the rough draft of a student's report. It contains errors. Read the passage. Then answer the questions on a separate sheet of paper.

(1) My great grandmother has been writing her autobiography, since she turned ninety last year. (2) Nobody else I know keep so busy at that age. (3) She and her family was living in Germany in the 1930s. (4) When she was just a child they all, had to leave the country. (5) One of her sisters were very ill and died on the way to America. (6) There are lots of other stories too.

- | | |
|---|---|
| <ol style="list-style-type: none">1. What should be done with the comma in sentence 1?<ol style="list-style-type: none">A. Remove it.B. Place it after <i>grandmother</i>.C. Place it after <i>ninety</i>.D. Leave as is.2. In sentence 2, which form of the verb <u>to keep</u> should be used?<ol style="list-style-type: none">A. keepsB. was keepingC. do keepD. will keep3. In sentence 3, which form of the verb <u>to be</u> should replace <i>was</i>?<ol style="list-style-type: none">A. have beenB. areC. wereD. is | <ol style="list-style-type: none">4. What should be done with the comma in sentence 4?<ol style="list-style-type: none">A. Remove it.B. Place it after <i>child</i>.C. Place it after <i>leave</i>.D. Leave as is.5. Which version of sentence 5 is written correctly?<ol style="list-style-type: none">A. One of her sisters was very ill, and died on the way to America.B. One of her sisters were very ill, and died on the way to America.C. One of her sisters was very ill and died on the way to America.D. One of her sisters were very ill and died on the way to America.6. What is the subject of sentence 6?<ol style="list-style-type: none">A. ThereB. storiesC. otherD. lots |
|---|---|

Writing Product

Read the prompt in the box below and follow the “Directions for Writing.” Use one piece of paper to jot down ideas and organize your thoughts. Then neatly write your essay on another sheet. You may not use a dictionary or other reference materials.

Writing Situation:

Having a home is important to almost everyone, even if that home is not perfect.

Directions for Writing:

Think about what makes a home feel like a home instead of just a building. Now write a short essay that explains what you think people mean when they refer to “home.”

Keep these hints in mind when you write.

- Focus on what the directions tell you to write.
- Organize the way you will present your ideas.
- Provide good, clear support for your ideas.
- Use different kinds of sentence structures.
- Use precise words that express your ideas clearly.
- Check your essay for mistakes in spelling, grammar, and punctuation.

Assessment

Test-Taking Tips

Tell students that if an assessment requires them to write, they must include everything that the directions specify. Start with any checklist that is included with the task itself. For example, the writing task on page 755 includes a list of hints to keep in mind. In addition, students should make their own checklists of elements to include in their writing products.

If students finish early, encourage them to use any remaining time to review their answers. Tell them to make sure that every multiple-choice answer is marked clearly. They may also want to double-check their answers or answer any questions that they skipped. Students should also proofread all written responses and make sure that their writing is legible.

Writing Product

Evaluate essays for the following:

- a clear thesis statement;
- support for the explanation given;
- varied sentence structure and precise language;
- correct use of grammar, spelling, capitalization, and punctuation.

UNIT SIX

Skills Scope and Sequence

Readability Scores Key: **Dale-Chall**/**DRP**/**Lexile**

PART 1: Entertainment

Selections and Features	Literary Elements
BQ Focus Big Yellow Taxi , by Joni Mitchell 6.0/53/910 pp. 758–762	Repetition and Theme TE p. 761
Informational Text TIME: Ah, Wilderness , by Amanda Hinnant 7.1/61/1190 pp. 764–767	Figurative Language TE p. 766
Play The Miraculous Eclipse , by Joellen Bland pp. 768–789	Stage Directions SE p. 769 Conflict TE p. 776 Setting (review) SE p. 788
Vocabulary Workshop p. 790	

PART 2: Messages and Lessons

Selections and Features	Literary Elements
Genre Focus pp. 792–793	Drama SE p. 792 Dialogue and Stage Directions TE p. 792
Teleplay The Monsters Are Due on Maple Street, Act 1 , by Rod Serling pp. 794–811	Teleplay SE p. 795 Suspense TE p. 804 Mood SE p. 810
Teleplay The Monsters Are Due on Maple Street, Act 2 , by Rod Serling pp. 812–829	Suspense SE p. 813 Characterization TE p. 822 Tone TE p. 826 Conflict (review) SE p. 828

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
		Write a Summary SE p. 762 Write a Letter TE p. 762	Protest Music TE p. 760
Preview SE pp. 764-767 Activate Prior Knowledge SE pp. 764-767	Context Clues, TE p. 764	Write Technical Directions TE p. 766	
Analyze Plot SE p. 769 Identify Cause-and-Effect Relationships TE p. 774 Summarize TE p. 780 Compare and Contrast Genres TE p. 784	Context Clues SE p. 789	Apply Parallelism, SE p. 789 Write a Research Report TE p. 778 Write a Critical Review TE p. 786	Oral Interpretation TE p. 772 Performance SE p. 789
	Word Origins SE p. 790		

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
		Create a Plot Diagram and a Characterization Chart SE p. 793	Adapt a Scene TE p. 792
Monitor Comprehension SE p. 795 Classify Information TE p. 800 Infer TE p. 808	Context Clues SE p. 811 Academic Vocabulary SE p. 811	Write a Time Line TE p. 796 Write a Research Report TE p. 798 Create a Teleplay Narrative TE p. 806 Agreement of Collective Nouns SE p. 811	Visual/Media Presentation SE p. 811
Analyze Historical Context SE p. 813	Word Usage SE p. 828 Academic Vocabulary SE p. 828	Write a Journal Entry TE p. 814 Write an Expository Essay SE p. 829 Active Voice SE p. 829	Persuasive Presentation TE p. 824

UNIT SIX

PART 2: Messages and Lessons

Selections and Features	Literary Elements
Short Story The Bird Like No Other , by Dorothy West 6.1/54/1060 pp. 830–839	Flashback SE p. 831
Short Story There Will Come Soft Rains , by Ray Bradbury 6.6/57/920 pp. 840–853	Diction SE p. 841 Simile (review) SE p. 852
Informational Article and Poem Missing , by Claire Miller 5.8/58/990 and Birdfoot’s Grampa , by Joseph Bruchac pp. 854–861	Description SE p. 855 Alliteration (review) SE p. 860
Comparing Literature Echo and Narcissus , by Roger Lancelyn Green (myth) 6.7/57/1040 and Orpheus, the Great Musician , by Olivia Coolidge (myth) 6.6/53/1060 pp. 862–873	Theme SE p. 862 Characterization TE p. 864
Writing Workshop pp. 874–879	
Speaking, Listening, and Viewing Workshop p. 880	
Unit Challenge p. 881	
Independent Reading pp. 882–883	
Assessment pp. 884–889	

Reading Skills and Strategies	Vocabulary	Writing	Speaking, Listening, and Viewing
		Grammar	
Synthesize SE p. 831 Identify Sequence TE p. 832	Word Usage SE p. 839	Write a Letter TE p. 834 Write a Research Report TE p. 836 Write a Journal Entry SE p. 839	
Interpret Author's Meaning SE p. 841 Identify Sequence TE p. 844 Determine Main Idea and Supporting Details TE 848	Synonyms SE p. 852 Academic Vocabulary SE p. 852	Write a Research Report TE p. 846 Write a Persuasive Essay SE p. 853	Poll TE p. 850
Identify Problems and Solutions SE p. 855 Understand Cause-and-Effect Relationships TE p. 856	Context Clues SE p. 861	Tricky Subjects and Verbs SE p. 861	Speech TE p. 858
Compare and Contrast SE p. 862	Word Origins TE p. 870	Write a Modern Myth TE p. 870 Write a Comparison-Contrast Essay SE p. 873	
		Prewrite SE p. 874 Draft SE p. 875 Write a Conclusion TE p. 876 Revise SE p. 878 Write an Expository Essay SE p. 879	
		Note Taking TE p. 880	Active Listening SE p. 880 Discussion TE p. 880
		Assemble a Multimedia List SE p. 881	Write a Review SE p. 881
Analyze Cultural Context TE p. 882			Create a Book Cover SE p. 883
		Write a Short Essay SE p. 889	

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Unit 6 Launcher

Daily Language Practice
Transparency 152

Or invite students to join a storytelling circle. Ask each student to share a story that conveys something about himself or herself. When students have finished telling their stories, lead them to discuss why these stories are important to share.

For School-to-Home Activities,
see Unit 6 Teaching Resources,
pp. 5–11.

For independent novel study, see
Novel Companion pp. 227–270.

View the Photograph

Ask students to study the photograph.

Ask: What do you imagine the girls are talking about? *(Responses will vary. The girls may be telling amusing stories. The girls have shopping bags; perhaps something funny happened to them while they were at the mall or on their way home.)*

WHY Share Stories?



Unit Objectives

Literary Elements

- Analyzing stage directions
- Analyzing teleplay
- Analyzing suspense
- Analyzing flashback
- Analyzing diction
- Analyzing description

Reading Skills and Strategies

- Analyzing plot
- Monitoring comprehension
- Analyzing historical context
- Synthesizing
- Interpreting author's meaning
- Identifying problems and solutions
- Comparing and contrasting theme

Writing

- Writing an expository essay

Grammar

- Understanding parallelism
- Understanding collective nouns

Vocabulary

- Understanding word origins

THE BIG Question

*To be a person is to have
a story to tell.*

—ISAK DINESEN

FOLDABLES® Study Organizer

☐	nonfiction
☐	science fiction
☐	short story
☐	myth
☐	TV play
☐	radio play
☐	Unit 6
☐	Why Share Stories?

Throughout Unit 6, you will read, write, and talk about the **BIG Question**—“**Why Share Stories?**” Use your Unit 6 **Foldable**, shown here, to keep track of your ideas as you read. Turn to the back of this book for instructions on making this **Foldable**.

757

Focus

Summary

In the protest song that follows, Joni Mitchell voices concerns about environmental destruction.

About the Quote

Isak Dinesen states that the act of telling a story is a uniquely human quality. It is one skill that distinguishes humans from animals. At its core, storytelling is the basis of communication among human beings because it fosters emotional connections among individuals.

 For diagnostic assessment, see Assessment Resources, pp. 25–28.

 For Foldable pattern, see Unit 6 Teaching Resources, pp. 3–4.

Unit Resources

Print

- Student and Teacher Editions, pp. 756–889
- Unit 6 Teaching Resources, pp. 1–148
- Bellringer Option Transparencies: Selection Focus 20–21; Daily Language Practice 152–171
- Interactive Read and Write (On Level, Approaching, EL), pp. 307–340
- Novel Companion, pp. 227–270
- Assessment Resources, 25–28, 149–162

Technology

- TeacherWorks Plus CD-ROM
- StudentWorks Plus CD-ROM
- Literature Launchers Pre-Reading Videos DVD, Unit 6
- Literature Online, www.glencoe.com
- Progress Reporter Online Assessment and ExamView Assessment Suite CD-ROM
- Glencoe Interactive Vocabulary CD-ROM
- Listening Library Audio CD
- Classroom Presentation Toolkit CD-ROM
- Literature Library Teacher Resources CD-ROM
- BookLink CD-ROM
- Skill Level Up CD-ROM

Focus

BQ BIG Question

Why Is It Important?

The inquiry-based approach to learning organizes information and skills around essential questions that engage students in purposeful learning. The Big Question in this unit asks students to think about the reasons that people share stories. Have students write several short paragraphs describing the stories that they hear repeated in their homes and at family gatherings. Ask students to reflect on the reasons behind the telling and retelling of these stories.

What You'll Read

In this unit, students will consider the reasons that people tell stories. To help them reflect on these reasons, they will read poetry, fiction, nonfiction, and drama. Although these texts differ in format, all illustrate why people tell stories. Students will learn that people tell stories to entertain, to preserve memories of the past, and to share thematic messages. As students recognize these purposes for storytelling, they will make connections with the stories in their own lives.

What You'll Write

As students read the selections in this unit, they will take notes in their Unit 6 Foldables. At the end of the unit, students will refer to these notes as they write expository essays, multimedia lists, and story reviews. All of these responses to literature will relate to the Big Question.

Explore the BIG Question

WHY Share Stories?

We share stories for many reasons. Sometimes we share them just for fun. We also share stories to keep the past alive and preserve our memories. Through storytelling, we can even share words of wisdom and comfort.

Think about these reasons that people share stories:

- Entertainment
- Messages and Lessons

What You'll Read

Drama, whether a stage play, a movie, or a TV show, brings literature to life. When you read a drama, you'll notice special features, such as stage directions and dialogue between characters. Just as you do when you read a short story, you must use your imagination to see the scenes and hear the actors. In addition to drama, in this unit you will read poems, short stories, and other texts that can help you discover answers to the Big Question.

What You'll Write

As you explore the Big Question, you'll write notes in your Unit Foldable. Later, you'll use these notes to complete two writing assignments related to the Big Question.

1. **Write an Expository Essay**
2. **Choose a Unit Challenge**

- **On Your Own Activity:** Multimedia List
- **Group Activity:** Story Review

What You'll Learn

Literary Elements

stage directions
teleplay
suspense
flashback
diction
description

Reading Skills and Strategies

analyze plot
monitor comprehension
analyze historical context
synthesize
interpret author's meaning
identify problems and solutions

758 UNIT 6 Why Share Stories?

What You'll Learn

The **Literary Elements** and the reading strategies in this unit have been selected to help students read the featured genre—drama. Each selection provides opportunities for students to become familiar with the

literary elements and to practice and develop **Reading Strategies**.

Teach

Set a Purpose for Reading

Explain that “Big Yellow Taxi” is a protest song that criticizes a social problem—the growth of cities at the expense of nature. Like poets, song lyricists use **description** and **diction**, or word choice, to create vivid images that elicit feelings, thoughts, and memories.

BQ BIG Question | 1

People do not appreciate nature until it is gone.

Writer's Technique

Writer's Inspiration Joni Mitchell recalled a visit to Hawaii, where she “walked over to the balcony and there was the picture book scenery, palm tree swaying in the breeze and all. Then, I looked down and there was this ugly concrete car park in the hotel grounds. I thought, ‘They paved paradise and put up a parking lot’ and that’s how the song ‘Big Yellow Taxi’ was born.”

For an audio recording of this selection, use Listening Library Audio CD-ROM.

They paved paradise
And put up a parking lot
With a pink hotel, a boutique
And a swinging hot spot
5 Don't it always seem to go
That you don't know what you've got
'Til it's gone
They paved paradise
And put up a parking lot
10 They took all the trees
And put them in a tree museum
And they charged the people
A dollar and a half just to see 'em
Don't it always seem to go,

Set a Purpose for Reading

Read “Big Yellow Taxi” to discover why people are concerned about our planet.

BQ BIG Question

What message does Mitchell share?

Big Yellow Taxi EXPLORE THE BIG QUESTION 759

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Tell students that the word *paradise* comes from the Greek word *paradeisos*. Have students use dictionaries to learn the meaning of the word *paradise* (a place of delight or bliss) and its base *paradeisos* (a park or garden). Have students discuss reasons the song writer might object to paving paradise.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Remind students that many museums preserve the past for future generations. Explain that the speaker says that trees have been put in a “tree museum.” Have students discuss reasons that trees might be put in a museum. Make sure that students understand that the songwriter is describing the destruction of green space.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Analyze Diction Point out the speaker's use of the word *they*: “They paved paradise . . .” and “They took all the trees . . .” Have students discuss the identity of *they*. Ask them to consider whether the speaker accepts responsibility for the current state of the planet. Also, ask students whether the speaker offers any solutions to the problem that she describes.

Teach

BQ BIG Question | 1

Mitchell opposes the use of chemicals; for example, she tells the farmer to “Put away that DDT now.” Mitchell would rather eat imperfect fruit than harm nature or risk personal exposure to toxic chemicals.

ADVANCED **Ask:** How does the stanza about the farmer relate to Mitchell’s message? (Possible response: Although farmers do not pave farmland, they can destroy the environment by using DDT; farmers may also harm the animals that feed off or live on the farmland as well as the people who consume the produce. Mitchell uses this stanza to say that people do not appreciate the wholesome food that comes from nature until that food is replaced by products containing chemicals used to kill insects.)

View the Art

The setting of the painting is a congested urban street. It helps illustrate the fear expressed in “Big Yellow Taxi,” that nature may be totally paved over.

Artist Patti Mollica shares Joni Mitchell’s view of development. Both question growth at the expense of a simpler, greener way of life. For example, Mitchell wonders whether spotless apples are worth the risk that insecticides pose to human and animal health. By showing cars at a standstill while a cyclist pedals by, Mollica seems to be wondering whether progress truly allows people to move faster than those who take simpler forms of transportation.



Gridlock, 2004. Patti Mollica. Acrylic. Collection of the artist.

View the Art Describe the setting of the painting. How might the painting help you better understand “Big Yellow Taxi”?

- 15 That you don’t know what you’ve got
‘Til it’s gone
They paved paradise
And put up a parking lot
- Hey farmer, farmer
- 20 Put away that DDT° now
Give me spots on my apples
But leave me the birds and the bees
Please!
- Don’t it always seem to go
- 25 That you don’t know what you’ve got
‘Til it’s gone
They paved paradise
And put up a parking lot

20 **DDT** is a chemical that farmers used to kill insects. However, DDT also killed the birds that ate those insects. After it was found to be dangerous to humans, DDT was no longer allowed in the United States.

BQ BIG Question

How do you think Mitchell feels about the use of chemicals in farming?

760 UNIT 6 Why Share Stories?

Research Practice

Protest Music Ask students to find and analyze other protest songs. Remind them to choose songs that are appropriate for a school setting. Have students analyze the songs by answering these questions:

- Who is the artist, and what is the title and year of release?
- What issue does the song protest?

• What does the song ask listeners to do?
Invite students to play recordings of excerpts from the songs and provide oral summaries of their analyses to their classmates.

Teach

BQ BIG Question | 2

Mitchell wants her listeners to understand that nature is more important than the so-called progress that destroys nature.

ENGLISH LEARNERS Tell students to use a dictionary to define the term *old man* in line 32. Then have students reread lines 29 through 37. **Ask:** **What part of nature does the speaker lose in this stanza?** (Students may say that the speaker loses her father. The slamming screen door suggests that the old man left in anger. Some students may disagree that the old man is a part of nature; others may say that his departure fits the speaker's message nonetheless.)

BQ BIG Question

Why do you think Mitchell wrote these song lyrics?

Late last night
 30 I heard the screen door slam
 And a big yellow taxi
 Took away my old man
 Don't it always seem to go
 That you don't know what you've got
 35 'Til it's gone
 They paved paradise
 And put up a parking lot

 I said
 Don't it always seem to go
 40 That you don't know what you've got
 'Til it's gone
 They paved paradise
 And put up a parking lot

 They paved paradise
 45 And put up a parking lot
 They paved paradise
 And put up a parking lot

2

Writer's Technique

Repetition and Theme Tell students that the theme is the main idea or message of a written work. One way that authors suggest the theme is through repetition. Help students identify repeated lines in "Big Yellow Taxi." Then lead them in a discussion about Mitchell's reasons for repeating these lines.

Big Yellow Taxi EXPLORE THE BIG QUESTION 761

Advanced Learners

DIFFERENTIATED INSTRUCTION



Compare and Contrast Play audio recordings of Joni Mitchell's original version of "Big Yellow Taxi" and the rendition performed by the Counting Crows more than thirty years later. Have student groups use Venn diagrams to record the similarities and differences between the two versions. Have each group present its ideas to the class. Then lead the class in a discussion about the

song's continued popularity by asking these questions:

- Why would a group such as Counting Crows choose to remake this song?
- Why would audiences be interested in this song both when it was written and many years later?
- How does this song relate to contemporary life?

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Students may need help with the idiom *put up*. Provide the following definitions: 1) offer, as for consideration, decision, or auction; 2) offer as a candidate; 3) preserve or can fruits; 4) erect or build; 5) provide lodgings; 6) score during a sporting event. Have student groups discuss which definition best fits Mitchell's use of the term. (*Erect or build*)

Assess

Ask students why answering the Big Question is important to them. Consider sharing your own ideas.

Respond and Think Critically

1. A desire to develop land has led people to replace nature with fancy shops and parking lots. Farmers have put people's health at risk by using chemicals on crops. Families have separated. People recognize the value of something, whether it is a natural resource or a relationship, only after it is gone.
2. The repeated lines emphasize how common it is for people to take things for granted.
3. Mitchell suggests that trees may be put in a "tree museum" to protect them as well as to make money for the museum owner. Mitchell probably believes that the best way to protect trees is to prevent their destruction. By protecting trees from destruction, many people can enjoy them without having to pay for the pleasure.
4. Mitchell is protesting urban actions that harm nature.

Writing

Students' summaries should include

- main ideas
- important details
- original language

Students should begin the summary with a topic sentence, such as "In 'Big Yellow Taxi,' Joni Mitchell writes about the ways in which humans are harming the environment."

After You Read

Respond and Think Critically

1. Use your own words to tell the most important details in "Big Yellow Taxi." [Summarize]
2. What do the repeated lines tell you about the main idea? [Interpret]
3. Why would all the trees be put in a "tree museum"? [Infer]
4. What is Mitchell protesting? [Conclude]



Writing

Write a Summary Write a one-paragraph summary of the song lyrics of "Big Yellow Taxi." Using your own words, state the main idea and include the most important details. Think about the message that Joni Mitchell is trying to convey. You may want to begin your paragraph with this topic sentence:

In "Big Yellow Taxi," Joni Mitchell writes about _____.

Then look for important details in each stanza, or group of lines.

Learning Objectives

For page 762

In studying this text, you will focus on the following objective:

Writing: Writing a summary.



Literature Online

Unit Resources For additional skills practice, go to glencoe.com and enter QuickPass code GL29763u6.

762 UNIT 6 Why Share Stories?



Writing Practice

Write a Letter Have students write letters to Joni Mitchell in which they describe their reactions to "Big Yellow Taxi." Ask students to explain why they agree or disagree with Mitchell's message. Before students begin writing, have them create and complete a

three-column chart with the following column headings: *Human Actions Described in the Song*, *Mitchell's Opinion of Each Action*, and *My Opinion of Each Action*. Tell students to refer to the notes from this chart as they write their letters.

Entertainment



Carnival Series, 1998. George Merheb. Oil and acrylic on canvas. Private Collection.

BQ BIG Question Why Share Stories?

During the Middle Ages, court jesters in Europe entertained royal audiences with their stories. The picture of a carnival scene features the faces of jesters wearing silly hats. What stories do you imagine these jesters would tell? What entertaining stories have friends or family members told you?

Approaching Level

DIFFERENTIATED INSTRUCTION

SMALL GROUP **Established** Show students a series of comedic video excerpts from a variety of television programs or movies. For each excerpt, have small student groups discuss why the scene is funny. Have each group suggest elements of comedy, and list these items on the board. Make sure that students include such elements as exaggeration, absurdity, situational comedy, and so on.

Then, lead students to discuss the role of comedy or entertainment in the lives of people. Why is comedy or entertainment so valuable that medieval rulers would have paid court jesters for entertainment? Why do contemporary audiences spend money on movie and theater tickets? What role does comedy or entertainment play in people's lives? What need does it fulfill?

Part 1: Entertainment

Ask: **How do stories provide entertainment?** (Responses will vary. Students may say that stories make people laugh or that they transport people to other times and places.)

View the Art

Tell students that George Merheb is fascinated with representing traditional images such as jesters and barbershop poles. **Ask:** **Why does the traditional image of the jester, for example, continue to entertain people through the ages?** (Possible response: The jester is a consistently entertaining image because he is willing to play the fool, laughing at himself.)

BQ BIG Question

Responses will vary. Students' suggestions should include displays of wit and self-deprecation. Students' responses regarding entertaining stories will also vary.

For additional support for English Learners, see Unit 6 Teaching Resources, p. 19.

Focus

Summary

In this biographical sketch, the writer describes the joys and challenges of the lives of the Bailis family members, who have chosen to live away from civilization on a mesa outside of Telluride, Colorado.

For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 20–25.

Teach

Preview the Article

Possible answers:

1. The exclamation point and the term “Ah” suggest enjoyment of the main subject: the wilderness.
2. Its purpose is to tell more about how the Bailises’ lives are different from other people’s.

Writer’s Technique

Deck Direct students’ attention to the deck on page 764. **Say:** *The purpose of the deck is to interest readers in reading the article. One way that the deck may accomplish this goal is to force readers to ask a question that will be answered only by reading the article. What question does this deck cause you to ask? (Possible response: Why does the Bailis family choose to live in the middle of nowhere?)*

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 7.1
DRP: 61
Lexile: 1190

Learning Objectives

For pages 764–767

In studying this text, you will focus on the following objectives:

Reading:

Using text features.
Analyzing informational text.
Activating prior knowledge.

Set a Purpose for Reading

Read “Ah, Wilderness!” to discover how one family lives without the sources of energy on which most people depend.

Preview the Article

1. What does the **title** suggest about the article’s subject?
2. The last page of the article contains a **sidebar**, or a brief news story or graphic. What is its purpose?

Reading Strategy

Activate Prior Knowledge

When you activate prior knowledge, you use what you already know to understand new information. Think about what you already know about how energy is used in homes. Use a graphic organizer to record what you know.

Topic	What I Know
How electricity comes to my home	
Solar and wind power	

764 UNIT 6 Why Share Stories?

Reading Practice

Context Clues Tell students that often when a writer introduces a term that may be unfamiliar to readers, the writer follows the term with a definition. A definition is one type of context clue. Draw students’ attention to the following sentence: “The Bailises live on a mesa, a raised area of land with a flat top and steep cliffs on all sides, about twenty miles outside of Telluride, Colorado.” Ask students to identify

Ah, Wilderness!

Living in the middle of nowhere with solar panels and a few snowmobiles is not a choice many people would make. But the Bailis family did—and they’ve never looked back.

By AMANDA HINNANT

On this sunny day, the Bailis home has a breathtaking view of aspen forests and majestic, snowcapped mountains. The Bailises live on a mesa, a raised area of land with a flat top and steep cliffs on all sides, about twenty miles outside of Telluride, Colorado. Later, as twilight approaches, shadows outline the black trees and the San Juan Mountains.¹ Then, with surprising quickness, the sun sets, and the mesa plunges² into a deep, silent, solitary³ darkness.

In contrast to the dark, hushed outdoors, the Bailis living room is bathed in light and positively hums with activity. Light from the fireplace, the center of

¹ The **San Juan Mountains** in Colorado are some of the highest and most rugged mountains in the United States.

² **Plunges** means “dips” or “moves downward suddenly.”

³ Here, **solitary** is another word for *lonely*.

the unfamiliar term (*mesa*) and the definition context clue (*a raised area of land with a flat top and steep cliffs on all sides*). Remind students that other types of context clues include synonyms, antonyms, examples, and explanations. As students read, have them identify additional context clues that the writer provides to explain unfamiliar terms. Have students list these examples on the board.

Teach

the family's house, casts a warm, buttery glow over Ray and Beth Bailis and their boys, Max, 8, and Finn, 3. Beth and Max are working at the computer while Ray and Finn are happily playing a board game.

Besides living in the middle of nowhere, the Bailis family lives "off the grid," which means that they generate⁴ their own energy instead of relying on the area's power company. But being independent of the power company doesn't mean that it's the Dark Ages at the Bailis residence. Their home has all the modern conveniences that any 21st-century family could hope to have: microwave, Internet, washer and dryer, television. A big difference, however, is that the Bailises must plan the use of these appliances carefully. They know exactly how much or how little energy they can use. Running too many appliances at once will shut down the inverter,⁵ which is roughly the same as blowing a fuse in your home.

For this family, rationing⁶ energy has practically become second nature and is also a way to be closer to nature. Solar panels on the roof soak up the sun's energy, and a wind generator uses the wind to generate most of the house's power. For sunless days with

⁴ To **generate** energy is to produce or create energy.

⁵ An **inverter** is a device that converts electricity into a form that can be used in a home.

⁶ **Rationing** means "the controlled use of something."

Thayer Allyson Gowdy



The Bailises' Colorado home in the San Juan Mountains generates its own power—day and night.

little wind, when neither solar panels nor a wind generator can do any good, there's a propane generator in the back.

Most of the time, Beth says, remote living makes you feel like you can do anything. And the Bailises know from experience that they can handle just about anything. When they moved into their house, it was heated by a woodstove that needed to be fed at 3 A.M., the propane generator didn't work very well, the roof didn't have any solar panels, and the old windows let the cold air leak in. Life in this remote spot was a lot like camping indoors. They burned lots and lots of candles and learned how to survive on very little energy without letting it affect them too much.

Ah, Wilderness! 765

View the Photograph

Direct students' attention to the photograph on page 765. **Say:** **Writers include pictures and captions to provide additional information or to reinforce textual information. Sometimes photographs may be used to contradict readers' preconceptions. Why might someone who views this photograph be surprised to learn that the Bailises generate their own power?** (Possible response: *The house is brightly and completely lit, despite the darkness of the evening.*)

Cultural History

Renewable and Nonrenewable Energy Sources Tell students that solar energy is a form of renewable energy because sunlight is not depleted by use. The writer discusses the inconvenience of a wood-burning stove. Wood is also a renewable energy source because more trees can be planted. Energy sources such as oil and coal are nonrenewable because they cannot be easily and quickly recreated once they are gone.

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Remind students that compound words get their meanings from the definitions of the individual words that they are made from. Ask students to identify the compound word that names the device the Bailises used to heat their home when they first moved in. (*woodstove*) Using their knowledge of the individual words *wood* and *stove*, ask students to explain how the device operates. (*It burns wood.*)

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Explain that the term "Dark Ages" refers to the Middle Ages (approximately 476 to 1000 A.D.). When the writer says that the family is not living in the Dark Ages, she means the family is not backward, or out of step with modern times. However, she also means something else. Ask students

to explain in what other way the family is not living in the dark. Tell students that when a writer uses a word such as *dark* to mean more than one thing within the same context, the writer has created a pun, or a play on words.

Teach

View the Photograph

Direct students' attention to the photograph on page 766. **Say:** The photograph and caption provide information about the neighbor's dog Briar Rose in addition to the main text. Why might people such as the Bailises' neighbor have a pet such as Briar Rose? (Possible response: Because the neighbor lives away from others, he or she might want such a pet for company or security.)

Writer's Technique

Figurative Language Figurative language is used for descriptive effect but is not meant to be taken literally. One common type of figurative language is a simile. A simile compares different items that are similar in some important way. Similes are signaled by the word *like* or *as*. Point out that the writer compares the swirling snow to a just-shaken snow globe. Lead students to discuss similarities and differences between these two items.

Today snow is landing all around the house, swirling past the windows as if in a just-shaken snow globe. The snow determines how the Bailises dress as well as how they drive. Early on this snowy morning, the family members bundle into snow clothes. Each individual has two sets of gloves, goggles, and scarves (because one set is always wet). There aren't any snowplows rumbling by to clear the road so, from about November to May each year, the Bailis family must ride on snowmobiles from their house to their cars, parked 2½ miles away on the main road. Everything they carry, including briefcases, groceries, mail, and garbage, has to fit onto their snowmobiles or the sleds behind them. Beth and Ray commute to Telluride, where she is a landscape designer and he is in sales, and the boys make the trek⁷ into town to go to school.

The chilly weather doesn't daunt⁸ Max and Finn, who love the snow. "My boys are true polar bears," Beth says. When they are not busy with schoolwork or chores, they enjoy romping around outside. The boys may have inherited their love of the outdoors from their mother, who grew up on a large cattle ranch in Missouri and spent most of her childhood outside. "I was a child of nature," Beth says. "I would leave the house in the

⁷ A **trek** is a slow or difficult journey.

⁸ To **daunt** someone is to scare him or her.

766 UNIT 6 Why Share Stories?



Writing Practice



Technical Directions Point out that the Bailis family uses many modern mechanical devices, such as televisions and washing machines. Tell students to think about how living in the wilderness would have been different a century or more ago. **Ask:** What kinds of simple mechanical devices would a family use then to survive? Would you know how to use a device like this? (Students might



Beth and Briar Rose, a neighbor's dog, go for a joyride in early winter.

Thayer Allyson Gowdy

morning and not come back until the afternoon. Fishing, walking the creek—I never felt afraid."

Beth hopes her boys will be connected with nature in the same way. Already she sees evidence of this connection dawning. She loves how Max, in all his self-portraits and family sketches, includes the mountain range behind their house. "He really has a sense of where he is from and who he is," she says. She expects that her boys' upbringing will help them feel unique,⁹ the way she felt when she left the ranch and went to college. "It just gives them an identity," she explains.

⁹ A **unique** person is one of a kind, special because he or she is different from others.

Teach

Reading Strategy

1

Activate Prior Knowledge Direct students' attention to the sidebar on page 767. **Ask:** **Have you ever seen a feature like this in an article before? When? What was its purpose?** (Sidebars provide additional information that is complementary to the main text. They may appear in newspaper or magazine articles.)



For additional reading skill or strategy practice, see Unit 6 Teaching Resources, p. 26.



To check students' understanding of the selection, see Unit 6 Teaching Resources, pp. 27–28.

Assess

Respond and Think Critically

Possible answers:

1. The Bailis family lives in an energy-efficient home in the mountains in Colorado. Their home generates most of its own energy. They have modern conveniences, but they have to plan carefully when they use them. Solar panels and a wind generator supply power. They have a propane generator for times when the sun and wind do not supply enough power.
2. The family could teach that conserving resources does not mean giving up modern conveniences; their lives show that that it is not hard to save energy, but it does take special equipment and planning.

Home Off the Range

The Bailises are just like any other American family—except . . .

- “Traffic” sounds they sometimes hear outside the house often come from a “bugling” herd of elk.
- Beth celebrates a sunny, windy day by running the vacuum cleaner and the dishwasher at the same time.
- The family snowmobiles have names: the Pig, Phazer, Wildcat, and Kitty Cat (the child-size one).
- They know the exact longitude and latitude of their house in case they have to be rescued by helicopter.
- The family is so accustomed to the 9,900-foot altitude that, when they visit Ray’s sisters in California, they get giddy from the higher level of oxygen.
- Beth worries about mountain lions when the boys play out back.



The family gathers for an early Sunday dinner.

Thayer Allyson Gowdy

Respond and Think Critically

1. Write a brief summary of the main ideas in this article before you answer the following questions. For help on writing a summary, see page 219. **[Summarize]**
2. **Text-to-World** What could people such as the Bailises teach other people about the conservation of resources? **[Connect]**
3. In what way is Mrs. Bailis’s life today similar to that of her childhood? **[Compare]**
4. How does the writer show that the Bailis family doesn’t live as differently from other people as one might think? **[Analyze]**
5. **Reading Strategy Activate Prior Knowledge** Look at the chart you made about your prior knowledge. How did completing this chart help you as you read the article?
6. **BQ BIG Question** Why do you think the writer wanted to share the Bailis family’s story?
3. Mrs. Bailis still spends a great deal of time outside and still feels connected to nature, as she did growing up on a cattle ranch.
4. The writer explains that the family has modern conveniences, such as a washer, dryer, microwave, TV, and the Internet; explains that the home is comfortable; and says that they have snowmobiles.
5. Completing the chart may help students think about power use in their homes and help them prepare to learn more about energy use in homes.
6. The writer may have wanted to share this story to show people that conservation is important and doable, even in the most remote places.

Ah, Wilderness! 767

Before You Read

Focus

Bellringer Options

Daily Language Transparencies 154, 155, and 156

Or write the following quotation from Mark Twain on the board: "I like a good story well told." Ask: **What makes "a good story well told"?** (Possible responses: interesting characters, an exciting or suspenseful plot)

Vocabulary

Ask students to determine whether the following statements are true or false.

1. Daylight can seem like nighttime during a total *eclipse* of the sun. (T)
2. A *fanfare* is not unusual at an official event. (T)
3. *Barbarians'* manners and customs are accepted in other cultures. (F)
4. A business owner would pay no income tax if she had no *revenue*. (T)



For additional vocabulary practice, see Unit 6 Teaching Resources, p. 37.



For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

The Miraculous Eclipse

Connect to the Play

Think about a time when someone told you an entertaining, but unbelievable, story. What made the story interesting?

Partner Talk With a partner, talk about incredible stories you have heard people tell. Why were they fun to hear?

Build Background

The Miraculous Eclipse is adapted from the novel *A Connecticut Yankee in King Arthur's Court*, by Mark Twain (1835–1910). Published in 1889, the book examines the legend of King Arthur through the eyes of a nineteenth-century American.

- In Twain's view, King Arthur's England is a brutal place. The sixth-century characters are foolish and superstitious.
- Twain uses the book to satirize, or attack in a witty way, the problems he saw in the United States in the 1880s, such as political corruption and high taxes.

Vocabulary

eclipse (i klips') *n.* the partial or complete hiding from view of the sun or moon by another object in space (p. 776).
During the solar eclipse, the moon blocked the light from the sun.

fanfare (fan' fār') *n.* a short tune sounded by bugle, trumpets, or other brass instruments (p. 776).
A fanfare announced the entrance of the king and queen.

barbarians (bār bār' ē əns) *n.* people from a culture that others see as uncivilized (p. 777). *The explorers mistakenly thought that the people on the island were barbarians.*

revenue (rev' ə nōō') *n.* income; money taken in by a government or a business (p. 786). *The new salespeople helped increase the computer store's revenue.*

Meet Joellen Bland

Virginia Playwright Joellen Bland is an editorial assistant at the Marshall Foundation at Virginia Military Institute. She has been involved in all aspects of theatre, including directing, stage managing, costuming, and acting. She has also adapted many classic plays for young people.

Literary Works Bland's adaptations include *Nicholas Nickleby: A Play in Two Acts*, *Playing Scenes from Classic Literature: Short Dramatizations from the Best of World Literature*, and *Stage Plays from the Classics: One-Act Adaptations from Famous Short Stories, Novels, and Plays*.



Literature Online

Author Search For more about Joellen Bland, go to glencoe.com and enter QuickPass code GL29763u6.

English Learners

DIFFERENTIATED INSTRUCTION



Preteaching Vocabulary Use these strategies to preteach the selection vocabulary words:

- Have students draw pictures that illustrate the meanings of the vocabulary words. Have students share their work and select five drawings that best illustrate the words to create a group picture dictionary.

768 UNIT 6 Why Share Stories?

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Read aloud the vocabulary words and their definitions. Have students create flash cards for the words. Tell them to write the word on one side and its definition on the other. Then have student pairs practice using the flash cards. Make sure each student takes turns being the one who holds the flash cards.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what makes Hank a good storyteller?

Literary Element Stage Directions

A play is a story intended to be performed by actors. The written form of a play is called a script. The script includes dialogue, or the words the actors speak, and stage directions. **Stage directions** are instructions that describe props, costumes, sounds, and lighting, as well as the appearance and actions of characters. Stage directions are often in italics and enclosed in brackets.

Stage directions are important because they give instructions to the actors and the people who help backstage during a play. When a play is read, stage directions help readers better visualize and understand characters and events. As you read, pay attention to how the stage directions affect your feelings toward the characters and events.

Reading Skill Analyze Plot

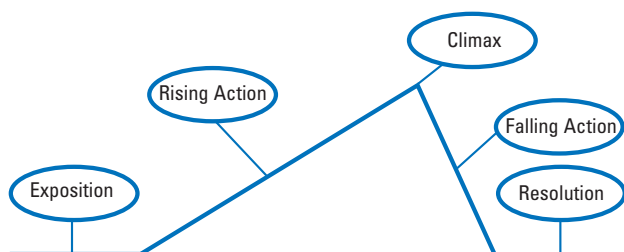
When you **analyze** as you read, you look at the different parts of a literary work in order to understand the work as a whole.

When you **analyze plot**, you try to understand how one event leads to another and advances the story. A plot is organized around a **conflict**, or central problem, which is introduced in the **exposition**, or the beginning of the story. The conflict builds with the **rising action** and reaches a high point at the story's **climax**. The climax is followed by **falling action**, and the **resolution** presents the final outcome.

To analyze the plot of *The Miraculous Eclipse*, ask yourself,

- What central conflict is introduced in the exposition?
- How do story events advance the plot?
- When does the plot reach its climax? How is the conflict resolved?

As you read, fill in a graphic organizer like the one below.



Learning Objectives

For pages 768–789

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing stage directions.

Reading: Analyzing plot.

TRY IT

Analyze To practice analyzing plot, think about an episode of your favorite television show that you've seen recently. What was the main conflict in the episode? How did the events in the plot relate to the conflict? How was the conflict resolved?

Before You Read

Focus

Summary

At the urging of a boy who has heard that Hank Morgan tells a whale of a story, Morgan relates his experience as a Connecticut Yankee in King Arthur's court. Thrown into a dungeon and about to be burned at the stake, Morgan taps his Yankee ingenuity and nineteenth-century education and takes advantage of the coincidence of a solar eclipse to escape certain death. After overwhelming King Arthur, his courtiers, and Merlin the Magician with his superior magical powers, Morgan claims the title of "The Boss" and looks forward to a future full of possibilities at court.

For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 29–34.

Literary Element

Stage Directions Have students preview the play to identify stage directions. Point out the stage directions that define the setting of the play. Ask students to locate stage directions that describe the actions and emotions of characters. Also, have them locate directions for the set, costumes, and lighting.

Reading Skill

Analyze Plot Use the diagram to discuss the stages of a plot. **Ask:** **What marks the turning point in the play's action?** (*The climax*) Suggest that students copy the diagram and use it as they read to make notes about the plot's development.

TRY IT

Students should plot the main events from an episode of a television show.

The Miraculous Eclipse 769

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Preview the cast of characters, and clarify unfamiliar words and phrases such as *Sir*, *knight*, *Round Table*, *page*, *courtiers*, *lords and ladies*, and *herald*. Note that the cast list usually shows characters in the order of their appearance in the play, or in order of importance. **Ask:** **Who are the main characters in this play?** (*Hank Morgan, Sir Kay, Clarence, King Arthur, and Merlin the Magician*)



Intermediate Pair English learners with fluent students to decode idioms in the play. Before they read each scene, have students skim the text to identify idiomatic phrases and other expressions, such as "a whale of a story," "humbug," "full of fight," and "in his right mind" in Scene 1. Have student partners discuss the words and phrases and use a dictionary, if necessary, to determine their meaning in context.

Teach

Cultural History

Yankee Traits Hank Morgan cites practicality as a Yankee trait. Yankees—especially inhabitants of New England—have long been characterized as frugal, resourceful, cautious, and somewhat conservative. Before the American Revolution, British soldiers used the term derisively to refer to American colonists.

Teaching Note

Eclipses In ancient and medieval times, various astronomical phenomena, including eclipses of both the sun and the moon, were not understood and were considered signs of impending disaster. The earliest reliable report of an eclipse dates from 763 B.C. and was recorded in Assyria. Reports of eclipses in Europe have survived in theological and historical writings of the fifth and eighth centuries A.D. After A.D. 800, Arabic and European chroniclers began to keep careful records of eclipses.



For an audio recording of this selection, use Listening Library Audio CD-ROM.



Characters

OLD HANK MORGAN	SIR KAY, KNIGHT OF	COURTIERS, LORDS AND
BOY	THE ROUND TABLE	LADIES
HANK MORGAN,	KING ARTHUR	KNIGHTS
A YOUNG MAN	MERLIN THE MAGICIAN	SERVANTS
CLARENCE, PAGE	FOUR GUARDS	HERALD

770 UNIT 6 Why Share Stories?

Writing Practice

Sequence-of-Events Chart Note that *The Miraculous Eclipse* is built around a fantasy that takes place in a different time. Tell students that one way to keep track of the action in the play is to construct a sequence-of-events chart—a series of rectangles connected by arrows in which the major

events in the play are listed in chronological order. Have students fill in their charts as they read the play, telling them to note any events that seem confusing or out of place. After reading the entire play, students can return to their notes to clarify any earlier confusion.

SCENE 1

[Time: 1879.

Setting: A street in Hartford, Connecticut. A barrel stands center.

Before Rise: OLD HANK MORGAN enters slowly right, followed by BOY.]

BOY. Excuse me, Mr. Morgan.

OLD HANK. [Stopping and turning.] Yes?

BOY. Some of the boys have been telling me that . . . well, that you sure can tell a whale of a story!

OLD HANK. That's what they told you, is it? [Fumbles in coat pockets, pulls out pipe.] You're new in town, aren't you?

BOY. Yes, sir. The boys dared me to ask you to tell your version of the story of King Arthur and his knights of the Round Table.¹

OLD HANK. They did, eh? Well, son, it just so happens I knew King Arthur well when I was a young man, so I can tell you anything you want to know about him.

BOY. [Amazed.] You knew King Arthur?

OLD HANK. [Nodding.] I knew all the folks at Camelot,² including that cagey old humbug, Merlin.³

BOY. [In awe.] You knew Merlin the Magician? But they all lived in the sixth century!

OLD HANK. [Tamping his pipe.] That's right. And if it weren't for Merlin, I might still be in the sixth century myself! [Smiles.] You don't believe me, do you?

BOY. Well, sir, if you've got some time, I'd like to hear your story. Then I'll tell you if I believe you.

¹ According to legend, **King Arthur** ruled England in the sixth century, bringing peace to the country. Arthur started an order of knights known as the **Knights of the Round Table**.

² King Arthur's castle was located at **Camelot**.

³ Someone who is **cagey** is cautious, or wary of being tricked. A **humbug** is someone who tries to trick others.

1

BQ BIG Question

Why does the boy want Old Hank Morgan to share his story?

Analyze Plot What have you learned in the exposition of the play?

UNIT SIX

Teach

BQ BIG Question

The boy has heard from his friends that Hank Morgan tells amazing stories.

ENGLISH LEARNERS The boy has heard that Morgan can tell "a whale of a story." Explain that the phrase "a whale of" is an idiom; it means something other than the individual words defined separately. **Say:** A whale is a huge animal, impressive for its size. What do you think the boy means when he says that Morgan "can tell a whale of a story"? (that he can tell an impressive or exciting story)

Reading Skill

1

Analyze Plot (The boy is new in town. Old Hank is known for telling stories about King Arthur. Old Hank claims that he visited sixth-century England in his youth. Also, Old Hank hints that he had a conflict with Merlin.)

ADVANCED **Ask:** What important part of the plot would you expect to learn about in the exposition? (the conflict around which the plot is organized) **Ask:** What kind of conflict does the exposition suggest will be the centerpiece of this story—an external conflict or an internal conflict? (an external conflict that is between Hank Morgan and other characters, including Merlin)

For additional reading skill or strategy practice, see Unit 6 Teaching Resources, p. 36.

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Beginning Have students work in pairs to track the play's sequence of events in the chart described in the Writing Practice activity on the previous page. Tell students to write a single sentence about each event in each rectangle in the chart. Then, periodically during reading, call on student pairs to identify the main events in the play.

Advanced Have students use their sequence charts to explain cause-and-effect relationships between events, or how one event leads to another and advances the story as the play proceeds. At the conclusion of the play, have students identify which events in their charts belong to each stage in the development of the plot: exposition, rising action, climax, falling action, and resolution.

UNIT SIX

Teach

Literary Element

1

Stage Directions When the lights go down, Hank is an old man; when they come back up, Hank is young. In addition, the directions indicate that the setting is no longer nineteenth-century Hartford, Connecticut. The setting is now a country road in England, apparently in the distant past. **APPROACHING** **Say:** The stage directions suggest that the setting of the scene has changed. As Hank comes to, what does he see that suggests he is no longer in Connecticut in 1879? (A knight in full armor suddenly appears.) **Ask:** What else suggests that he is no longer where he was? (The knight's way of speaking)

For additional literary element practice, see Unit 6 Teaching Resources, p. 35.

Vocabulary

2

Clarify Meaning Have students write sentences that describe someone using a crowbar appropriately. Instruct students to include the word *crowbar* in their sentences.

OLD HANK. I've got all the time in the world. [*Sits on barrel and hunts through his pockets as he talks, finally coming up with tobacco pouch. BOY sits cross-legged on ground.*] You see, I was born and brought up right here in Hartford, Connecticut, so I am a Yankee⁴ of the Yankees, and very practical.

BOY. That's what the boys said about you, Mr. Morgan.

OLD HANK. As a young man, I first went to work as a blacksmith. Then later I went over to the Colt Arms Factory and learned how to make guns, cannons, boilers, engines—all sorts of labor-saving machinery. If there wasn't a quick, new-fangled way to make a thing, I'd invent one. I became head supervisor and had a couple of thousand men under me.

BOY. [*Impressed.*] A couple of thousand? Whew!

OLD HANK. Some of them were pretty rough characters, too. [*Stands.*] Say, you just come on home with me and we'll sit on my front porch. It'll be more comfortable. [*Starts left.*

2 *BOY follows, carrying barrel.*] I was a man full of fight when I was supervisor, but one day I met my match. A big fellow named Hercules⁵ and I had a misunderstanding, and we went after each other with **crowbars**.

BOY. That must have been some fight!

OLD HANK. It was! Hercules knocked me down with a crusher to my head that made everything crack! My world just went out in total darkness, and when I came to, I wasn't at the arms factory any more. [*OLD HANK and BOY exit left. Lights dim to indicate shift of scene to a country road in England. Lights come up full again on HANK MORGAN as a young man. He holds his head in pain.*]

1 YOUNG HANK. Oh, my aching head! Hercules will pay for this, or my name isn't Hank Morgan! [*Looks around.*] Where am I? This doesn't look like any place I've seen around

⁴ A **Yankee** is a person from the northern United States or New England.

⁵ **Hercules** was a hero from Greek and Roman mythology known for great strength.

772 UNIT 6 Why Share Stories?

Visual Vocabulary

A **crowbar** is an iron or steel bar with a wedge-shaped end that is slightly bent. Crowbars are normally used to pry apart two objects.



Stage Directions What important information do these stage directions include?

Listening and Speaking Practice

SMALL GROUP **Read a Scene Aloud** Work with students to create a set of guidelines for reading a scene aloud. Such guidelines might include the following:

- Vary pace for different parts of the dialogue.
- Change volume as appropriate for emphasis or other effects.

- Make eye contact.
- Read with expression.

Have students form groups to read the scene aloud. Tell them to examine the stage directions for ideas about how to say their lines. Then have students practice reading the scene aloud. When groups are ready,

invite them to present the scene to the class. Encourage audience members to listen attentively to help the performers feel confident.

Teach

Reading Skill

3

Analyze Plot Young Hank has an external conflict with Sir Kay.

Literary Element

4

Stage Directions His aside shows that Hank does not realize that he is in England. It also shows that he does not take things seriously and is aware of the audience, as a storyteller would be.

Writer's Technique

Aside An aside is heard only by the audience and not by other characters on stage. The speaker turns to one side, or "aside," away from the other characters. Playwrights may use an aside to provide additional information about events and reveal characters' thoughts or feelings. Asides are common in older theatrical forms, such as the plays of Shakespeare, but are rare in modern drama.

Hartford. [SIR KAY, wearing full armor, bounds in left with sword drawn and takes threatening position in front of HANK.]

SIR KAY. Will you joust, fair sir?

HANK. [Staring rudely.] Will I what?

SIR KAY. [Waving sword.] Will you fight with me to win land or lady or—

HANK. [Interrupting.] Now look here, who do you think you are, wearing that outlandish getup and swinging that dangerous weapon around? Get along back to the circus where you belong, or I'll report you!

SIR KAY. [Holding swordpoint to HANK's chest.] My name is Sir Kay, and in the name of the King, I take you captive! You are now my property and must come with me at once!

HANK. [Aside.] If this fellow isn't part of a circus, he must be crazy. But I'd better play along with him, or he might get nasty with that sword. [Raises his hands in surrender and turns back to SIR KAY.] All right, Sir Kay, you've got me. Where to?

SIR KAY. This way! [Starts off left, pushing HANK in front of him with sword.]

HANK. Uh, by the way, Sir Kay, how far are we from Hartford?

SIR KAY. [Puzzled.] I have never heard of that place.

HANK. [Stopping.] Never heard of Hartford? [Aside.] I reckon he must be from out of state. [Turns back to SIR KAY.] Well, what town are we headed for? Bridgeport?

SIR KAY. [Shaking his head.] Camelot! [Pushes HANK forward.]

HANK. Camelot? There isn't any town by that name in Connecticut!

SIR KAY. You are not in Connecticut.

HANK. [Stopping again.] Well, where in the world am I?

SIR KAY. England! [HANK's mouth drops open in astonishment, as SIR KAY pushes him off left.]

3

Analyze Plot What conflict does Young Hank face?

4

Stage Directions An aside is a comment heard by the audience but not by the other characters onstage. What does Hank's aside tell you about him?

Advanced Learners

DIFFERENTIATED INSTRUCTION



Rewrite a Play as a Short Story Point out that Mark Twain's original version of the story about King Arthur was a novel in which narration and dialogue were used to describe characters and events. Invite students to rewrite one of the play's scenes or the entire play in the form of a short story. Remind students that short stories have many

elements in common with plays, including characters, setting, plot, and theme. Tell students to include a description of the setting to help readers understand or visualize the scene. Also, encourage students to include descriptions of each character's behavior, thoughts, and mannerisms.

UNIT SIX

Teach

View the Art

As practice for warfare, knights in the Middle Ages engaged in tournaments. Tournaments originated as *melées*, events in which two groups of knights fought in an open field. The goal was to practice fighting and capturing enemies. Later *melées* evolved into jousts. In a joust, two knights charged one another and fought. **Ask:** Which type of tournament is pictured? (*a melée*)

[Time: England, in the year 528.

Setting: A courtyard in Camelot. At center is a throne on platform.

At Rise: COURTIERS, KNIGHTS, GUARDS and SERVANTS move busily back and forth. SIR KAY and HANK enter left. At the sight of HANK, all stop to stare and point at him.]



774 UNIT 6 Why Share Stories?

Reading Practice

Identify Cause and Effect Explain that many events in this story cause other events to happen. For example, the blow to the head that Hank Morgan receives in a fight with another factory worker causes him to travel back in time to King Arthur's court. Have students number a sheet of paper from 1 to 5. Next to each number, have students list one

cause from the story and its effect or effects. If students have difficulty separating causes from effects, tell them to use this sentence frame: "Because of [something], [something else] happens." Tell students to add to their lists as they read the story. At the end of the story, discuss with students those listed events that help advance the story's plot.

Teach

Literary Element

1

Stage Directions

ENGLISH LEARNERS Point out the stage directions *Ad lib* and *Etc.* for courtiers' lines. **Say:** *Ad lib* is an abbreviation of the Latin phrase *ad libitum* and means "in accordance with desire." *Etc.* also comes from the Latin *et cetera* and means "and so on." **How would you interpret these directions?** (*The actors playing the courtiers should speak these and other similar lines as they wish.*) **Ask:** **What is the effect of these stage directions?** (*to create a busy scene, in which many people are talking about Hank*)

Language History

Word Origins The word *eclipse* is Greek in origin. The Greek noun *ekleipsis* derives from the verb *ekleipein*, meaning "to leave out, omit, abandon." Therefore, an eclipse is the disappearance of the sun or moon from the sky or heavens.

COURTIERS. [*Ad lib.*] Look there! Did you ever see anything like it? Look at his strange clothes! Be careful, don't get too close! [*Etc.*]

SIR KAY. [*Poking HANK with sword.*] I warn you, don't try to escape. [*HANK looks around, puzzled, as CLARENCE enters, smiling and looking HANK over from head to foot.*] My page,⁶ Clarence [*Pointing to him.*], will keep you in charge until I come back for you. [*Exits right.*]

HANK. Page, did he say? Go on! A boy your size can't be much more than a paragraph!

CLARENCE. You have an unusual way of speaking, sir, but you are welcome! I hope you will find me to be your true friend.

HANK. Well, my boy, if you're really my friend, you can tell me where I am. That escapee from a circus who brought me here said this was England, but he's obviously not in his right mind.

CLARENCE. Nay, sir, my master, Sir Kay, spoke the truth. You are in England.

HANK. England. [*Shakes his head.*] Well, either I'm crazy or something just as awful has happened. Now tell me, honest and true, what is this place?

CLARENCE. Camelot, the court of King Arthur.

HANK. The King Arthur who had the Round Table?

CLARENCE. Is there any other, sir?

HANK. [*Hesitantly.*] And according to your notions, what year is it?

CLARENCE. The nineteenth of June, in the year five hundred twenty-eight.

HANK. [*Repeating words mechanically.*] Five twenty-eight? [*Turns away; in a daze.*] Five twenty-eight. [*Looks at*

⁶ A **page** is a boy who serves as a knight's assistant.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Tell students that active readers make predictions before and during reading, and that they confirm or correct their predictions as they read and after they finish reading. Have students use a predictogram like that shown to make predictions about the story's main characters, its central conflict, and its outcome. Tell students that, as they read, they should fill in the boxes next to their predictions with corrected

predictions or the actual events that occurred.

	What I Predict	Corrected Prediction	What Actually Happens
Characters			
Conflict			
Resolution			

English Learners

DIFFERENTIATED INSTRUCTION

Partners Advanced Have students work in pairs to clarify the multiple meanings of the word *page*. Then ask students to explain the pun, or play on words, that Hank uses.

UNIT SIX

Teach

Reading Skill

1

Analyze Plot Students may say that knowledge of the eclipse could help Hank escape his captivity. The eclipse may be part of the climax or resolution of the story.

Literary Element

2

Stage Directions According to the stage directions, Hank is upset (“horrified”) by the idea of being put in a dungeon. Clarence, however, is not surprised or upset by the news. He responds to Hank “casually.”

APPROACHING Invite students to read Hank’s and Clarence’s lines, reminding them to use the stage directions as a guide to the emotions they should convey. Then **ask: How does Clarence explain his casual response?** (He says that it’s the custom for prisoners to be thrown into a dungeon.)

COURTIERS, then at himself.] I’m sure it was 1879 when I got up this morning. I look like 1879, but all these people look like . . . five twenty-eight. [Pacing.] Five twenty-eight . . . that was the year when a total **eclipse** of the sun occurred . . . on June 21st at three minutes past noon. Just two days from now. [Suddenly.] I’ve got an idea! If I can just keep hold of my senses for forty-eight hours, I’ll know for certain if this boy is telling me the truth. [Turns back to CLARENCE.] Tell me, Clarence, who is this Sir Kay?

CLARENCE. A brave knight, sir, and foster brother to our liege⁷ the King. You are his prisoner, and as soon as dinner is finished, he will exhibit you before the King and brag about capturing you. He’ll exaggerate the facts a little, but it won’t be safe to correct him. Then you’ll be flung into a dungeon.

HANK. [Horrified.] Flung into a dungeon? What for?

2 CLARENCE. [Casually.] It is the custom. But never fear, I’ll find a way to come and see you, and I’ll help you get word to your friends who will come and ransom you.

HANK. Well, I’m much obliged to you, Clarence, but you see, all my friends won’t even be born for more than thirteen hundred years. [Fanfare of trumpets is heard off right.]

CLARENCE. King Arthur is coming now. [HERALD enters right, holding trumpet, and walks center.]

HERALD. His Royal Majesty, King Arthur! [KING ARTHUR enters, followed by MERLIN, and attended by several KNIGHTS. He sits on throne center. COURTIERS⁸ bow low and stand in groups at either side of throne. SIR KAY enters right, seizes HANK by arm and pushes him to his knees in front of KING ARTHUR.]

⁷ In medieval times, people loyal to a king or lord referred to him as *liege*.

⁸ *Courtiers* attend to a king or queen at his or her court.

Vocabulary

eclipse (i klips’) *n.* the partial or complete hiding from view of the sun or moon by another object in space

fanfare (fan’fär’) *n.* a short tune sounded by bugle, trumpets, or other brass instruments

Analyze Plot What role do you think the eclipse will play in the plot?

Stage Directions What is the difference between Hank’s and Clarence’s reactions?

Visual Vocabulary

A **herald** is an official who carries important news and messages.



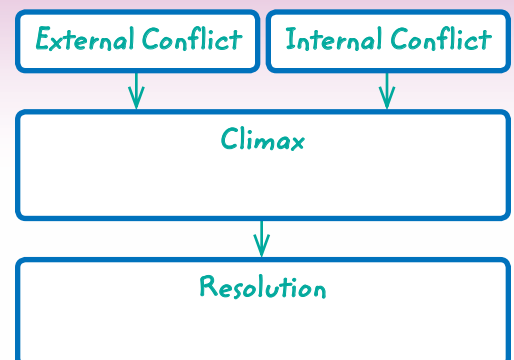
Literary Element Practice

Conflict Explain the two kinds of dramatic conflict.

- A conflict is external when a character struggles against an outside force, such as another character, nature, or society.
- A conflict is internal when a character struggles with opposing feelings or goals.

On the board, draw the diagram shown. Tell students to copy it. Have students write a brief

description of the main conflict of the play in the appropriate box. (External Conflict) **Ask: Does the play include an internal conflict? If so, how would you describe it?** (Hank is torn between his desire to return home and his curiosity about King Arthur’s court.) Tell students to write the internal conflict in its box. Direct students as they continue to read to fill in the other boxes in the diagram.



SIR KAY. [*Bowing low.*] My lord King, most noble knights and ladies of the realm! Behold this curious captive I have conquered!

KING ARTHUR. And where did you find this strange creature, Sir Kay?

SIR KAY. I came upon this horrible ogre, my liege, in a far land of **barbarians** called Connecticut. Everyone there wears the same ridiculous clothing that he does, but I warn you, do not touch him! His clothing is enchanted! [*COURTIERS gasp and step back.*] It is intended to secure him from harm, but I overpowered the enchantment through my strong will and great courage! I killed his thirteen attending knights in a three hours' battle and took him prisoner!

HANK. [*Starting to rise.*] Now, just a minute—

SIR KAY. [*Pushing HANK down.*] Behold this enchanted, man-devouring monster who tried to escape from me by leaping into the top of a tree at a single bound!

HANK. [*Starting up again.*] Now, look here, you're carrying this thing a little too far—

SIR KAY. [*Pushing him down roughly.*] Behold this menacing barbarian while you may, good people, for at noon on the twenty-first he shall die!

HANK. [*Jumping up.*] What? What have I done to deserve death? I haven't even been in this century more than half an hour!

SIR KAY. You have suffered defeat at my hands, and I decide if you live or die. You must die!

KING ARTHUR. Well done, Sir Kay. But if his clothing is enchanted, how do you propose to put him to death? [*COURTIERS murmur excitedly.*]

Vocabulary

barbarians (bär bär' ē əns) *n.* people from a culture that others see as uncivilized

BQ BIG Question

Why do you think Sir Kay exaggerates his story?

3

Analyze Plot What main conflict is developing?

UNIT SIX

Teach

BQ BIG Question

Sir Kay exaggerates the story to make it more entertaining. The wilder the story, the more interested King Arthur and the courtiers are. Also, Kay hopes to convince people that he is mightier and braver than he actually is.

Reading Skill

3

Analyze Plot Sir Kay condemns Hank to die at noon on the twenty-first day of the month.

Language History

Word Origins The word *barbarian* can be traced to the Greek word *barbaros*, meaning “not Greek, foreign.” The Greeks used this term to refer to anyone who did not speak Greek. The Greek philosopher Plato spoke of the world as divided into barbarians and Hellenes (Greeks). The Romans later understood *barbaros* to mean everyone but the Romans and the Greeks. The Greeks, however, never came to see the Romans as anything more than *barbaroi*, or barbarians.

The Miraculous Eclipse 777

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Use the following questions to help students identify the main conflict of the play and its possible resolution.

- Which character faces a problem?
- What problem does the character face?
- What do you think will happen next?

- What do you think is the solution to the problem?

Have students continue to read to discover what happens next and how the main conflict in the story is resolved.

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Help students list the following words related to life at King Arthur's court: *joust, dungeon, ransom, realm*. Have students use first context clues and then a dictionary to determine and record the meanings of the words in context. Ask students to add to their lists as they read.

UNIT SIX

Teach

Literary Element

1

Stage Directions The stage directions reveal that Merlin says his line “with a wicked laugh.” This revelation indicates that Merlin is the villain of the play. Although Old Hank has already called Merlin a “cagey old humbug,” it might be hard for readers to imagine the Merlin of Arthurian legend as a villain until they imagine his laugh. **ADVANCED**

Ask: What is Merlin’s solution to the problem of Hank’s enchanted clothing? (Merlin has Hank’s clothing removed.) **Ask: Do you think this solution will be effective? Explain your answer.** (Possible response: No, Merlin seems to view power as superficial; he does not recognize Hank’s cleverness and practical nature or understand that those traits will be the source of Hank’s true power.) **ENGLISH LEARNERS** Draw students’ attention to the suffix *-less* in the word *powerless*. Explain that the suffix *-less* means “without,” “not having” or “unable to act in a specific way.” **Ask: What does *powerless* mean?** (Without power)

Literary Element

2

Stage Directions The stage directions describe the action. Hank is just waking up and does not see that he is in a dungeon with Clarence seated nearby. This explains why Hank believes that he is still in Connecticut and has only dreamed of Camelot. Then the directions indicate that Hank sees Clarence and reacts with a start. Hank’s physical actions create the humor in this scene.

SIR KAY. Surely Your Majesty’s mighty magician, Merlin, can break the enchantment.

COURTIERS. [*Ad lib.*] Yes, yes! Merlin will know what to do! Try, Merlin! [*Etc.*]

MERLIN. Make way, please. [*He steps forward, makes several sweeping passes with his arms. COURTIERS fall back respectfully, and watch him intently.*] How can all of you be so dull? Has it not occurred to anyone here but me that the thing to do is to remove the enchanted clothing from this— [*In disgust.*] this creature, and thus make him helpless and harmless? Proceed.

HANK. [*Starting to back away.*] Now, hold on here. . . . Hey! [*FOUR GUARDS seize HANK, push him to floor, pull off his boots, stockings, overalls, sweater, etc., leaving him wearing only his suit of long underwear.*]

1 **MERLIN.** [*With a wicked laugh.*] Now he is powerless!

SIR KAY. To the dungeon with him!

KING ARTHUR. A cheer for Sir Kay, truly a brave knight of the Table Round! [*HANK is dragged out left by GUARDS, as COURTIERS cheer SIR KAY. Curtain.*]

SCENE 2

[*Setting: Dungeon cell. Pile of straw and low stool are center. May be played before curtain.*]

At Rise: CLARENCE sits on stool, watching HANK, who lies sleeping on straw. HANK stirs, stretches, his eyes still closed.]

HANK. [*Not seeing CLARENCE.*] What an astonishing dream I’ve just had! King Arthur’s Court! What nonsense! [*Yawns and stretches.*] I reckon the noon whistle will blow shortly, and then I’ll go down to the factory and have it out with

2 **Hercules.** [*Turns over, opens his eyes sleepily, sees CLARENCE, and sits up abruptly.*] What! Are you still here? Go away with the rest of the dream! Scat!

Stage Directions What do the stage directions reveal about Merlin?

Stage Directions How do the stage directions help you understand what is happening in this scene?

778 UNIT 6 Why Share Stories?



Writing Practice

Research and Report Tell students that historians continue to debate whether the legendary King Arthur was an actual historical figure or just a literary one. Ask students to use the Internet to discover the latest research on the origins of Arthur and his legend and write brief reports on their findings. Have students share their reports with the class.

Teach

View the Art

Note that the illustration depicts knights enjoying revelry in King Arthur's court. Explain that the chivalric code to which knights adhered changed over time. Originally, chivalry had little to do with polite behavior and instead was related to fair practices in battle. Beginning in the twelfth century, the idea of chivalry expanded to include a knight's mannerly behavior in court and toward women. **Ask:** **What type of chivalry would the knights described in the play have practiced?** (*chivalry related to battle*) **Why?** (*The play is set in 528, long before the twelfth century.*)



CLARENCE. [*Laughing.*] Dream? What dream? [*Stands up.*]

HANK. Why, the dream that I'm in the court of a king who never existed, and that I'm talking to you who are nothing but a work of my imagination!

CLARENCE. [*Sarcastically.*] Indeed! And is it a dream that you're going to be burned tomorrow?

HANK. Burned! [*Jumps up.*] I'm still in the dungeon! This dream is more serious than I thought. [*Pleading.*] Clarence, my boy, you're the only friend I've got. Help me think of a way to escape from this place.

The Miraculous Eclipse 779

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Have students read the stage directions at the beginning of Scene 2. To check their understanding, ask students to respond orally to these questions:

- Where does this scene take place? (*In Hank's dungeon cell*)
- Who is on stage as the scene opens? (*Clarence and Hank*)

- What is each character doing? (*Clarence is guarding Hank; Hank is sleeping.*)
- What does the stage direction "May be played before the curtain" mean? (*The scene may be performed in front of the curtain on the stage.*)

Advanced Have students read the stage directions that tell how Hank and Clarence should act and speak. Discuss the adverbs *abruptly* and *sarcastically*. Ask a student to demonstrate Hank's abrupt movement when he sees Clarence. Ask another student to demonstrate Clarence's sarcastic tone in the line that begins "Indeed! . . ."

Teach

Reading Skill

1

Analyze Plot Students may say that Hank will use his nineteenth-century knowledge to generate “magic” that is more convincing than Merlin’s, possibly including the eclipse.

ENGLISH LEARNERS **Ask:** **What do you think *shrewd* means? What context clues hint at its meaning?** (*Shrewd means “smart, clever.” Context clues include Hank’s description of himself as “superior” and his reference to his education.*)

APPROACHING **Ask:** **What, in addition to Merlin’s fake magic and Hank’s own education and intelligence, makes Hank confident that he can take advantage of the situation?** (*Clarence and the rest are afraid of Merlin’s so-called magic.*)

Language History

Military Terms A synonym for *soldiers*, the term *men at arms* refers to heavily armed soldiers who are often on horseback. Therefore, men at arms may be knights.

CLARENCE. Escape? Why, the corridors are guarded by at least twenty men at arms. You cannot hope to escape. Besides . . . [*Hesitantly.*] . . . there are other obstacles more overpowering than men at arms.

HANK. What are they?

CLARENCE. [*Nervously.*] Oh, I dare not tell you!

HANK. But you must! Come, be brave! Speak out!

CLARENCE. [*Looking around fearfully, then speaking close to HANK’s ear.*] Merlin, that terrible and mighty magician, has woven wicked spells about this dungeon. No man can escape it and live! [*Nervously.*] There, I have told you. Now be merciful, and do not betray me, or I am lost!

HANK. [*Laughing.*] Merlin has cast a few spells, has he? That cheap old humbug? Bosh!

CLARENCE. [*Falling to his knees in terror.*] Oh, beware of what you say! These walls may crumble on us at any moment. Call back your awful words before it is too late!

1 HANK. [*Turning away; to himself.*] If everyone here is as afraid of Merlin’s pretended magic as Clarence is, certainly a superior man like me with my nineteenth-century education ought to be shrewd enough to take advantage of this situation. [*Thinks a moment, then turns back to CLARENCE.*] Come on, Clarence, get up and pull yourself together. [*CLARENCE stands.*] Do you know why I laughed at Merlin?

CLARENCE. [*Timidly.*] No, and I pray you won’t do it again.

HANK. I laughed because I’m a magician myself.

CLARENCE. [*Recoiling.*⁹] You?

HANK. I’ve known Merlin for seven hundred years, and—

CLARENCE. Seven hundred years?

⁹ *Recoiling* means “pulling back in fear or disgust.”

Analyze Plot How do you think Hank might resolve his problem?

Study Skills Practice

Summarize To check students’ understanding and create a study guide for reviewing the play, have students summarize each scene. Remind students that a summary includes only main ideas and important supporting details. Have students write a one-paragraph summary of Scene 1. Tell them to exchange

summaries with a partner and evaluate each other’s summary by asking these questions:

- Does this summary answer the questions who, what, where, when, why, and how?
- Does it explain the sequence of events clearly?

After students have read each scene, they should review and make notes about the scene and then write a summary that focuses on its main ideas and important details.

Teach

Literary Element

2

Stage Directions Hank's story has frightened Clarence, who now fully believes that Hank is a magician. The stage directions indicate that Clarence is "terrified" and that he backs away from Hank before running from the room. **ADVANCED Say:** Think back to the stage directions for Hank and Clarence when Hank was flung into the dungeon. How have these characters switched roles? (Earlier, it was Hank who was horrified, and Clarence was relaxed and casual; now it is Clarence who is terrified, and Hank feels sure.)

Reading Skill

3

Analyze Plot These lines add tension to the plot by showing what can go wrong with Hank's plan to fool King Arthur and his knights into believing that Hank is a magician. Just before speaking these lines, Hank believes that he has solved his problems. As Hank realizes that he may have made a mistake, however, his confidence vanishes. Instead of being resolved, the conflict continues to build. **APPROACHING Ask:** Has the plot reached its high point, or climax, yet? How do you know? (No; the climax is the point of greatest tension, and the tension is still building here.)

HANK. Don't interrupt! He has died and come alive again thirteen times. I knew him in Egypt three hundred years ago, and in India over five hundred years ago. He's always getting in my way everywhere I go, but his magic doesn't amount to shucks compared to mine. Now, look here, Clarence, I'll be your friend, and you must be mine.

CLARENCE. I *am* your friend, I assure you!

HANK. Good. Now, you get word to the King that I am the world's mightiest and grandest magician, and that if any harm comes to me I will quietly arrange a little calamity that will make the fur fly in these realms.

CLARENCE. [Terrified.] Yes, yes, at once! [Backs off right, then turns and runs out.]

2

HANK. That should get me off the hook pretty quick. [Struts back and forth confidently for a moment, then suddenly stops.] Ah! What a blunder I've made! I sent Clarence off to alarm the King with the threat of a calamity I haven't thought of yet! These sixth-century people are childish and superstitious. They believe in miracles. Suppose they want to see a sample of my powers? Suppose the King asks me to name my calamity? [HANK sinks down onto stool, chin in hands, as lights fade out. In a moment, lights come up again. HANK remains on stool in same position.] I've got to stall for time. I can't think of anything. [Looks off right.] Here's Clarence. I have to look confident. [CLARENCE enters right, dejectedly.] Well?

CLARENCE. I took your message to my liege the King, and he was very much afraid. He was ready to order your release, but Merlin was there and spoiled everything.

HANK. I might have known.



Stage Directions How does Clarence react to Hank's story?

Analyze Plot In what way do these lines add tension to the plot?

3

The Miraculous Eclipse 781

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS Intermediate Have English learners continue to work with fluent partners to decode idioms in the play, such as the expressions "have it out," "doesn't amount to shucks," "get word to," "make the fur fly," and "off the hook" in this scene. To check their comprehension and internalization of idiomatic phrases, have English learners use each idiom correctly in a sentence.

SMALL GROUP Advanced Provide students with a list of multiple-meaning words used in the scene, such as *stir*, *court*, *spell*, *cast*, *cheap*, *stall*, and *spoil*. Have English learners and fluent students work in small groups to find the meanings of the words in a dictionary and then write sentences that illustrate the alternative meanings. Ask each group to share its sentences orally.

View the Art

Ask students to explain how Merlin is characterized in the play. (*Merlin is portrayed both as a magician and as Arthur's advisor. Sir Kay refers to Merlin as Arthur's "mighty magician," and Clarence insists that Merlin has "woven wicked spells." Merlin advises Arthur about how to handle Hank.*)

UNIT SIX

Teach

Reading Skill

1

Analyze Plot King Arthur probably will take Hank's threat seriously. Hank predicts dire consequences to follow the blotting out of the sun and is confident that the threat not only will save him but also bring him honor.

CLARENCE. He persuaded the King that you are crazy, and that your threat is nothing but foolishness because you have not named your calamity. Oh, my friend, be wise and name it, or you may still be doomed! [*HANK, deep in thought, frowns, then suddenly smiles.*]

HANK. Ah! I have it! Just in time, too. [*Turns to CLARENCE and draws himself up haughtily.*] How long have I been shut up in this miserable hole?

CLARENCE. Since yesterday evening.

HANK. Then today is the twentieth of June?

CLARENCE. Yes.

HANK. At what time tomorrow am I to be burned?

CLARENCE. [*Shuddering.*] At high noon.

1 HANK. Listen carefully. I will tell you what to say to the King. [*In deep, measured tones.*] Tell him that at high noon tomorrow I will smother the entire world in the dead blackness of midnight!

CLARENCE. [*Falling to his knees.*] Oh, have mercy!

HANK. [*Dramatically.*] I will blot out the sun, and it will never shine again! The fruits of the earth shall rot for lack of light, and the people of the earth shall famish and die to the last man! Go! Tell the King! [*CLARENCE staggers to his feet and backs off right, in terror.*]

HANK. [*Slapping his knee.*] Ha! The eclipse will be sure to save me, and make me the greatest man in the kingdom besides! Furthermore, I'll be the boss of the whole country within three months. After all, I have thirteen hundred years' head start on the best educated man in the kingdom! [*Sits down, smiling, then suddenly frowns.*] Hm-m, I hope my threat won't be too much for these simple people. Suppose they want to compromise? Then what do I do? [*Lights fade out for a moment to indicate brief passage of time, then come up again.*]
HANK remains seated.] Of course, if they want to compromise,

Analyze Plot How do you think King Arthur will respond to Hank's threat?

782 UNIT 6 Why Share Stories?

Grammar Practice

Use Commas to Join Main Clauses Write the following sentence from the play on the board: *I took your message to my liege the King, and he was very much afraid.* Explain that the comma before *and* separates the sentence's main clauses: *I took your message to my liege the King. He was very much afraid.* Tell students that commas are used to separate main clauses connected

by *and, but, or, nor, for, so, and yet*. Have students, individually or in pairs, skim the play to find other examples of commas before coordinating conjunctions. Ask students to rewrite each sentence as two separate sentences. Finally, have students write five sentences of their own that use coordinating conjunctions and commas to join two main clauses.

I'll listen, but I'll have to stand my ground and play my hand for all it's worth. [1ST and 2ND GUARDS enter right.]

1ST GUARD. Come! The stake is ready!

HANK. [Terrified.] The stake! [GUARDS seize him.] But . . . but . . . wait a minute! The execution is tomorrow!

2ND GUARD. The order has been changed and set forward a day. Come! [GUARDS drag HANK, speechless, out right. Curtain.]

SCENE 3

[Setting: Courtyard in Camelot. There is a stake center, with bundles of wood stacked around it.

At Rise: COURTIERs, CLARENCE, KING ARTHUR, and MERLIN stand right and left, as HANK is dragged in right by 1ST and 2ND GUARDS.

CLARENCE goes over to HANK, speaks to him quietly.]

CLARENCE. [To HANK.] My friend, it was through *my* efforts that the change was made for the day of your execution.

HANK. Your efforts? [GUARDS tie HANK to stake and pile wood around him.]

CLARENCE. Yes, and hard work it was, too. When I named your calamity, the King and all his court were stricken with terror. Then I had an idea. I told them that your power would not reach its peak until tomorrow, and that if they would save the sun, they must kill you today while your magic is still working. In the frenzy of their fright, they swallowed my lie, and here you are!

HANK. [Miserably.] Clarence, how could you!

CLARENCE. [Excitedly.] You only need to make a *little* darkness, and the people will go mad with fear and set you free. They will take me for a featherheaded fool, and you will be made great! But I beg of you, spare our blessed sun, for me—your one true friend! [Bucks away into crowd.]

HANK. [Miserably.] My one, true, featherheaded friend! You have ruined me!

The Miraculous Eclipse 783

UNIT SIX

Teach

Writer's Technique

Italics for Emphasis Italics and brackets are used to designate stage directions. Italic type also has other uses. It is often used to indicate emphasis. The word *little* in Clarence's lines, for example, is italicized because Clarence is stressing to Hank that a little darkness is enough.

Advanced Learners

DIFFERENTIATED INSTRUCTION

Investigate Merlin in Myth and Art Have students use library and online resources to learn more about the legendary figure of Merlin. Tell students to look for answers to the following questions and other questions that they develop independently:

- Who was Merlin?

- What powers did Merlin have?
- What part did Merlin play in Arthurian legend?

Ask students to share their findings with the class. Also, ask students to locate representations of Merlin in art to share with classmates.

English Learners

DIFFERENTIATED INSTRUCTION

Partners Advanced Explain that the suffix *-ly* is a common marker of an adverb, or a word that tells how an action is done. Stage directions in plays include adverbs that tell actors how to speak, move, or act. Have students work in pairs to identify five adverbs used as stage directions, find their meaning in a dictionary, and then follow the stage directions to act out brief passages.

Teach

View the Art

Ask students to look at the illustration before they read the text on page 785. Have students make predictions about the events of the play on the basis of the illustration. (*Possible response: The eclipse will occur in time to cause King Arthur to free Hank.*)



784 UNIT 6 Why Share Stories?

Reading Practice



Compare and Contrast Genres Have interested students form reading groups to read and discuss Mark Twain's *A Connecticut Yankee in King Arthur's Court*. Ask students to read the entire book, or assign specific excerpts. Tell students to discuss the book, identify similarities and differences

between Twain's novel and Bland's play, and come to a consensus about which genre they prefer for the story of Hank Morgan in King Arthur's court. Have groups share their observations in a class discussion of the two works.

Teach

Literary Element

1

Stage Directions According to the stage directions, a guard is about to ignite the straw under Hank. At this point, everything begins to get dark, and all of the characters are startled and look up at the sky. Just as Hank is giving up in despair, the eclipse begins, shocking the sixth-century people, who have no idea what is happening.

Reading Skill

2

Analyze Plot This is Hank's chance to save himself. Whether he will be put to death or released depends on King Arthur's response to Hank's claim to have caused the eclipse. **Say:** **The climax is the point of greatest emotional intensity or suspense. It is the point at which the outcome of the conflict is determined. What action of Merlin's helps push the plot to a climax?** (Merlin moves to apply the torch to the stake and burn Hank alive.) **Ask:** **What is the sequence of events after Hank looks up and sees the eclipse starting?** (Merlin orders the guard to apply the torch to the stake; King Arthur forbids the guard to do so; Merlin takes the torch to light the fire himself; Hank threatens everyone; Merlin backs away; King Arthur asks Hank to name his terms.)

MERLIN. [Approaching HANK, waving his arms and sneering.] You call yourself a magician? Then stop the devouring flames if you can! I defy you! [Beckons to GUARD, who comes forward with torch. HANK throws up his arms in an attitude of despair, and suddenly lights begin to dim. All gasp and look up.]

COURTIERS. [Ad lib.] Look! The sun is disappearing! It's getting dark, and it's only noon! [Etc.]

HANK. [Looking up in surprise.] The eclipse! It's starting! I don't know where it came from, or how it happened, but I'd better make the most of it, or I'm done for! [Strikes grand attitude, pointing upward.]

MERLIN. [Frantically.] Apply the torch!

KING ARTHUR. I forbid it! [MERLIN snatches torch from GUARD and starts toward stake.]

HANK. Stay where you are! If any man moves, even the King, I will blast him with thunder and lightning! [COURTIERS step back. MERLIN hesitates, then hands torch to GUARD, and backs away.]

KING ARTHUR. [To HANK.] Be merciful, fair sir. It was reported to us that your powers would not reach their full strength until tomorrow, but—

HANK. That report was a lie. My powers are at full strength now! [COURTIERS crowd around KING ARTHUR frantically.]

COURTIERS. [Ad lib.] Oh, save us! Give him whatever he wants! Do whatever he wants, only save the sun! [Etc.]

KING ARTHUR. Name your terms, reverend¹⁰ sir, but banish this calamity!

HANK. [Looking up.] Well . . . I must have some time to consider.

KING ARTHUR. But it grows darker every moment!

¹⁰ Someone who is **reverend** is worthy of great respect.

1 Stage Directions How do the stage directions help you visualize what is happening?

2 Analyze Plot What does this event add to the play's climax?

English Learners

DIFFERENTIATED INSTRUCTION



Beginning To monitor their comprehension and build fluency, invite students to describe the main developments in the plot to this point. Have one student begin by identifying the first event, using this sentence opener: *First, ____*. Have the next student continue, using this sentence opener: *Then, ____*. Have students continue, using these openers: *Next, After that, and so on*.

Advanced Have these students describe the main developments in the plot to this point in greater detail. Also, ask them to identify the stages in plot development to which the events belong: exposition, rising action, climax, falling action.

Writer's Technique

Variation on the Aside Sometimes a character makes a comment to himself, which is indicated by the stage direction [To himself]. Such remarks are a variation on the aside, and are also meant by the playwright to reveal a character's thoughts or feelings. It is understood that the other characters do not hear what the character says. Here, Hank's comments to himself reveal both his bravado and his uncertainty.

UNIT SIX

Teach

Reading Skill

1

Analyze Plot According to Clarence, the date is June 20, 528 A.D. However, it is actually June 21, the day of the eclipse. The confusion about the date means that the eclipse occurs just as Hank is about to be put to death, giving him a chance to save himself and resolve the conflict.

COURTIERS. [*Ad lib.*] It's getting colder and colder! The night winds are blowing at noon! It's the end of the world! [*Etc.*]

HANK. Nevertheless, I must think! [*Looks up as lights continue to dim to almost complete darkness; to himself.*] What is this? How am I to tell whether this is the sixth century or not with this eclipse coming a day early? [*Pulls sleeve of 3RD GUARD.*] What day of the month is this?

3RD GUARD. [*Stepping back, terrified.*] The twenty-first, reverend sir.

1

HANK. The twenty-first! [*To himself.*] That featherheaded Clarence told me today was the twentieth! [*With sigh of relief.*] But his mistake about the date, and his good intentions in changing my day of execution, have saved me after all! I'm in King Arthur's court, all right, and there's only one course for me to take. [*Turns to KING.*] Sir King, whether or not I blot out the sun forever, or restore it, is up to you. You shall remain King and receive all the glories and honors that belong to you. But you must appoint me your perpetual minister,¹¹ and give me one percent of all increases in **revenue** I may create for the state.

KING ARTHUR. It shall be done! Away with his bonds! Do him homage,¹² all of you, for he is now at my right hand and clothed with power and authority! Now, sweep away this darkness and bring the light again.

[*GUARDS untie HANK.*]

HANK. [*To himself.*] I wish I knew how long this eclipse is supposed to last! [*To KING.*] Sir King, I may be clothed in power and authority in your eyes, but in my eyes, I am practically naked. I must have my clothes back.

¹¹ A **minister** is a high government official.

¹² To do **homage** is to pay special respect to someone or something.

Vocabulary

revenue (rev'ə nōō') *n.* income; money taken in by a government or a business

Analyze Plot How has Clarence's confusion saved Hank and helped resolve the conflict?

Writing Practice

Critical Review Tell students that a good way to assess one's reaction to a piece of literature is to write a critical review. Explain that such a review contains these elements:

- a thesis statement expressing the overall response to the work
- a brief summary of the work
- a discussion of why the responder thinks as he or she does, including excerpts that support opinions

- a conclusion that reinforces the responder's feelings

Have students write reviews of *The Miraculous Eclipse*. Encourage them to judge the work on the basis of the way the plot is crafted, the authenticity of the characters, the appropriateness of the dialogue, and the satisfaction provided by the resolution.

Teach

Literary Element

2

Stage Directions The stage directions explain how Hank persuades King Arthur's court that he controls the eclipse. Hank waves his arms dramatically as the lights begin to get brighter and brighter, thus signaling that the eclipse is ending.

APPROACHING **Ask:** How does Hank stall for time and keep everyone's confidence as he waits for the eclipse to end? (He continues to name his terms and issues a warning to Merlin.)

ADVANCED **Ask:** What would have happened if Hank had been wrong and the eclipse had not ended? (Possible responses: The king might have had Hank put to death; mass hysteria might have broken out.)

BQ BIG Question

Students may say that the most entertaining part of Hank's story is the description of how easily the people of King Arthur's court are fooled. Others may say that the tale is most humorous when Hank is stripped of his "magical" clothes and left in his long underwear.

ADVANCED **Ask:** What might people of the nineteenth century in Hartford, Connecticut, find entertaining about Hank's story about his experience at King Arthur's court? (They might be entertained by the sixth-century people's interpretation of an eclipse as a sign of the end of the world.)

To check students' understanding of the selection, see Unit 6 Teaching Resources, pp. 40–41.

KING ARTHUR. They are not good enough. Bring him costly garments! Clothe him like a prince! [*KING claps his hands several times, and servants rush in with rich robe, plumed hat, jeweled sword, etc., and start to put them on HANK.*]

HANK. [*As he is being clothed.*] Let it be known that I shall be called The Boss, and all who do as I say and don't get in my way will be spared any further calamities. [*Turning.*] As for you, Merlin, beware! Your magic is weak, and I have knowledge of enchantments that can knock you out of commission forever!

MERLIN. [*Menacingly.*] You have not seen the last of me!

KING ARTHUR. Everything shall be as you say, Sir Boss, only bring back the sun!

CLARENCE. [*On his knees.*] For your one true friend's sake, bring back the sun!

HANK. [*To himself.*] I hope it's time. [*Solemnly lifts his arms and gazes upward.*] Let the enchantment dissolve and pass harmlessly away! [*Darkness continues. The people stir uneasily. HANK waves his arms in grand flourish. Still it remains dark.*]

HANK makes more flourishes, and slowly lights begin to come up, gradually becoming brighter and brighter. COURTIERS shout for joy.

CLARENCE. Oh, thank you, Sir Boss! You have worked a wondrous miracle, but I beg of you, never do it again!

HANK. Don't worry, Clarence, I won't perform this particular miracle again. Come, my boy, I'll find some suitable quarters in the castle and set up a factory. You can be my assistant, and I'll show you how to make all kinds of other miracles. [*Starts off left with his arm around CLARENCE's shoulders, then suddenly stops, scratching his head.*] A Connecticut Yankee in King Arthur's Court! You know, a situation like this has all kinds of possibilities! And if I ever get back to Hartford, what a story I'll have to tell! [*Exits left with CLARENCE as COURTIERS bow to him, and curtain falls.*] 🎭

2

Stage Directions What important information do the stage directions add to this scene?

BQ BIG Question

What is the most entertaining part of Old Hank's story?

The Miraculous Eclipse 787

Advanced Learners

DIFFERENTIATED INSTRUCTION



Present a Dramatization Have small groups of students enact all or part of Scene 2. Tell students to choose parts and either memorize their lines or read them from a script for presentation. Remind students to

follow stage directions carefully as they rehearse their parts. Encourage them to use simple props and costumes. Have students present their scene to the rest of the class.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 149–150.

Respond and Think Critically

1. The Boy has heard that Hank Morgan tells interesting stories about King Arthur. The other boys dare him to ask Hank for a story.
2. Hank gets into a fight and is knocked unconscious. When he comes to, he is in sixth-century England. Sir Kay escorts him to King Arthur's court.
3. Merlin knows that he has no magical powers and that he is fooling King Arthur and his court.
4. King Arthur's court believes that the eclipse is the product of magic and that the sun has disappeared forever. The author views sixth-century England as a culture of ignorance, superstition, and fear.
5. Hank demands to be called "The Boss" and given "one percent of all increases in revenue." Hank will use his knowledge of science and manufacturing to make money and gain power.
6. Students should describe the qualities of a good storyteller.

After You Read

Respond and Think Critically

1. Why does the Boy ask Old Hank to tell him a story? [Recall]
2. In your own words, briefly retell how Hank got from Hartford, Connecticut, to King Arthur's court. [Summarize]
3. Based on the way Merlin reacts to Hank, what can you infer about Merlin's ability to perform magic? Explain. [Infer]
4. How does King Arthur's court react to the eclipse? What does their reaction suggest about the author's view of sixth-century England? Explain. [Infer]
5. At the end of the play, Hank says, "a situation like this has all kinds of possibilities." How do you think Hank will take advantage of his situation? Use details to support your answer. [Conclude]
6. **BQ** **BIG Question** Have you ever known a good storyteller? What qualities made this person's stories entertaining? [Connect]

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write "none."

eclipse fanfare barbarians revenue

1. The _____ signaled that the prince was entering the room.
2. The stranded hikers waited for a _____ to rescue them.
3. We looked up into the sky to watch the lunar _____.
4. Most of the store's _____ came from selling sandwiches.
5. It was very _____ that we didn't get completely lost.
6. You shouldn't think of people as _____ just because they are from a different culture.

Academic Vocabulary

Hank escapes death by taking advantage of the **coincidence** that the eclipse begins just as he needs to prove his magical powers. In the preceding sentence, *coincidence* means "the occurrence of events that happen at the same time by accident." Think about a coincidence that has occurred in your life. How were you able to take advantage of the coincidence?

TIP

Inferring

To answer question 3, you have to use your own knowledge and clues from the play to make an educated guess. Here are some tips to help you make an inference.

- Read the parts of the play in which Merlin appears. Then think about the times when Merlin is called upon to do magic.
- Consider what you already know about the world and the way people act. Do people sometimes take advantage of other people's foolishness?



Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u6.

788 UNIT 6 Why Share Stories?

Vocabulary Practice

- | | |
|------------|---------------|
| 1. fanfare | 5. none |
| 2. none | 6. barbarians |
| 3. eclipse | |
| 4. revenue | |

Academic Vocabulary

Students should write about a time when they took advantage of a coincidence.

Progress Check

Can students comprehend vocabulary?

If...fewer than 5 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Literary Element Stage Directions

1. How do the stage directions help you understand the main characters of the play? Explain.
2. Describe Camelot, based on the stage directions.
3. The plot of this play centers on an eclipse. How does the author use stage directions to present the eclipse? Explain.

Review: Setting

As you learned on page 39, **setting** is the time and place in which the events in a literary work occur. A story may occur in a single time and place. A story may also have more than one setting. The setting often helps create the mood, or atmosphere, of the story.

4. What are the settings in this play?
5. How do the settings contribute to the play's plot? Use details from the play to support your answer.

Reading Skill Analyze Plot

Test Skills Practice

6. Which sentence gives the best description of how Hank deals with the difficult situations he faces?
 - A. Hank uses magical powers that he discovers when he is in the sixth century.
 - B. Hank picks fights with anyone who causes trouble for him.
 - C. Hank relies on his speaking abilities to argue his way out of problems.
 - D. Hank uses the advantages he has as a person from the nineteenth century.

Grammar Link

Parallelism Parts of a sentence joined by *and* or another coordinating conjunction (*for, nor, but, or, so, yet*) must be **parallel**. This means that these parts must all have the same grammatical form.

Hank followed the road and saw the castle.

This sentence is parallel because the two parts joined by the coordinating conjunction *and* are both past-tense verbs: *followed* and *saw*.

Hank likes working and to tell stories.

This sentence is not parallel. *Working* is a gerund, or a verb form ending in *-ing* that acts as a noun, and *to tell* is an infinitive. To make the sentence parallel, make both parts gerunds or both parts infinitives.

Hank likes working and telling stories.
(all gerunds)

Hank likes to work and to tell stories.
(all infinitives)

Practice Write two sentences of your own about Hank's adventure in King Arthur's court. In each sentence, include a coordinating conjunction. Make sure that all parts of the sentence are parallel.

Speaking and Listening

Performance With a small group, choose a part of the play to perform for your classmates. Choose the part that you think will entertain your audience the most. Decide who will play each character. Then rehearse your lines. Practice using speaking techniques, such as inflection, enunciation, and eye contact, to make your presentation more effective.

After You Read

Assess

Literary Element

1. The stage directions show that Hank can be both rude and humorous. He speaks to the people of Camelot as if they were fools and reacts with horror to their customs, which he finds barbaric until he realizes that he can take advantage of them. The stage directions reveal that Merlin is wicked and that Clarence is afraid of magic and truly believes that Hank is a magician.
2. Camelot is a bustling place, crowded with knights, courtiers, and servants. There is a courtyard with a throne on a platform and a dungeon with a stake for burning condemned prisoners. Life at Camelot seems to center on King Arthur, who is attended by knights and courtiers. Nearly everyone at Camelot treats Merlin the Magician with respect and fear.
3. The author uses stage directions to indicate that the lights begin to go down and continue going down until the stage is almost dark. The people of Camelot react to the darkness with fear, ad-libbing panicky comments. Finally, the lights come back up to indicate the end of the eclipse.
4. The play's settings are Hartford, Connecticut, in 1879, and England in 528. In sixth-century England, the action takes place on a country road, in King Arthur's court at Camelot, and in a dungeon at Camelot.
5. The play's main setting contributes to the plot by generating the central conflict. The main conflict that Hank, a nineteenth-century American, faces is that he finds himself in sixth-century England sentenced to death. The setting also gives Hank the tools to solve

his problem. He takes advantage of the eclipse and the sixth-century people's belief in magic to free himself and gain a position at King Arthur's court, resolving the conflict.

Reading Skill

6. D

Grammar Link

Students should write two sentences that include coordinating conjunctions and parallel structure.

Speaking and Listening

Student groups will

- select a part of the play to perform
- assign roles to group members
- rehearse lines with attention to enunciation and eye contact

For grammar practice, see Unit 6 Teaching Resources, p. 39.

Vocabulary Workshop

Word Origins

Focus

Write the word *miraculous* on the board, separating it into root and suffix as shown:

miracul-ous

Say: The word *miraculous* contains the Latin root *miraculum*, which means “a wonder or marvel.” The Latin suffix *-ous* has been added to the root. This suffix means “full of.” What does *miraculous* mean? (*full of wonder*)

Teach

Tell students that a word’s parts—its root and affixes—offer clues to its meaning. Explain the following:

- The root of a word carries the word’s basic meaning.
- Affixes are word parts that are added to the root to create a different word with a meaning that is usually related to the root word.
- Affixes may be prefixes or suffixes. A prefix is attached before the root. A suffix is attached after the root.

Assess

1. A herculean task is work that requires great strength or effort.
2. Solar energy comes from the sun.
3. *Wonderment* means “the state or result of wondering at something.”

For additional vocabulary practice, use Glencoe Interactive Vocabulary CD-ROM.

Learning Objectives

For page 790

In this workshop, you will focus on the following objective:

Vocabulary: Understanding word origins.

Tip

Vocabulary Terms Etymology is the study of a word’s history. The meaning of some words, such as those drawn from mythology, are often clearly related to their origin.

Test-taking Tip Many Anglo-Saxon roots are common words, such as *burn*, *dear*, and *drink*. Be sure to note how prefixes and suffixes work to change the meaning of the words.

Literature Online

Vocabulary For more vocabulary practice, go to glencoe.com and enter the QuickPass code GL29763u6.

790 UNIT 6 Why Share Stories?

Vocabulary Practice



Roots and Word Meanings Provide students with the following chart of common Greek and Latin roots, the roots’ meanings, and examples of words that contain the roots. Organize students in groups and assign each group a root. Give students ten minutes to list as many words that contain the root as they can. Encourage students to use their prior knowledge, their textbook’s glossary, and a dictionary. Have groups share their lists with the class.

Root	Meaning	Examples
chron	time	chronic
dic, dict	say	predict
log	speech, word	epilogue
miss, mit	send	mission
path	feel, suffer	empathy
port	carry	porter
spec, spect	look, watch	inspect
tele	distant	telegraph

Vocabulary Workshop

Word Origins

Connection to Literature

“Stay where you are! If any man moves, even the King, I will blast him with thunder and lightning!”

—Joellen Bland, *The Miraculous Eclipse*

Knowing a word’s origins, or **etymology**, can help you use the word correctly. Many English words have Anglo-Saxon, Greek, or Latin origins. *Thunder*, for example, is rooted in the Anglo-Saxon, or Old English, word *thunor*. In Anglo-Saxon mythology, the god Thunor is similar to the Norse god of thunder, Thor. Other words or phrases—such as *Achilles’ heel*, which means “a personal weakness”—come from Greek or Roman mythology.

Here are the roots of some other English words.

Word	Origin	English Meaning
herculean (hur’kyə lē’ən)	The root is <i>Hercules</i> , the name of a hero in Greek and Roman mythology.	requiring great strength (like that of Hercules) or effort
solar	The root <i>sol</i> is a Latin word that means “sun.” Sol was the sun god in Roman mythology.	related to or produced by the sun
wondrous	The root <i>wondr</i> is from <i>wundor</i> , an Old English word that means “wonder.”	amazing or wonderful

TRY IT: Using the chart above, write the answers to these questions.

1. What is a herculean task?
2. What is solar energy?
3. How would you define the word *wonderment*?

Messages and Lessons



The Young, the Wise & the Rest Is History. Bella Easton. Oil on panel, 81 x 91.4 cm. Private Collection.

BQ BIG Question Why Share Stories?

In the painting, a woman wearing a kimono bows as she teaches the children. How do you think the children respond to the woman's lesson? What messages and lessons have you shared with younger listeners?

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate Point out that the phrase "the rest is history" is an idiom, or an expression that takes on a meaning distinct from the meanings of the individual words. The expression is a summarizing statement meant to suggest that the remainder of a story is already known to listeners. Tell students a familiar folk or fairy tale or an original story

about something that happens regularly at school. Delete the end of the story, replacing it with the phrase "the rest is history." Then, lead students to discuss what the phrase suggests in the title of Easton's painting. What part of the story about young students and a wise teacher is already known to viewers?

Part 2: Messages and Lessons

Ask: What messages and lessons are contained in stories? (Responses will vary. Students may say that stories contain messages and lessons about human nature, consequences for actions, or warnings about the future.)

View the Art

Tell students that Bella Easton is a British artist with expertise in Japanese printmaking. Easton's recognized skill in this art form establishes cultural connections between Britain and Japan. **Ask:** What does Easton's skill in a foreign art form teach viewers about art? (Possible response: Easton's skill may teach viewers that art is a universal means of bridging cultural differences.)

BQ BIG Question

Responses will vary. Students may say that the small size of the children in relation to their teacher suggests that the teacher and her wisdom are revered. Students' responses regarding lessons shared with younger listeners will vary.

For additional support for English Learners, see Unit 6 Teaching Resources, p. 45.

Genre Focus: Drama

Focus

Bellringer Options

Daily Language Practice Transparency 158

Or ask students whether they have ever seen a play performed in a theater. Then ask students how many of them go to the movies or watch programs on television. Explain that although many people associate the term *drama* only with stage plays, drama is a broad genre. Movies and scripted television shows are also forms of drama.

Teach

Literary Elements

Dialogue and Stage Directions Tell students that dialogue in dramas is often what audiences remember most clearly. Point out that dialogue sometimes enters popular culture and becomes part of the way we speak. Ask students whether they recognize the following line of dialogue: “Nice shot, kid. That was one in a million.” (*It is a line from the movie Star Wars.*) Remind students that, in addition to dialogue, stage directions are important, especially when reading dramas rather than watching performances.

TRY IT

Students’ diagrams or charts should track the plot development of or analyze a character from a drama selection in Unit 6.

Learning Objectives

For pages 792–793

On these pages, you will focus on the following objective:

Literary Study:
Analyzing drama.

Genre Focus: Drama

Dramas are stories that are meant to be performed by actors on a stage or in front of movie or television cameras. The script of a drama includes the words the actors speak as well as descriptions of the action and the scenery.

Stage plays, movies, and television shows are all forms of drama.

Literary Elements

Script refers to the printed version of a drama. The script for a movie is called a **screenplay**, and the script for a television show is called a **teleplay**.

Characters are the people or animals in a work of literature. In drama, the **cast of characters** is a list at the beginning of a drama that gives the characters’ names and sometimes also briefly describes them.

Dialogue is the lines spoken by the characters. In a script, the words that a character speaks follow the name of that character.

Theme is the author’s main message in a drama. To find clues to the theme, look at what the characters say, what they do, and what they value.

Stage directions are words, often in italics and enclosed within brackets, that describe the characters and the setting of the drama. Stage directions also tell actors how to move or speak. These directions may include notes concerning sets, props, sound effects, and lighting. For movies and television shows, stage directions may also contain details about camera placement and movement.

Acts and scenes divide most long dramas. A drama is divided first into smaller parts called acts. Acts are then divided into even smaller sections called scenes. Acts and scenes change to show a change in time or setting.

Plot is the series of events in a drama as well as in other forms of literature. A typical plot includes five stages. The **exposition** establishes the story’s characters, setting, and situation. The **rising action** introduces the story’s conflicts, or struggles. The **climax** is the point of greatest interest or suspense in a story. During the **falling action**, readers see the logical results of the climax. The **resolution** is the final stage of a plot. It reveals the outcome of the story.

TRY IT

Using a diagram or chart like the ones on the next page, track the plot development or analyze a character in a drama in this unit.

792 UNIT 6 Why Share Stories?



Writing Practice



Adapt a Scene To help students understand the elements of drama, have them apply some of the elements to one of the narrative selections in the previous unit. First, have students select a short story or narrative essay. Then, help students develop a cast of characters for the selection. Write names and short descriptions of the major characters on the board. Next, help students choose a scene from the selection to dramatize. Finally, have

students work in groups to act out the scene and then translate their actions into dialogue and stage directions. For example, if students act out the conclusion of “Birthday Box,” they might write:

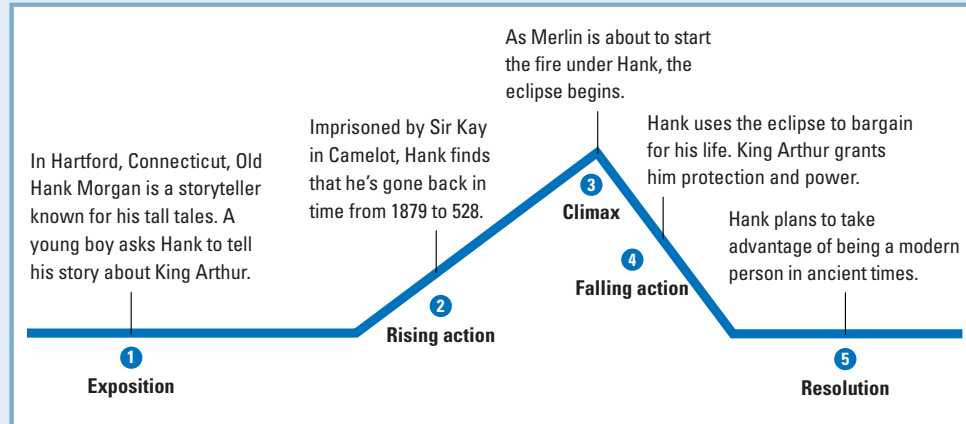
[Katie takes down the box from the shelf.]

KATIE: Now I know what she meant.

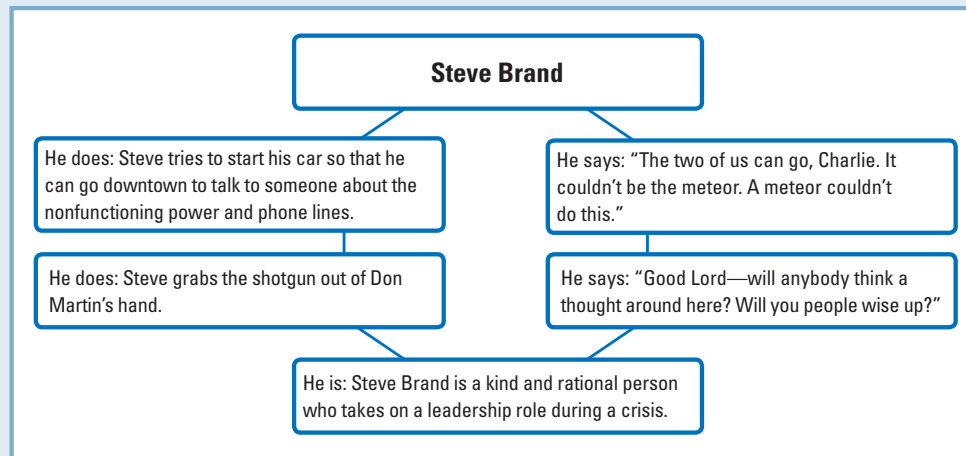
Finally, encourage groups to share their scenes with the rest of the class.

To better understand literary elements in drama and how authors use them, look at the examples in the plot diagram and characterization chart below.

Stages in Plot Development for *The Miraculous Eclipse*



Characterization Chart for Steve Brand from *The Monsters Are Due on Maple Street*



Literature Online

Literature and Reading For more selections in this genre, go to glencoe.com and enter Quickpass code GL29763u6.

Teach

Literary History

History of Drama Drama is an ancient literary form. Some evidence indicates that dramatic performances occurred in ancient Egypt, and drama was part of the culture of ancient Greece. Some ancient Greek plays have survived, including Aeschylus's trilogy *Oresteia* and Sophocles's *Oedipus Rex*. Medieval Europe produced religious dramas and crude comedies. Drama flourished during the Renaissance. Italian and French playwrights were inspired by and experimented with classical dramatic forms. In England, classical ideas blended with elements of medieval drama. The result was the work of William Shakespeare, perhaps the best-known dramatist of all time.

Ask: **Why do you think drama has such a long history?** (*Drama can be a form of popular entertainment. In ancient times, long before there were movies, television, and radios, people probably counted on seeing dramas performed. Today people enjoy the experience of live performance.*)

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate The elements and features of drama are often culture-bound and may be difficult for English learners to grasp. To help students understand the elements of English-language drama, have students work in groups to discuss traditional theater from around the world, including theater from their native cultures. Examples

include Indonesian shadow puppet theater, Japanese Bunraku and Kabuki theater, Chinese opera, Cambodian ballet, and Mexican folkloric dancing. Have students list the elements of each form of theater they discuss and then compare the elements of world theater with those of English-language theater.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Selection Focus Transparency 20
Daily Language Practice
Transparencies 159, 160, and 161

Or show students some pictures of aliens. Ask: **Why are many depictions of aliens frightening?** (People may fear the unknown, so they imagine that aliens are hostile.)

Vocabulary

Discuss the following questions:

- What is a situation in which people might make *accusations*?
- How do families and schools try to *instill* respect in students?
- Are mystery stories better if they do or do not end with a *revelation*?
- At what time of day is it easiest for you to be *reflective*?
- If you had an *infinity* of time, what would you do with it?

For additional vocabulary practice, see Unit 6 Teaching Resources, pp. 54–55.

Before You Read

The Monsters Are Due on Maple Street, Act I

Connect to the Teleplay

How would you and your neighbors react if the power in your neighborhood suddenly went out and cars wouldn't start? What could cause this to happen?

Partner Talk With a partner, talk about how you think your neighbors would react to a series of strange occurrences on your street.

Build Background

The teleplay “The Monsters Are Due on Maple Street” first aired on TV in 1960. The stage directions for a teleplay include terms that involve camera angles and movements. Knowing the most important terms can help you visualize the action.

- *Pan* means to turn the camera to follow or scan an object.
- *Cut* means to switch the camera from one scene to another.
- A *close-up* is a camera shot taken near a subject.
- A *long shot* is a camera shot taken far away from a subject.

Vocabulary

infinity (in fin' ə tē) *n.* an unlimited amount of time or space (p. 797). *Outer space seems like an infinity to us humans.*

reflective (ri flek' tiv) *adj.* showing serious and careful thinking; thoughtful (p. 798). *Reading the poem, Laura seemed reflective.*

instill (in stil') *v.* to put in gradually, little by little (p. 803). *Parents try to instill in their children the value of kindness.*

revelation (rev' ə lā' shən) *n.* information that is new, especially surprising, or valuable (p. 806). *The revelation of his hidden talent astonished us.*

accusations (ak' yə zā' shəns) *n.* statements that suggest someone has done wrong (p. 807). *My brother's accusations that I took his backpack were false.*

Meet Rod Serling



“You are traveling through another dimension . . . next stop, the Twilight Zone!”

—Rod Serling

Through Another Dimension

Rod Serling was one of the most popular writers in television broadcasting. “The Monsters Are Due on Maple Street” is from *The Twilight Zone*, a popular fantasy and science fiction television series. Serling once said, “The moment we clasp hands with our neighbor, we build the first span to bridge the gap between the young and the old.”

Literary Works Between 1951 and 1955, Serling wrote more than 70 TV dramas. In the five seasons that *The Twilight Zone* was on television, from 1959 to 1964, he wrote approximately two-thirds of the show's 56 plays.

Literature Online

Author Search For more about Rod Serling, go to glencoe.com and enter QuickPass code GL29763u6.

794 UNIT 6 Why Share Stories?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Helping students associate new vocabulary with familiar words and ideas.

- Contrast the idea of *finite*, or limited, and *infinite*, or unlimited. Say: **I can count the number of minutes in an hour. It is a finite number. An endless number of minutes would be an infinity.**
- Contrast the idea of *automatic* with the idea of *reflective*. Say: **If I toss you a ball,**

catching it may be automatic. You won't stop to think about it. But you might be reflective about an important decision.

- For **revelation**, contrast the ideas of “old news” and “new news.” Say: **If someone tells you something that you already know, the information is not news. However, brand new information could be a revelation.**

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Ask one or two volunteers to read aloud the vocabulary words and definitions. Then have students write a short science fiction story using the vocabulary words. After students have finished, have them share their stories in small groups. Tell listeners to make sure that the vocabulary words are used correctly.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what lessons can I learn about human nature from this teleplay?

Literary Element Teleplay

A **teleplay** is a play written or adapted for television. Its format is similar to that of a stage play. Like a stage play, a teleplay is divided into **acts** and **scenes**. Stage directions meant for the actors and the studio crew appear in italic type and are enclosed in brackets. In stage directions, the author

- describes the characters, settings, and mood of the story
- expresses thoughts that help the cast and crew understand what they need to know
- tells the actors, camera operators, and other crew members what to do

As you read, pay attention to how the stage directions help you visualize characters and events.

Reading Strategy Monitor Comprehension

When you **monitor comprehension**, you check to make sure you understand what you read. Skillful readers ask questions about what they read and pay close attention to the characters, actions, and events to make sure they understand what is happening. To monitor your comprehension,

- summarize what you read by answering *who*, *what*, *where*, *when*, and *why*
- clarify what you don't understand by careful rereading
- question important ideas and story elements

Use a chart like the one below to help you understand any parts of the teleplay that may be confusing.

Passage from Text	Questions and Answers
"What was that? A meteor?"	Who? <u>Steve</u>
	What? <u>A roar and flash</u>
	Where? _____
	When? _____

Learning Objectives

For pages 794–811

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing drama.

Reading: Monitoring comprehension.

TRY IT

Monitor Comprehension

Imagine that your friend tells you that he has just received the most incredible gift. What questions would you ask him to find out more about the gift? How are you monitoring your comprehension when you ask your friend these questions?

Before You Read

Focus

Summary

After a mysterious roar and a flash of light, all the homes on a suburban street lose power and the batteries in cars and radios go dead. As residents discuss the situation, a boy says that he read about a similar event in which monsters from outer space were responsible. When one neighbor's car starts, people accuse him of being responsible for the blackout or in league with those who are.

For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 46–51.

Literary Element

Teleplay Remind students that teleplays are meant to be seen. Discuss how the stage directions in a teleplay help readers visualize what they would see on a television screen.

Reading Strategy

Monitor Comprehension Choose sample passages, and invite volunteers to read aloud their questions and answers about the text.

TRY IT

Possible answer: Is it something you can wear? Can you play with it? Do you plug it in? Each question helps them monitor and refine their comprehension.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 307–326
- Interactive Read and Write for English Learners, pp. 307–326
- Interactive Read and Write for Approaching Level Learners, pp. 307–326

The Monsters Are Due on Maple Street, Act I 795

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Explain that most television programs begin with a teleplay that provides directions to the actors and crew members who create the program. Have students preview the first pages of the teleplay and answer these questions:

- Who or what is the narrator? (*The narrator is a voice that claims to have an understanding of a fifth dimension.*)
- Why is some text in italics? (*Text in italics represents the stage directions.*)

- How are the names of characters set off from the rest of the text? (*Character names are in capital letters.*)
- How do you know who is speaking? (*The character's name appears at the beginning of the lines that a particular character speaks.*)
- How would the person operating the camera know what to film? (*The camera operator would read the stage directions.*)

Teach

Literary Element

1

Teleplay Instruct students to read the list of characters. **Ask:** **What do you notice?** (Possible responses: There is a narrator. Some characters have names, others don't. Many of the characters are residents of one street.)

For additional literary element practice, see Unit 6 Teaching Resources, p. 52.

Literary History

Serling's Science Fiction Early in his career, Rod Serling wrote scripts in which he criticized corruption or addressed other serious topics. However, television censors repeatedly changed his work to make it less controversial. In response, Serling began writing science fiction and fantasy stories that addressed some of the same issues. He noted, "I found that it was all right to have Martians saying things that Democrats and Republicans could never say."

For an audio recording of this selection, use Listening Library Audio CD-ROM.

the Monsters

are due on **MAPLE STREET**

Rod Serling

CHARACTERS

Narrator	Figure One	Figure Two
RESIDENTS OF MAPLE STREET		
Steve Brand	Charlie's Wife	Woman
Mrs. Brand	Tommy	Man One
Don Martin	Sally, Tommy's mother	Man Two
Pete Van Horn	Les Goodman	
Charlie	Mrs. Goodman	

796 UNIT 6 Why Share Stories?



Writing Practice

Time Line Explain that students may enhance their understanding of longer works by constructing a time line on which they can chart the action. Instruct students to begin the time line with "the sound of the roar and the flash

of light" and continue to add significant events as they read. Suggest that students note on the time line material that is unclear and then revisit those notes after reading the entire teleplay to resolve any earlier confusion.

ACT 1

[*Fade in on a shot of the night sky. The various nebulae¹ and planet bodies stand out in sharp, sparkling relief, and the camera begins a slow pan across the Heavens.*]

NARRATOR'S VOICE. There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as **infinity**. It is the middle ground between light and shadow—between science and superstition. And it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call The Twilight Zone.

[*The camera has begun to pan down until it passes the horizon and is on a sign which reads "Maple Street." Pan down until we are shooting down at an angle toward the street below. It's a tree-lined, quiet residential American street, very typical of the small town. The houses have front porches on which people sit and swing on gliders, conversing across from house to house. STEVE BRAND polishes his car parked in front of his house. His neighbor, DON MARTIN, leans against the fender watching him. A Good Humor man rides a bicycle and is just in the process of stopping to sell some ice cream to a couple of kids. Two women gossip on the front lawn. Another man waters his lawn.*]

NARRATOR'S VOICE. Maple Street, U.S.A., late summer. A tree-lined little world of front porch **gliders**, hop scotch, the laughter of children, and the bell of an ice cream vendor.

[*There is a pause and the camera moves over to a shot of the Good Humor man and two small boys who are standing alongside, just buying ice cream.*]

NARRATOR'S VOICE. At the sound of the roar and the flash of light it will be precisely 6:43 P.M. on Maple Street.

¹ The word **nebulae** (neb'yə lē') refers to bright, cloudlike masses of dust and gases that are visible in the night sky.

Vocabulary

infinity (in fin'ə tē) *n.* an unlimited amount of time or space

2

Teleplay This text is in italics and is surrounded by brackets. What part of the teleplay is it?

3

Visual Vocabulary

Gliders are pieces of furniture that are often placed outside. They allow a smooth backward and forward movement.



UNIT SIX

Teach

Literary Element

2

Teleplay It is the stage directions.

Vocabulary

3

Etymologies Point out the prefix *in-* and the suffix *-ity* in the vocabulary word **infinity**. Provide the meaning and origin of the root and each affix, and explain how the parts relate to the meaning of the word as a whole. (Root: *finis*, Latin, "end, boundary." Prefix: *in-*, Latin, "not." Suffix: *-ity*, Latin, "quality." *Infinity* means the quality of being unending.) Help students identify the meanings of the roots, prefixes, and suffixes that form other selection vocabulary.

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Explain that idioms are expressions that should not be taken literally. For example, "the pit of man's fears" does not actually involve a pit. It is an idiom, a way of describing the emotional state that humans reach when they are afraid. Have

students look for additional examples of idioms as they read the selection. Other examples include "too close for my money," "gone dead," and "no dice." Have students work in small groups to compare the idioms they find and discuss what they mean.

Teach

Literary Element

1

Teleplay These stage directions indicate how characters move and act, as well as the sights and sounds included in the scene. They also indicate what the characters are like by showing the various reactions to the roar and flash.

Cultural History

Changes in Technology Point out the differences between current technology and the technology described in the teleplay. For example, the woman trying to reach the operator would be using a cell phone or wireless telephone. The light bulb would be an incandescent bulb, rather than a compact fluorescent one. **Ask:** **How would people of today respond to power outages, as compared to the reactions of people at the time that the teleplay was written?** (People today might have access to generators and other sources of power, such as solar panels on their homes.)

[At this moment one of the little boys, TOMMY, looks up to listen to a sound of a tremendous screeching roar from overhead. A flash of light plays on both their faces and then it moves down the street past lawns and porches and rooftops and then disappears.]

Various people leave their porches and stop what they're doing to stare up at the sky. STEVE BRAND, the man who's been polishing his car, now stands there transfixed,² staring upwards. He looks at DON MARTIN, his neighbor from across the street.]

STEVE. What was that? A meteor?

DON. [Nods.] That's what it looked like. I didn't hear any crash though, did you?

STEVE. [Shakes his head.] Nope. I didn't hear anything except a roar.

MRS. BRAND. [From her porch.] Steve? What was that?

STEVE. [Raising his voice and looking toward porch.] Guess it was a meteor, honey. Came awful close, didn't it?

MRS. BRAND. Too close for my money! Much too close.

[The camera pans across the various porches to people who stand there watching and talking in low tones.]

NARRATOR'S VOICE. Maple Street. Six-forty-four P.M. on a late September evening. [A pause.] Maple Street in the last calm and reflective moment . . . before the monsters came!

[The camera slowly pans across the porches again. We see a man screwing a light bulb on a front porch, then getting down off the stool to flick the switch and finding that nothing happens.]

Another man is working on an electric power mower. He plugs in the plug, flicks on the switch of the power mower, off and on, with nothing happening.

² To be **transfixed** is to be made motionless, as from wonder or fear.

Vocabulary

reflective (ri flek'tiv) *adj.* showing serious and careful thinking; thoughtful

Teleplay Why did the author include these detailed stage directions?

Research Practice



Research and Compare Tell students that a science fiction radio broadcast called "The War of the Worlds" terrified audiences when it aired in 1938. Have students work in groups to learn more about the broadcast and the plot of the story, and, if

possible, to listen to an excerpt of the production. After groups have researched the radio program, ask students to compare the teleplay "The Monsters Are Due on Maple Street" with the radio version of H.G. Wells's "War of the Worlds." Tell them to compare

ways in which each broadcast depicts creatures from outer space and to determine which broadcast is scarier. Remind students to support their opinions with examples from the two works.

Teach

Reading Strategy

2

Monitor Comprehension These actions suggest that the telephone lines have gone dead on Maple Street.

ADVANCED Say: **How would you advise this actor to say her lines in this section of the teleplay?**
(Possible response: *She should sound concerned, but not yet hysterical.*)



For additional reading skill or strategy practice, see Unit 6 Teaching Resources, p. 53.

Literary Element

3

Teleplay These comments are meant to express the concerns of the townspeople. By having “voices” speak, the audience understands that everyone on Maple Street has been affected by the event.

APPROACHING Review the term *offstage* with students having difficulty, and explain that the audience might hear sounds that are spoken out of range of the camera.

Through the window of a front porch, we see a woman pushing her finger back and forth on the dial hook. Her voice is indistinct and distant, but intelligible and repetitive.]

WOMAN. Operator, operator, something’s wrong on the phone, operator!

[MRS. BRAND comes out on the porch and calls to STEVE.]

MRS. BRAND. [Calling.] Steve, the power’s off. I had the soup on the stove and the stove just stopped working.

WOMAN. Same thing over here. I can’t get anybody on the phone either. The phone seems to be dead.

[We look down on the street as we hear the voices creep up from below, small, mildly disturbed voices highlighting these kinds of phrases:]

VOICES.

Electricity’s off.

Phone won’t work.

Can’t get a thing on the radio.

My power mower won’t move, won’t work at all.

Radio’s gone dead!

[PETE VAN HORN, a tall, thin man, is seen standing in front of his house.]

VAN HORN. I’ll cut through the back yard . . . See if the power’s still on on Floral Street. I’ll be right back!

[He walks past the side of his house and disappears into the back yard. The camera pans down slowly until we’re looking at ten or eleven people standing around the street and overflowing to the curb and sidewalk. In the background is STEVE BRAND’S car.]

STEVE. Doesn’t make sense. Why should the power go off all of a sudden, and the phone line?

DON. Maybe some sort of an electrical storm or something.

CHARLIE. That don’t seem likely. Sky’s just as blue as

2

Monitor Comprehension

What do the actions described in this stage direction suggest is happening on Maple Street?

3

Teleplay Why do you think these comments are spoken by “voices” rather than by individual characters?

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Help make the opening scene come alive by assigning students parts and having them read the first two pages aloud. You can assign more than one student to read the stage directions and the part of the narrator. Have students reading the same part

sit together. Explain that other students will get a chance to read aloud from the teleplay as you continue reading the selection. Instruct students to read over their parts before they begin and to use gestures and vocal inflection to give their characters depth and personality..

Teach

Reading Strategy

1

Monitor Comprehension On a peaceful American street on a summer evening, a flash of light crosses the sky. After that, electrical appliances and telephones stop working. Even battery-operated items don't work. The people are baffled.

APPROACHING Say: **Why is it unusual that battery-powered items have stopped working?**

(Battery-powered items should work independently of the electricity that powers homes.)

View the Art

The setting of the painting appears to be a street in a small American town. Like the street in the teleplay, Hopper's street looks normal and conventional.

Edward Hopper worked for a time as a commercial illustrator, but he later gained fame as a central figure in the American Scene movement, a movement by artists to express the emptiness and loneliness of town life.



Portrait of Orleans, 1950. Edward Hopper. Oil on canvas, 26 x 40 in.
Fine Arts Museum of San Francisco, CA.

View the Art Describe the setting of the painting. How is the setting similar to the setting of the teleplay?

anything. Not a cloud. No lightning. No thunder. No nothing. How could it be a storm?

1 WOMAN. I can't get a thing on the radio. Not even the portable.

[The people again murmur softly in wonderment and question.]

CHARLIE. Well, why don't you go downtown and check with the police, though they'll probably think we're crazy or something. A little power failure and right away we get all flustered³ and everything.

3 To be **flustered** is to be embarrassed, nervous, or confused.

Monitor Comprehension

What has happened so far? Briefly summarize what has happened up to this point.

800 UNIT 6 Why Share Stories?

Reading Practice

Classify Information Viewers of a teleplay must often classify events based only on what they see. To help students do this, draw on the board a diagram like the one shown at the right. Then ask students to identify the actions that take place at each of the three houses. Have students tell what these occurrences have in common.

Happening at 1st House	Happening at 2nd House	Happening at 3rd House

Teach

Literary Element

2

Teleplay The stage directions tell about the growing puzzlement of the crowd. They also indicate that Steve's car won't start, which means that something more is happening than a simple power outage. The neighbors look to Steve for answers.

ADVANCED **Say:** **What information do the stage directions provide about Steve's personality?** (Steve appears to be thoughtful. He seems to be a person of sound moral character.)

STEVE. It isn't just the power failure, Charlie. If it was, we'd still be able to get a broadcast on the portable.

[There's a murmur of reaction to this. STEVE looks from face to face and then over to his car.]

STEVE. I'll run downtown. We'll get this all straightened out.

[He walks over to the car, gets in it, turns the key. Looking through the open car door, we see the crowd watching him from the other side. STEVE starts the engine. It turns over sluggishly and then just stops dead. He tries it again and this time he can't get it to turn over. Then, very slowly and reflectively, he turns the key back to "off" and slowly gets out of the car.]

The people stare at STEVE. He stands for a moment by the car, then walks toward the group.]

STEVE. I don't understand it. It was working fine before . . .

DON. Out of gas?

STEVE. [Shakes his head.] I just had it filled up.

WOMAN. What's it mean?

CHARLIE. It's just as if . . . as if everything had stopped. [Then he turns toward STEVE.] We'd better walk downtown. [Another murmur of assent⁴ at this.]

STEVE. The two of us can go, Charlie. [He turns to look back at the car.] It couldn't be the meteor. A meteor couldn't do this.

[He and CHARLIE exchange a look, then they start to walk away from the group.]

We see TOMMY, a serious-faced fourteen-year-old in spectacles who stands a few feet away from the group. He is halfway between them and the two men, who start to walk down the sidewalk.]

TOMMY. Mr. Brand . . . you better not!

STEVE. Why not?

⁴ An expression of agreement is *assent*.

2

Teleplay What do these stage directions reveal that the dialogue doesn't tell you?

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Point out the word *portable* on page 801. Ask students to name technological devices that people can carry with them. Point out that today, because so many devices are portable, such items are not necessarily identified as "portable." Also explain that *portable* comes from the Latin word *portare*,

which means "to carry." Ask language learners whether they recognize words with the same root in their first languages. (*French: porter; Spanish: portar*) Ask students to explain the meaning of these words. (*to carry*) Have students use the cognates in phrases and simple sentences.

UNIT SIX

Teach

Reading Strategy

1

Monitor Comprehension Tommy may be referring to the monsters because he motions with his head in the direction of the horizon.

TOMMY. They don't want you to.

[STEVE and CHARLIE exchange a grin, and STEVE looks back toward the boy.]

STEVE. Who doesn't want us to?

1 TOMMY. [Jerks his head in the general direction of the distant horizon.] Them!

STEVE. Them?

CHARLIE. Who are them?

TOMMY. [Very intently.] Whoever was in that thing that came by overhead.

[STEVE knits his brows for a moment, cocking his head questioningly. His voice is intense.]

STEVE. What?

TOMMY. Whoever was in that thing that came over. I don't think they want us to leave here.

[STEVE leaves CHARLIE and walks over to the boy. He kneels down in front of him. He forces his voice to remain gentle. He reaches out and holds the boy.]

STEVE. What do you mean? What are you talking about?

TOMMY. They don't want us to leave. That's why they shut everything off.

STEVE. What makes you say that? Whatever gave you that idea?

WOMAN. [From the crowd.] Now isn't that the craziest thing you ever heard?

TOMMY. [Persistently but a little intimidated⁵ by the crowd.] It's always that way, in every story I ever read about a ship landing from outer space.

⁵ An *intimidated* person feels frightened or threatened.

802 UNIT 6 Why Share Stories?

Monitor Comprehension

Who is the "them" that Tommy refers to? What makes you think so?

Grammar Practice

End Punctuation Remind students that the period, question mark, and exclamation point signal the end of a sentence. End punctuation also helps readers identify the type of sentence they are reading. A period indicates a statement; a question mark indicates an interrogative sentence; and an exclamation point indicates a command or a sentence that

expresses strong emotion. Write the following lines on the board. Have students identify each sentence by type. Remind them to note the end punctuation.

1. Mr. Brand . . . you better not! (*strong emotion*)

2. Why not? (*interrogative*)

3. They don't want you to. (*statement*)

4. Who doesn't want us to? (*interrogative*)

5. Them! (*strong emotion*)

Teach

Reading Strategy

2

Monitor Comprehension Tommy thinks that it is unsafe for Steve and Charlie to go downtown. He believes that monsters from outer space shut everything off because they don't want people to go downtown because that is how it always happens in the science fiction stories that he has read. The adults think he is being foolish.

Literary History

Science Fiction Literature that depicts life in the future and that predicts the impact of science on human life became popular in the early twentieth century. The science fiction genre grew in part because of the popularity of the magazine *Amazing Stories*, founded in 1926 by publisher Hugo Gernsback. The World Science Fiction Society honored Gernsback by naming its literary awards "Hugo Awards."

WOMAN. [To the boy's mother, SALLY, who stands on the fringe of the crowd.] From outer space, yet! Sally, you better get that boy of yours up to bed. He's been reading too many comic books or seeing too many movies or something.

2

SALLY. Tommy, come over here and stop that kind of talk.

STEVE. Go ahead, Tommy. We'll be right back. And you'll see. That wasn't any ship or anything like it. That was just a . . . a meteor or something. Likely as not— [He turns to the group, now trying to weight his words with an optimism⁶ he obviously doesn't feel but is desperately trying to instill in himself as well as the others.] No doubt it did have something to do with all this power failure and the rest of it. Meteors can do some crazy things. Like sunspots.

DON. [Picking up the cue.] Sure. That's the kind of thing—like sunspots. They raise Cain⁷ with radio reception all over the world. And this thing being so close—why, there's no telling the sort of stuff it can do. [He wets his lips, smiles nervously.] Go ahead, Charlie. You and Steve go into town and see if that isn't what's causing it all.

[STEVE and CHARLIE again walk away from the group down the sidewalk. The people watch silently.

TOMMY stares at them, biting his lips, and finally calling out again.]

TOMMY. Mr. Brand!

[The two men stop again. TOMMY takes a step toward them.]

TOMMY. Mr. Brand . . . please don't leave here.

[STEVE and CHARLIE stop once again and turn toward the boy. There's a murmur in the crowd, a murmur of irritation and concern as if the boy were bringing up fears that shouldn't be

⁶ **Optimism** means "a hopeful or cheerful view of things."

⁷ The expression to **raise Cain** means "to cause trouble."

Vocabulary

instill (in stil') v. to put in gradually, little by little

Advanced Learners

DIFFERENTIATED INSTRUCTION



Meteorological Phenomena Have a group of interested students research sunspots and meteors to determine whether these phenomena can actually affect electrical service, as characters in the teleplay claim. Ask students to give a short presentation in which they explain the phenomena and describe any effects that these phenomena might have on electrical service.

UNIT SIX

Teach

BQ BIG Question

Tommy is trying to warn people and to explain what is happening to Maple Street in a way that seems logical to him. He is trying to share a lesson that he learned from reading science fiction stories.

APPROACHING Ask: **Do you think people should believe the information Tommy shares? Why or why not?** (Possible responses: No, Tommy's information is based only on science fiction books. Yes, science fiction includes information from real science and exploration.)

Language History

Word History In ancient Greece, the occasion of public games at which prizes were awarded was called an *agon*. By extension, the word evolved to describe contests and struggles. *Agon* is the root of words such as *antagonize*, or "to struggle against," and *agony*, "a violent struggle or pain." Draw students' attention to the top of page 805. Ask: **In the selection, what struggle is involved in the crowd's antagonism?** (Different members of the crowd have conflicting views concerning the explanation of the power outage.)

View the Photograph

Explain that this car probably is similar to the type of car that Steve Brand and Les Goodman own. Review with students what has happened up to this point in the story. Ask: **How will people react to Les's car's suddenly starting by itself?** (Possible response: Everyone will become even more uneasy because most people do not believe that a car can start itself.)



brought up; words which carried with them a strange kind of validity⁸ that came without logic but nonetheless registered and had meaning and effect. Again we hear a murmur of reaction from the crowd.

TOMMY is partly frightened and partly defiant⁹ as well.]

TOMMY. You might not even be able to get to town. It was that way in the story. Nobody could leave. Nobody except—

STEVE. Except who?

TOMMY. Except the people they'd sent down ahead of them. They looked just like humans. And it wasn't until the ship landed that—

[The boy suddenly stops again, conscious of the parents staring at them and of the sudden hush of the crowd.]

⁸ Something that is true and supported by facts is valid and thus has **validity**.

⁹ A **defiant** person shows bold resistance to authority or an opponent.

BQ BIG Question

Why is Tommy trying to explain what happened in the science fiction story?

804 UNIT 6 Why Share Stories?

Literary Element Practice

Suspense Explain that writers can create suspense by providing hints about future events. Suspense keeps readers interested in the plot. Have students scan pages 804–805 and make lists of hints that the writer provides to build suspense. (Examples: Tommy shares

the idea that space monsters masquerade as humans; Charlie wonders what's taking Pete Van Horn so long to return.) Invite students to share their ideas, and then engage the class in a discussion about what could happen as the story unfolds.

Teach

Literary Element

1

Teleplay Students may say that they can visualize the character and his actions without the stage directions because the dialogue reveals how Steve feels. But the stage directions clarify the character's attitude and discomfort about being caught between Tommy and the crowd.

ENGLISH LEARNERS Make sure that English learners understand the unstated but growing hostility within the crowd. Point out that unstated messages are being passed through glances and actions.

Reading Strategy

2

Monitor Comprehension They laugh uneasily because they think Tommy's story is ridiculous, but they wonder whether one of their neighbors really is an alien. They are nervous because they don't know what to think about what is happening.

Teaching Note

African American Vernacular English Note the following question from the dialogue on page 805: "Where is Pete Van Horn anyway?" Draw attention to the word order in the sentence. Students whose speech follows the rules of African American Vernacular English may not invert the subject and verb in a question, thereby creating sentences that do not follow the rules of standard academic English, such as, "Where Pete Van Horn is anyway?" Display items such as the one shown below, and have students use them to create questions.

- He got to Maple Street. How? (*How did he get to Maple Street?*)

SALLY. [In a whisper, sensing the antagonism¹⁰ of the crowd.] Tommy, please son . . . honey, don't talk that way—

MAN ONE. That kid shouldn't talk that way . . . and we shouldn't stand here listening to him. Why this is the craziest thing I ever heard of. The kid tells us a comic book plot and here we stand listening—

[STEVE walks toward the camera, stops by the boy.]

STEVE. Go ahead, Tommy. What kind of story was this? What about the people that they sent out ahead?

TOMMY. That was the way they prepared things for the landing. They sent four people. A mother and a father and two kids who looked just like humans . . . but they weren't.

[There's another silence as STEVE looks toward the crowd and then toward TOMMY. He wears a tight grin.]

STEVE. Well, I guess what we'd better do then is to run a check on the neighborhood and see which ones of us are really human.

[There's laughter at this, but it's a laughter that comes from a desperate attempt to lighten the atmosphere. It's a release kind of laugh. The people look at one another in the middle of their laughter.]

CHARLIE. There must be somethin' better to do than stand around makin' bum jokes about it. [Rubs his jaw nervously.] I wonder if Floral Street's got the same deal we got. [He looks past the houses.] Where is Pete Van Horn anyway? Didn't he get back yet?

[Suddenly there's the sound of a car's engine starting to turn over. We look across the street toward the driveway of LES GOODMAN's house. He's at the wheel trying to start the car.]

1

Teleplay Would you be able to visualize Steve and his actions without the stage directions?

2

Monitor Comprehension How do the neighbors feel about Tommy's story?

¹⁰ The *antagonism* of a crowd is the unfriendly feelings and behavior of the people.

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Help English learners understand the words that the characters use to understand the characters' dilemma. Write these words on the board: *meteor, electricity, radio, power mower, electrical storm, broadcast*, and *sunspots*. Have students find the words in the

text and read aloud the sentences in which the words appear. Work with students to determine meaning from the context of the sentences. If students need additional clarification, direct them to use dictionaries and encyclopedias.

UNIT SIX

Teach

Literary Element

1

Teleplay The writer wanted to show that the individuals in the crowd are all reacting in the same way when the car starts: with surprise and fear.

ADVANCED **Say:** How would the story be different if only a few people in the crowd were alarmed? (Possible response: Without widespread fear, the crowd would behave more reasonably and rationally.)

Teaching Note

Connotation In the selection, Steve pleads with the crowd, “Let’s not be a mob!” The connotation of *mob* is a negative one with associations of unthinking violence. *Mob* comes from the Latin term *mobile vulgus*, or “changeable common people.” Other Latin and Greek terms referring to groups have more positive connotations. The Greek *hoi polloi*, for example, means “the masses,” and the Latin *vox populi* is “the voice of the people.”

SALLY. Can you get it started, Les?

[He gets out of the car, shaking his head.]

GOODMAN. No dice.

[He walks toward the group. He stops suddenly as behind him, inexplicably¹¹ and with a noise that inserts itself into the silence, the car engine starts up all by itself. GOODMAN whirls around to stare toward it.

The car idles roughly, smoke coming from the exhaust, the frame shaking gently.

GOODMAN’S eyes go wide, and he runs over to his car. The people stare toward the car.]

MAN ONE. He got the car started somehow. He got his car started!

1

[The camera pans along the faces of the people as they stare, somehow caught up by this revelation and somehow, illogically, wildly, frightened.]

WOMAN. How come his car just up and started like that?

SALLY. All by itself. He wasn’t anywhere near it. It started all by itself.

[DON approaches the group, stops a few feet away to look toward GOODMAN’S car and then back toward the group.]

DON. And he never did come out to look at that thing that flew overhead. He wasn’t even interested. [He turns to the faces in the group, his face taut and serious.] Why? Why didn’t he come out with the rest of us to look?

CHARLIE. He always was an oddball. Him and his whole family. Real oddball.

Teleplay Why do you think the author chose to pan the faces of the people in the crowd?

¹¹ Something that happens **inexplicably** (in’iks plik’ə blē) is impossible to understand or explain.

Vocabulary

revelation (rev’ə lā’shən) *n.* information that is new, especially surprising, or valuable

806 UNIT 6 Why Share Stories?

Writing Practice

Create a Teleplay Narrative Tell students that a narrative answers the question “What happened?” On the board, write a short set of stage directions for the opening of a scene: *The classroom door opens. The teacher comes in. Students rush to their desks.* Tell students to develop characters and create a story that explains the teacher’s and students’

actions. Then have students use their ideas to write a short teleplay. Remind students to narrate in the present tense and to use stage directions to tell what the actors are doing, what sounds can be heard, and what is happening. Remind students to develop a standard plot line, and major and minor characters.

Teach

Literary Element

2

Teleplay Students may say that they would shake their fists and try to look angry. They might say, “Hey, Les, why does your car work?” or “Do something about the mess you made, Les.”

DON. What do you say we ask him?

*[The group suddenly starts toward the house. In this brief fraction of a moment they take the first step toward performing a **metamorphosis** that changes people from a group into a mob. They begin to head purposefully across the street toward the house at the end. STEVE stands in front of them. For a moment their fear almost turns their walk into a wild stampede, but STEVE’s voice, loud, incisive,¹² and commanding, makes them stop.]*

STEVE. Wait a minute . . . wait a minute! Let’s not be a mob!

[The people stop as a group, seem to pause for a moment, and then much more quietly and slowly start to walk across the street. GOODMAN stands alone facing the people.]

GOODMAN. I just don’t understand it. I tried to start it and it wouldn’t start. You saw me. All of you saw me.

[And now, just as suddenly as the engine started, it stops and there’s a long silence that is gradually intruded upon by the frightened murmuring of the people.]

GOODMAN. I don’t understand. I swear . . . I don’t understand. What’s happening?

DON. Maybe you better tell us. Nothing’s working on this street. Nothing. No lights, no power, no radio. *[And then meaningfully.]* Nothing except one car—yours!

*[The people pick this up and now their murmuring becomes a loud chant filling the air with **accusations** and demands for action. Two of the men pass DON and head toward GOODMAN, who backs away, backing into his car and now at bay.]¹³*

GOODMAN. Wait a minute now. You keep your distance—all of you.

¹² Steve’s **incisive** voice is sharp and forceful.

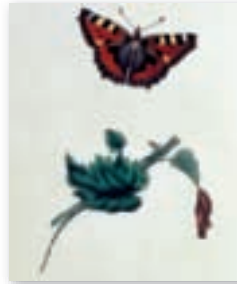
¹³ An animal that is **at bay** is cornered and must turn and face its pursuers.

Vocabulary

accusations (ak’yə zā’shəns) *n.* statements that suggest someone has done wrong

Visual Vocabulary

A **metamorphosis** is a complete change, as when a caterpillar becomes a butterfly.



2

Teleplay How would you act if you were an actor in this crowd? What kind of body language and facial expressions would you use?

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Explain to students that “crowd control” has always been an issue. Some organizations, such as police departments, actually study crowd behavior to improve their skills in handling crowds. Ask students for

their comments on crowd behavior and crowd control. Have students discuss incidents in which they have seen crowd behavior change, such as during a fire drill in school or at a game in a large stadium. Have students

discuss the measures they could take to protect themselves in the midst of a large crowd.

UNIT SIX

Teach

Reading Strategy

1

Monitor Comprehension By “monster kick,” Steve means that everyone is thinking too much about monsters and losing control while trying to find the source of all the trouble in the street. **APPROACHING** Point out that at the time the selection was written, *kick* was a slang term meaning “pattern” or “habit.” **Ask:** **What types of slang do people use today that might have to be explained to English speakers many years from now?** (Years from now, people might not know that people of today call one another “dude,” nor would they necessarily recognize the meaning of phrases such as “coach potato” or “meltdown.”)

Literary Element

2

Teleplay The stage directions indicating that Goodman wets his lips and looks at the crowd, in addition to the dialogue with the gaps in the sentences, indicate that Goodman is nervous and having a hard time explaining things. **APPROACHING** **Say:** **Why do you think Goodman is looking from face to face?** (He may be looking for a friendly face or for support.)

Language History

Fifth Columnists The expression *fifth columnists* comes from military history. The expression was first used in 1936, when Spain was in the middle of a civil war. Four columns, or units, of rebel troops were attacking Madrid. Inside the city, many citizens were sympathetic to the rebels. They became known as the “fifth column.”

So I’ve got a car that starts by itself—well, that’s a freak thing, I admit it. But does that make me some kind of a criminal or something? I don’t know why the car works—it just does!

[*This stops the crowd momentarily and now GOODMAN, still backing away, goes toward his front porch. He goes up the steps and then stops to stand facing the mob.*

We see a long shot of STEVE as he comes through the crowd.]

1 STEVE. [*Quietly.*] We’re all on a monster kick, Les. Seems that the general impression holds that maybe one family isn’t what we think they are. Monsters from outer space or something. Different than us. Fifth columnists¹⁴ from the vast beyond. [*He chuckles.*] You know anybody that might fit that description around here on Maple Street?

GOODMAN. What is this, a gag or something? This a practical joke or something?

[*We see a close-up of the porch light as it suddenly goes out. There’s a murmur from the group.*]

GOODMAN. Now I suppose that’s supposed to incriminate me! The light goes on and off. That really does it, doesn’t it?

[*He looks around the faces of the people.*]

2 I just don’t understand this— [*He wets his lips, looking from face to face.*] Look, you all know me. We’ve lived here five years. Right in this house. We’re no different from any of the rest of you! We’re no different at all. Really . . . this whole thing is just . . . just weird—

WOMAN. Well, if that’s the case, Les Goodman, explain why— [*She stops suddenly, clamping her mouth shut.*]

GOODMAN. [*Softly.*] Explain what?

STEVE. [*Interjecting.*] Look, let’s forget this—

¹⁴ *Fifth columnists* are traitors.

Reading Practice

Infer Serling introduces his teleplay with a description of what he calls “the Twilight Zone,” saying that it lies “between the pit of man’s fears and the summit of his knowledge.” Ask students to consider Serling’s statement about “fear” and “knowledge” as it relates to the

actions depicted in the first act of the teleplay. Ask students what they can infer about Serling’s beliefs regarding the relationship between knowledge and fear. Given the information presented in the teleplay, what influence does Serling think that fear has on people’s behavior?

Monitor Comprehension
What is a “monster kick”?
Why does Steve say that?

Teleplay How do the dialogue and stage directions combine to show Goodman’s feelings?

Teach

BQ BIG Question

Possible response: They are sick because they are allowing their fears to turn them into a mob, looking for someone to blame. They should be frightened of what they are starting—looking for someone to sacrifice to give them the sense that they are taking action and are still in control.



To check students' understanding of the selection, see Unit 6 Teaching Resources, pp. 57–58.

CHARLIE. [*Overlapping him.*] Go ahead, let her talk. What about it? Explain what?

WOMAN. [*A little reluctantly.*] Well . . . sometimes I go to bed late at night. A couple of times . . . a couple of times I'd come out on the porch and I'd see Mr. Goodman here in the wee hours of the morning standing out in front of his house . . . looking up at the sky. [*She looks around the circle of faces.*] That's right, looking up at the sky as if . . . as if he were waiting for something. [*A pause.*] As if he were looking for something.

[*There's a murmur of reaction from the crowd again.*

We cut suddenly to a group shot. As GOODMAN starts toward them, they back away frightened.]

GOODMAN. You know really . . . this is for laughs. You know what I'm guilty of? [*He laughs.*] I'm guilty of insomnia.¹⁵ Now what's the penalty for insomnia? [*At this point the laugh, the humor, leaves his voice.*] Did you hear what I said? I said it was insomnia. [*A pause as he looks around, then shouts.*] I said it was insomnia! You fools. You scared, frightened rabbits, you. You're sick people, do you know that? You're sick people—all of you! And you don't even know what you're starting because let me tell you . . . let me tell you—this thing you're starting—that should frighten you. As God is my witness . . . you're letting something begin here that's a nightmare! 🐰

BQ BIG Question

Why does Les Goodman tell the crowd that they are sick and should be frightened of what they're starting?

¹⁵ *Insomnia* is restless sleep or the inability to fall asleep.

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate English learners may have trouble recognizing the metaphors used to describe the crowd's actions in Goodman's final speech. Direct students' attention to the phrase "frightened rabbits" on page 809. Point out that rabbits generally run away at first sign

of danger. Then have students guess what Goodman might be implying by calling people "frightened rabbits." Repeat the process with the words *sick* and *nightmare*, emphasizing that Goodman does not use the literal meanings of the words.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 151–152.

Respond and Think Critically

Possible answers:

1. The apparent power failure is the first sign of trouble.
2. At the beginning, the mood is pleasant, calm, and ordinary. The mood changes when the light flashes in the sky and the people hear a roar.
3. The woman sees Les Goodman outside in the “wee hours of the morning,” staring up at the night sky, and believes that he must be the “monster” sent ahead of the aliens to prepare for their arrival.
4. Tommy sparks the flight of imagination that eventually undoes the whole group. His mention of aliens gradually becomes a real possibility for some people, and then they act on it.
5. He is talking about a frightening situation in which people act as an unthinking and violent mob.
6. The author is sending a message that people should think for themselves and avoid assigning blame for problems before they have all of the facts.

Vocabulary Practice

- | | |
|----------------|---------------|
| 1. reflective | 5. revelation |
| 2. accusations | 6. infinity |
| 3. none | 7. none |
| 4. instill | |

After You Read

Respond and Think Critically

1. What is the first sign of trouble on Maple Street? [Recall]
2. At the beginning of the teleplay, what is the mood on Maple Street? What causes the mood to change? Explain. [Analyze]
3. Why does the character known as “Woman” suspect Les Goodman of causing the trouble on the street? [Summarize]
4. What role do you think Tommy plays in this drama? [Interpret]
5. What kind of “nightmare” is Goodman talking about at the end of Act I? Explain. [Interpret]
6. **BQ** **BIG Question** What message do you think the author might be sending to the audience of this television show? Explain. [Conclude]

Vocabulary Practice

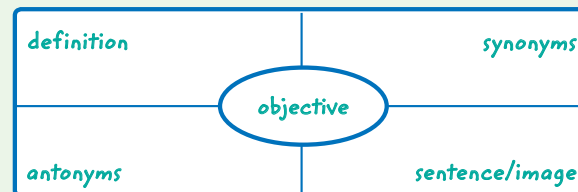
On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write “none.”

infinity reflective instill revelation accusations

1. A _____ person is unlikely to make a quick decision.
2. The lawyer repeated the _____ that the man had lied.
3. I _____ my mother to take a class at the community college.
4. Teachers try to _____ good work habits in their students.
5. The mystery ended with an amazing _____.
6. The immensity of the universe seems to approach _____.
7. He received many _____ after his piano recital.

Academic Vocabulary

The people on Maple Street were too involved with the events on their street to have an **objective** view. To become familiar with the word *objective*, fill out the graphic organizer below.



TIP

Interpreting

Answering question 5 requires you to interpret Goodman's last line in the act.

- Think about the word *nightmare*. Its dictionary definition, or denotation, says that a nightmare is a bad dream. Its connotation, or implied meaning, is that it is a bad situation. Which meaning do you think Goodman is using?
- Now think about what has happened so far in the teleplay. Think about how the people are behaving.
- Apply your knowledge of human nature to answer the question.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u6.

810 UNIT 6 Why Share Stories?

Academic Vocabulary

definition: based on facts rather than on thoughts or opinions

synonyms: impartial, unprejudiced

antonyms: subjective, biased, prejudiced

sentence/image: The judge did not know either contestant and gave each of them an objective review.

Progress Check

Can students comprehend vocabulary?

If...fewer than 6 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Literary Element Teleplay

1. Which part of the teleplay—the dialogue or the stage directions—has most helped you understand the characters so far? Why? Use details from the text to support your answer.
2. Why do you think the author, Rod Serling, ended Act I at this particular point? Explain.

Review: Mood

As you learned on page 195, **mood** is the emotional quality or atmosphere of a literary work. Writers choose details to create a mood or feeling that brings a scene to life. Descriptions, setting, dialogue, and characters' actions can all contribute to the mood of a piece of writing.

3. How does Tommy change the mood on Maple Street in "The Monsters Are Due on Maple Street"? Explain.
4. Describe the mood at the end of the first act of "The Monsters Are Due on Maple Street." Use details from the text to support your description.

Reading Strategy Monitor Comprehension

Test Skills Practice

5. Which statement best expresses Tommy's explanation for the strange occurrences on Maple Street?
 - A. They were caused by a meteor.
 - B. They were set off by a power outage.
 - C. They happened because of sun spots.
 - D. They were caused by invaders from outer space.

Grammar Link

Agreement of Collective Nouns A **collective noun** names a group.

- audience
- faculty
- committee
- class

A collective noun is considered to be singular when it names a group that acts as a unit. A collective noun is considered to be plural when it refers to the members of a group acting as individuals.

- **Singular Collective:** The TV audience is wondering what will happen next. (Because the group is acting as one unit, the collective noun *audience* is singular.)
- **Plural Collective:** The committee do not agree on what caused the strange events. (The members of the committee are acting as individuals. Because the group is not acting as one unit, the collective noun *committee* is plural.)

Grammar Practice Write two sentences for each of the following nouns. Use each as a singular collective noun and then as a plural collective noun.

crowd group family

Research and Report

Visual/Media Presentation Make a class presentation of the teleplay "The Monsters Are Due on Maple Street." Research to find out how to enhance the presentation with sound effects, props, and music. Make a list of the items you will need, and then use the Internet or other library resources to find them. Consider using a digital camera and video-editing software to film and edit your presentation. Make sure to credit the sources of any materials that were created by other people.

After You Read

Assess

1. Students should demonstrate an understanding of the differences between stage directions and dialogue and how each element defines characters.
2. Act I ends just as the crowd had decided that Goodman is the villain. He says they are "sick" and letting a "nightmare" begin. Ending Act I here allows the audience time to reflect on what is happening. Also, because this is a very exciting point, people will want to watch to see what will happen.
3. Tommy changes the mood from concerned and confused to anxious and suspicious by relating his science fiction story.
4. The mood at the end of the first act is tense, scary, and suspenseful. People are beginning to gang up on Les Goodman, even though there is no evidence that he has done anything wrong. They are becoming a mob and behaving angrily because they are afraid.
5. D
6. In the first act, a sudden flash of light and a loud roar followed by a complete power outage cause the residents on Maple Street to suspect that something from outer space is coming for them. They turn on each other as possible monsters sent to prepare for the arrival of the alien ship.

Grammar Link

crowd

The crowd roars at the pep rally. (*singular*)

The crowd are debating the referee's call. (*plural*)

group

The group welcomes its speakers with applause. (*singular*)

The group disagree about what to do. (*plural*)

family

My family eats dinner at six o'clock. (*singular*)

My family live in three different cities. (*plural*)

Research and Report

Student presentations should include appropriate sound effects, props, and music. Students should provide a list of credits for their sources.



For grammar practice, see Unit 6 Teaching Resources, p. 56.

Before You Read

Focus

Bellringer Options

Daily Language Practice

Transparencies 162, 163, and 164

Or ask: **How do you feel when you are in a large crowd of people?**

(Possible responses: Students may say that they feel as though the crowd takes on a life of its own.)

Vocabulary

Have students determine whether each statement is true or false.

- A *warrant* gives authorities permission to enter someone's home. (T)
- Things that are *converging* are going in different directions. (F)
- An illegal copy of a recording is *legitimate*. (F)
- Written instructions for using a game are meant to be *explicit*. (T)

For additional vocabulary practice, see Unit 6 Teaching Resources, pp. 67–68.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Help students associate new vocabulary with known words and concepts.

- Contrast *legitimate* with words and phrases such as *knock-off*, *illegal*, and *against the law*. **Say:** *The knock-off purse was much cheaper than a legitimate designer purse.*
- Relate *warrant* to terms, such as *court*, *contract*, *evidence*, *judge*, and *jury*.

Before You Read

The Monsters Are Due on Maple Street, Act II

Connect to the Teleplay

Think about a time when someone you know was afraid. How did that person's behavior change?

Partner Talk With a partner, talk about why a person might behave differently in a group than when he or she is alone.

Build Background

This teleplay reflects the political situation in the United States during the 1950s and 1960s.

- After World War II, many people feared that the Soviet Union, a Communist country, might start a war against the United States.
- Because of the political climate, paranoia (an irrational fear or distrust) gripped many people. U.S. Senator Joseph McCarthy claimed that Communists were influencing Americans, including members of the movie industry and government officials.
- McCarthy's claims were investigated, and none was found to be true. Still, many wrongly accused people suffered because they had lost their jobs, marriages, and families.

Vocabulary

legitimate (li jīt' ə mit) *adj.* authentic or genuine (p. 816). *Experts determined that the vase was a fake and not a legitimate antique.*

warrant (wôr' ənt) *n.* a written document giving permission to do a search or seize a person or property (p. 819). *The officer would not enter the house without a warrant from a judge.*

converging (kən' vurj' ing) *v.* coming together at a place or point (p. 822). *The fans were converging on the stadium for the big game.*

explicit (eks plis' it) *adj.* clearly expressed or revealed (p. 825). *She told us exactly what to do; her directions were explicit.*

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Read aloud the vocabulary words and their definitions. Then organize students into small groups to create skits that use the vocabulary words. Suggest that students imagine they are detectives or police officers working on a case. After students have practiced, have them share their skits with the class.

Say: *A legal warrant may be issued by a judge.*

- Relate *converging* to traffic. **Say:** *You see lanes of traffic converging as cars merge onto a highway.*
- Contrast *explicit* with words such as *unstated*, *secret*, and *assumed*. **Say:** *The surprise party was ruined when the birthday girl saw explicit evidence—an invitation—of what we were planning.*

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what message does this story send about how a group of people might react when they are afraid?

Literary Element Suspense

Suspense is the feeling of curiosity and uncertainty about what is going to happen next in a literary work. Authors can build suspense by raising questions in the reader's mind about the characters, by describing a mood that is threatening or mysterious, and by **foreshadowing**, or providing clues that prepare readers for events that will happen later.

The feeling of suspense that an author creates draws readers into the story. As you read the selection, look for events that advance the plot and determine whether they foreshadow future events.

Reading Strategy Analyze Historical Context

When you **analyze historical context**, you look at how the ideas and themes of a literary work reflect the historical period in which it was written. You look at features of the historical period, such as the political and cultural atmosphere, and you consider how these features might have influenced the author.

Analyzing historical context is important because it provides you with a background to better understand author's purpose and theme, or the message about life that the author wants to convey. To analyze historical context,

- research the historical period in which the teleplay was written using an encyclopedia or another reliable source
- think about how the setting, mood, and events of the teleplay relate to the historical period in which it was written
- think about how the historical period might have influenced the author's purpose for writing

Use a chart like the one below to help you analyze historical context.

"The Monsters Are Due on Maple Street"	What does it relate to in history?
Setting	
Mood	
Events	

Learning Objectives

For pages 812–828

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing suspense.

Reading: Analyzing historical context.

TRY IT

Analyzing Suppose that your class is staging a play written during a historical period of peace and prosperity, or wealth. With a partner, discuss what the setting of the play would look like. What would the mood, or emotional quality, of the play be like?

Before You Read

Focus

Summary

In Act 2, neighbors continue to look for scapegoats to blame for the power outage. In their rush to find a traitor, they heedlessly accuse one another, and a man is accidentally killed. Outer space figures watching the crowd determine that they can destroy humanity by planting seeds of doubt and letting humans kill one another.

For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 59–64.

Literary Element

Suspense Ask students to look for examples of foreshadowing that will help them predict how the teleplay will end. Have students pay close attention to characters that seem poised for some important action.

Reading Strategy

Analyze Historical Context

Encourage students to use the graphic organizer as they research the historical period of the teleplay. Invite volunteers to share their findings.

TRY IT

Students may say that the mood of the play would be peaceful or optimistic.

The Monsters Are Due on Maple Street, Act II 813

English Learners

DIFFERENTIATED INSTRUCTION



Advanced Help English learners understand and identify historical *allusions* as a literary device. Discuss the word *allusion*, and explain that it makes an indirect reference to another person, event, or object. Explain that during the 1950s, some U.S. government leaders began to accuse people of belonging to the Communist Party. Those accused could lose their jobs

and reputations. As students read, ask them to identify the following groups of people:

- Those who accuse others of being monsters
 - Those who are accused of being monsters
- Have students trace the actions of the two groups of people. Discuss how the author uses *monsters* as an allusion to real or imagined Communists of the 1950s.

Teach

Political History

Lillian Hellman In 1952, playwright Lillian Hellman was asked to appear before the House Committee on Un-American Activities, a congressional group investigating people thought to be communist sympathizers. Hellman expected to be asked about her own activities as well as about those of others. She offered to provide information about herself but refused to give information about others. She stated that she would not give information about innocent people, explaining, "I cannot and will not cut my conscience to fit this year's fashions." After her refusal, Hellman was "blacklisted" and could not get work in Hollywood for many years.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

the Monsters are due on MAPLE STREET

Rod Serling

ACT 2

[We see a medium shot of the GOODMAN entry hall at night. On the side table rests an unlit candle. MRS. GOODMAN walks into the scene, a glass of milk in hand. She sets the milk down on the table, lights the candle with a match from a box on the table, picks up the glass of milk, and starts out of scene. MRS. GOODMAN comes through her porch door, glass of milk in hand. The entry hall, with table and lit candle, can be seen behind her.

Outside, the camera slowly pans down the sidewalk, taking in little knots of people who stand around talking in low voices. At the end of each conversation they look toward LES GOODMAN's house. From the various houses we can see candlelight but no electricity, and there's an all-pervading quiet that blankets the whole area, disturbed only by the almost whispered voices of the people as they stand around. The camera pans over to one group where CHARLIE stands. He stares across at GOODMAN's house.

We see a long shot of the house. Two men stand across the street in almost sentry-like poses. Then we see a medium shot of a group of people.]

814 UNIT 6 Why Share Stories?



Writing Practice

Journal Entry Help students become more involved in the teleplay by having them imagine that they are residents of Maple Street. **Ask: What do you think is happening on your street, and how do you feel about the reactions of your friends and neighbors?** Ask students to write journal entries to answer these two questions. Encourage students to include the facts of the situation and their emotional responses.

Research Practice



Electronic Media During the 1950s, a person might have read about the supposed spread of communism in a newspaper. Although supposedly objective, an article's language and images could influence readers' responses. Today, an electronic article may include video and sound as well as words and still images. Have small groups of students

choose current news articles from established news Web sites. Have each group evaluate the use of images, text, video, and sound in the article. Ask students to consider how these elements work together, what effect they have on the viewer, and how the effect differs from that of a print article or TV news report.

Teach

View the Art

The artist combines the well-lit front and windows of the house with a shadowy background and dark awnings to create a mysterious mood. The teleplay combines “normal” settings and characters with some hints of strangeness to create a similar mood.

Painter Edward Hopper often used light to isolate people or objects. This technique lent his paintings a sense of loneliness.

APPROACHING Point out that no people appear in the painting. **Ask:** **How might the mood of the painting change if people were included?**

(Possible responses: The scene would seem friendlier and more welcoming. The people would seem as isolated and lonely as the house does now.)



Room for Tourists, 1945. Edward Hopper. Oil on canvas, 30 1/4 x 42 1/8 in. Yale University Art Gallery, New Haven, CT. Bequest of Stephen Carlton Clark.
View the Art What mood does the artist create in this painting? How is the mood similar to, or different from, the mood of the teleplay?

SALLY. [A little timorously.¹] It just doesn't seem right, though, keeping watch on them. Why . . . he was right when he said he was one of our neighbors. Why, I've known Ethel Goodman ever since they moved in. We've been good friends—

¹ **Timorously** (tim'ər əs lē) means “lacking courage or self-confidence; timidly.”

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging To help students who have difficulty making a connection between the two acts of the teleplay, create a time line to show the sequence of events. As students read Act 2, help them use the time line to follow the leap forward in time that occurs between the acts and to track key moments in the teleplay. As

students chart events, help them determine how much time passes between different actions and how to mark their time lines to show the passage of time. Tell students that they may label the time line with character names and actions or with pictures that describe events.

UNIT SIX

Teach

Reading Strategy

1

Analyze Historical Context During the 1950s, when people were afraid of being attacked by the Soviet Union, some people became more distrustful of others. Fearful of what caused the power outage, Charlie is distrustful of Les Goodman's behavior. **ENGLISH LEARNERS** Tell English learners that "normal circumstances" would be a time when the country was at peace and not threatened by the military power of others.



For additional reading skill or strategy practice, see Unit 6 Teaching Resources, p. 66.

Literary Element

2

Suspense The line might foreshadow some violence among the neighbors. **ADVANCED** Ask: **Judging from Goodman's promise to give people "trouble," what do you think his actions will be in the future?** (Possible response: *He might attack someone who continues to threaten him.*)



For additional literary element practice, see Unit 6 Teaching Resources, p. 65.

CHARLIE. That don't prove a thing. Any guy who'd spend his time lookin' up at the sky early in the morning—well, there's something wrong with that kind of person. There's something that ain't **legitimate**. Maybe under normal circumstances we could let it go by, but these aren't normal circumstances. Why, look at this street! Nothin' but candles. Why, it's like goin' back into the dark ages or somethin'!

1

[STEVE walks down the steps of his porch, walks down the street over to Les Goodman's house, and then stops at the foot of the steps. GOODMAN stands there, his wife behind him, very frightened.]

2

GOODMAN. Just stay right where you are, Steve. We don't want any trouble, but this time if anybody sets foot on my porch, that's what they're going to get—trouble!

STEVE. Look, Les—

GOODMAN. I've already explained to you people. I don't sleep very well at night sometimes. I get up and I take a walk and I look up at the sky. I look at the stars!

MRS. GOODMAN. That's exactly what he does. Why this whole thing, it's . . . it's some kind of madness or something.

STEVE. [Nods grimly.] That's exactly what it is—some kind of madness.

CHARLIE'S VOICE. [Shrill, from across the street.] You best watch who you're seen with, Steve! Until we get this all straightened out, you ain't exactly above suspicion yourself.

STEVE. [Whirling around toward him.] Or you, Charlie. Or any of us, it seems. From age eight on up.

WOMAN. What I'd like to know is—what are we gonna do? Just stand around here all night?

Vocabulary

legitimate (li jit'ə mit) *adj.* authentic or genuine

Analyze Historical Context

How do Charlie's words relate to the historical context of the 1950s and 1960s?

Suspense What sort of incident might this line foreshadow?

816 UNIT 6 Why Share Stories?

Grammar Practice

Using Complete Sentences Write the following sentence fragment on the board: *Or you, Charlie.* Note that in dialogue, characters often speak in sentence fragments, just as people do in everyday speech. Point out that sentence fragments may look like sentences, but they lack a subject or predicate that would allow them to stand alone as an independent thought. The fragment above could be made into a complete sentence such as: *You are not above*

suspicion either, Charlie. Have students write these fragments as complete sentences.

1. Or any of us, it seems. From age eight on up. (*None of us, from age eight to adult, seem to be above suspicion.*)
2. Narrow them down. Make it easier for you. (*We can narrow them down to make it easier for you.*)

Teach

Literary Element

3

Suspense A long shot would show Steve walking for some time, so the audience would have time to feel his anger and would have to wait for his answer, thus heightening the suspense.

APPROACHING Review with students the difference between a long shot and a close-up shot. **Say:** **What do you see in a long shot that you don't see in a close-up?** (You see a person's entire body and the scene around the person, not just the person's facial expression.)

CHARLIE. There's nothin' else we can do! [*He turns back looking toward STEVE and GOODMAN again.*] One of 'em'll tip their hand. They got to.

STEVE. [*Raising his voice.*] There's something you can do, Charlie. You could go home and keep your mouth shut. You could quit strutting around like a self-appointed hanging judge and just climb into bed and forget it.

CHARLIE. You sound real anxious to have that happen, Steve. I think we better keep our eye on you too!

DON. [*As if he were taking the bit in his teeth, takes a hesitant step to the front.*] I think everything might as well come out now. [*He turns toward STEVE.*] Your wife's done plenty of talking, Steve, about how odd you are!

CHARLIE. [*Picking this up, his eyes widening.*] Go ahead, tell us what she's said.

[*We see a long shot of STEVE as he walks toward them from across the street.*]

STEVE. Go ahead, what's my wife said? Let's get it all out. Let's pick out every idiosyncrasy² of every single man, woman, and child on the street. And then we might as well set up some kind of kangaroo court.³ How about a firing squad at dawn, Charlie, so we can get rid of all the suspects? Narrow them down. Make it easier for you.

DON. There's no need gettin' so upset, Steve. It's just that . . . well . . . Myra's talked about how there's been plenty of nights you spent hours down in your basement workin' on some kind of radio or something. Well, none of us have ever seen that radio—

3

Suspense How might the use of a long shot heighten the suspense of the teleplay at this point?

² An **idiosyncrasy** (id'ē ə sing'krə sē) is a personal way of acting; an odd mannerism.

³ A **kangaroo court** is an unofficial, irregular trial in which the verdict is often decided beforehand and fair legal procedures are ignored.

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Note that some expressions in this teleplay relate to the days when Americans were settling the West. The expression *tip their hand* refers to card players' showing a hand of cards. A *hanging judge* is a judge who is prone to finding people guilty and sentencing them to be hanged. The expression *taking the bit in his teeth* relates

to the practice of putting a bit, or steel fitting, into a horse's mouth to help the rider guide the horse. A rider is unable to guide a horse if the horse has taken the bit in its teeth. Have students use this background and the context clues in the story to explain what the idioms mean.

Teach

View the Art

Point out the contrast between light and dark in the painting. **Ask:** *In the painting, does the light appear to be growing stronger or weaker?* (Possible response: The light appears to be in danger of being extinguished.) **Ask:** *How does the mood of the painting compare with the mood of the play?* (The painting's darkening sky is like the growing darkness in the teleplay, where hope and light seem in danger of fading.)



Stormy Midnight, 1995. Jane Wilson. Oil on linen, 18 x 18 in. Private Collection.

818 UNIT 6 Why Share Stories?

Listening and Speaking Practice



Interpret Characters Authors write dialogue in dramatic works. Actors, however, must determine how to deliver the author's lines, according to the mood and action in a passage. Have students work with one or two classmates to rehearse and recite some of the dialogue from a section of the teleplay. Suggest that students try different ways of speaking, such as quickly, slowly,

sharply, angrily, or calmly. Have each pair or team of students decide which type of delivery best conveys the meaning of each line. Ask students to consider the type of personality they want to create, keeping in mind the author's description of a character and their own ideas about why a character acts as he or she does.



For help with creating presentations, use Student Presentation Builder on StudentWorks Plus.

Teach

Reading Strategy

1

Analyze Historical Context The first audience for this teleplay would have made a connection between the situation on Maple Street and the political events of the day.

APPROACHING Point out that the “red menace” took its name from the red flag of the former Soviet Union.

[By this time STEVE has reached the group. He stands there defiantly close to them.]

CHARLIE. Go ahead, Steve. What kind of “radio set” you workin’ on? I never seen it. Neither has anyone else. Who you talk to on that radio set? And who talks to you?

STEVE. I’m surprised at you, Charlie. How come you’re so dense all of a sudden? [A pause.] Who do I talk to? I talk to monsters from outer space. I talk to three-headed green men who fly over here in what look like meteors.

[STEVE’s wife steps down from the porch, bites her lip, calls out.]

MRS. BRAND. Steve! Steve, please. [Then looking around, frightened, she walks toward the group.] It’s just a ham radio⁴ set, that’s all. I bought him a book on it myself. It’s just a ham radio set. A lot of people have them. I can show it to you. It’s right down in the basement.

STEVE. [Whirls around toward her.] Show them nothing! If they want to look inside our house—let them get a search warrant.

CHARLIE. Look, buddy, you can’t afford to—

STEVE. [Interrupting.] Charlie, don’t tell me what I can afford! And stop telling me who’s dangerous and who isn’t and who’s safe and who’s a menace. [He turns to the group and shouts.] And you’re with him, too—all of you! You’re standing here all set to crucify—all set to find a scapegoat⁵—all desperate to point some kind of a finger at a neighbor! Well now look, friends, the only thing that’s gonna happen is that we’ll eat each other up alive—

[He stops abruptly as CHARLIE suddenly grabs his arm.]

⁴ **Ham radio**, also known as amateur radio, is a hobby in which a person operates his or her own radio station, sending messages by voice or Morse code.

⁵ A **scapegoat** is someone who is made to take the blame and suffer for the mistakes or misfortunes of another person or a group.

Vocabulary

warrant (wôr’ənt) *n.* a written document giving permission to do a search or seize a person or property

1

Analyze Historical Context

At the time that this teleplay was first aired on television, Communism was commonly called “the red menace.” How would the use of this word affect the teleplay’s first audience?

The Monsters Are Due on Maple Street, Act II 819

Approaching Level

DIFFERENTIATED INSTRUCTION



Established To help students better understand this crisis in the story, point out that when the group sees a figure approaching, no one in the group calls out “Who’s there?” Have students work in groups to share their observations about this oversight. These observations may include the following ideas:

- People are too frightened to speak.
- If the figure hasn’t seen them, a call might give away their position.
- In fiction, something out of the ordinary may be allowed to happen for the sake of the story.
- In real life, people sometimes behave in ways that do not make sense.

Have student groups share their observations and describe how a character calling “Who’s there?” might have changed the story.

UNIT SIX

Teach

Literary Element

1

Suspense The long shot down the street, the figure in the gloom, the slow footsteps, the woman's cry, and the mother's grabbing her child increase the suspense.

BQ BIG Question

The author is sending the message that people are quick to abandon rational thought and behavior when they are fearful.

ENGLISH LEARNERS Point out that the idiom *talk us into a grave* means that the speaker will bring harm to the people around him by talking when he should be acting.

CHARLIE. *[In a hushed voice.]* That's not the only thing that can happen to us.

[Cut to a long shot looking down the street. A figure has suddenly materialized in the gloom and in the silence we can hear the clickety-clack of slow, measured footsteps on concrete as the figure walks slowly toward them. One of the women lets out a stifled cry. The young mother grabs her boy as do a couple of others.]

TOMMY. *[Shouting, frightened.]* It's the monster! It's the monster!

[Another woman lets out a wail and the people fall back in a group, staring toward the darkness and the approaching figure. We see a medium group shot of the people as they stand in the shadows watching. DON MARTIN joins them, carrying a shotgun. He holds it up.]

DON. We may need this.

STEVE. A shotgun? *[He pulls it out of DON's hand.]* Good Lord—will anybody think a thought around here? Will you people wise up? What good would a shotgun do against—

[Now CHARLIE pulls the gun from STEVE's hand.]

CHARLIE. No more talk, Steve. You're going to talk us into a grave! You'd let whatever's out there walk right over us, wouldn't yuh? Well, some of us won't!

[He swings the gun around to point it toward the sidewalk. The dark figure continues to walk toward them. The group stands there, fearful, apprehensive, mothers clutching children, men standing in front of wives. CHARLIE slowly raises the gun. As the figure gets closer and closer he suddenly pulls the trigger. The sound of it explodes in the stillness. There is a long angle shot looking down at the figure, who suddenly lets out a small cry, stumbles forward onto his knees and then falls forward on his face. DON, CHARLIE, and STEVE race forward over to him. STEVE is there first and turns the man over. Now the crowd gathers around them.]

Suspense Which details of these stage directions increase the suspense in the teleplay?

BQ BIG Question

What message is the author sending about how people behave when they are fearful?

820 UNIT 6 Why Share Stories?

Research Practice



The Hollywood Ten Have students conduct research to learn more about what happened to people who were accused of being Communists. Have student groups research various individuals who were known as the Hollywood Ten, the group of movie producers, directors, and writers who refused

to answer questions from the House Un-American Activities Committee. Have students use online and library resources to find out about the careers of the Hollywood Ten before and after they were accused of being Communists.

Teach

Reading Strategy

2

Analyze Historical Context The statement reflects the idea that the fear of Communism had spread widely across the United States.

APPROACHING Fear is an intangible concept. Help students understand how fearful many Americans felt by offering a concrete detail. Explain that at the time the teleplay was written, many people were building bomb shelters on their properties to protect themselves from Soviet attacks.

Political History

Army-McCarthy Hearings In the 1950s, Senator Joseph McCarthy accused the United States Army of harboring Communists. In a televised Congressional hearing, McCarthy entered into the record the fact that a young lawyer employed by the army's legal counsel had once belonged to an organization associated with Communists. The army's senior lawyer, Joseph Welch, responded angrily to this smear against a lawyer not even associated with the army's case. His questions resounded with American viewers. Of Senator McCarthy, Welch asked: "Have you no sense of decency, sir? At long last, have you left no sense of decency?"

STEVE. [*Slowly looks up.*] It's Pete Van Horn.

DON. [*In a hushed voice.*] Pete Van Horn! He was just gonna go over to the next block to see if the power was on—

WOMAN. You killed him, Charlie. You shot him dead!

CHARLIE. [*Looks around at the circle of faces, his eyes frightened, his face contorted.*] But . . . but I didn't know who he was. I certainly didn't know who he was. He comes walkin' out of the darkness—how am I supposed to know who he was? [*He grabs STEVE.*] Steve—you know why I shot! How was I supposed to know he wasn't a monster or something? [*He grabs DON now.*] We're all scared of the same thing, I was just tryin' to . . . tryin' to protect my home, that's all! Look, all of you, that's all I was tryin' to do. [*He looks down wildly at the body.*] I didn't know it was somebody we knew! I didn't know—

[*There's a sudden hush and then an intake of breath. We see a medium shot of the living room window of CHARLIE's house. The window is not lit, but suddenly the house lights come on behind it.*]

WOMAN. [*In a very hushed voice.*] Charlie . . . Charlie . . . the lights just went on in your house. Why did the lights just go on?

DON. What about it, Charlie? How come you're the only one with lights now?

GOODMAN. That's what I'd like to know.

[*A pause as they all stare toward CHARLIE.*]

GOODMAN. You were so quick to kill, Charlie and you were so quick to tell us who we had to be careful of. Well, maybe you had to kill. Maybe Peter there was trying to tell us something. Maybe he'd found out something and came back to tell us who there was amongst us we should watch out for—

2

Analyze Historical Context

How does this statement reflect the mood, or atmosphere, of the 1950s?

The Monsters Are Due on Maple Street, Act II 821

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Review with students the key plot elements of rising action, climax, and falling action. Then draw an inverted "V" on the board. Label the left side *rising action*, the right side *falling action*, and the top *climax*. Work with students to identify Maple Street's power failure as rising action. Discuss with

students what they think is the climax of the story, and have students decide whether Pete Van Horn's death is the teleplay's climax. When students have completed the teleplay, have them determine which of the story's conflicts have been resolved in the falling action and which remain unresolved.

UNIT SIX

Teach

Literary History

Cultural Context Point out that other writers have dramatized the frightening effects of McCarthyism. Playwright Arthur Miller wrote *The Crucible* in 1953. This play, set during the Salem witch trials, invites comparisons with the dangerous accusations of the McCarthy period.

Ask: *In what way is the teleplay's search for monsters a "witch hunt"? (People make wild accusations as they call their neighbors "monsters." The accusations are threatening and lead to violence, just as accusations of being a witch in Salem caused the deaths of many innocent people.)*

[CHARLIE backs away from the group, his eyes wide with fright.]

CHARLIE. No . . . no . . . it's nothing of the sort! I don't know why the lights are on, I swear I don't. Somebody's pulling a gag or something.

[He bumps against STEVE, who grabs him and whirls him around.]

STEVE. A gag? A gag? Charlie, there's a dead man on the sidewalk and you killed him. Does this thing look like a gag to you?

[CHARLIE breaks away and screams as he runs toward his house.]

CHARLIE. No! No! Please!

[A man breaks away from the crowd to chase CHARLIE. We see a long angle shot looking down as the man tackles CHARLIE and lands on top of him. The other people start to run toward them. CHARLIE is up on his feet, breaks away from the other man's grasp, lands a couple of desperate punches that push the man aside. Then he forces his way, fighting, through the crowd to once again break free, jumps up on his front porch. A rock thrown from the group smashes a window alongside of him, the broken glass flying past him. A couple of pieces cut him. He stands there perspiring, rumped, blood running down from a cut on the cheek. His wife breaks away from the group to throw herself into his arms. He buries his face against her. We can see the crowd **converging** on the porch now.]

VOICES.

It must have been him.

He's the one.

We got to get Charlie.

[Another rock lands on the porch. Now CHARLIE pushes his wife behind him, facing the group.]

Vocabulary

converging (kən'vurj'ing) v. coming together at a place or point

822 UNIT 6 Why Share Stories?

Literary Element Practice

Characterization Readers develop an understanding of a character in a drama, short story, or novel by considering the character's words and actions, comments about the character made by other characters, and the narrator's description of the character. Remind students that when they read a play or teleplay, they should study a character by

examining the character's words and actions, comments made by other characters, and information that is conveyed by the stage directions. Have students write a description of one of the story's characters and identify aspects of the teleplay that they used to develop the description.

Teach

Literary Element

1

Suspense The pauses cause Charlie to take longer to tell us who the real villain is. **ADVANCED** **Say:** **Charlie has just killed a man. Do you think he is a credible source of information regarding who the monster is?**

(Possible response: No, at this point, Charlie will say anything to keep people from turning on him.)

CHARLIE. Look, look I swear to you . . . it isn't me . . . but I do know who it is . . . I swear to you, I do know who it is. I know who the monster is here. I know who it is that doesn't belong. I swear to you I know.

GOODMAN. *[Shouting.]* What are you waiting for?

WOMAN. *[Shouting.]* Come on, Charlie, come on.

MAN ONE. *[Shouting.]* Who is it, Charlie, tell us!

DON. *[Pushing his way to the front of the crowd]* All right, Charlie, let's hear it!

[CHARLIE'S eyes dart around wildly.]

CHARLIE. It's . . . it's . . .

MAN TWO. *[Screaming.]* Go ahead, Charlie, tell us.

CHARLIE. It's . . . it's the kid. It's Tommy. He's the one.

[There's a gasp from the crowd as we cut to a shot of SALLY holding her son TOMMY. The boy at first doesn't understand and then, realizing the eyes are all on him, buries his face against his mother.]

SALLY. *[Backs away.]* That's crazy! That's crazy! He's a little boy.

WOMAN. But he knew! He was the only one who knew! He told us all about it. Well, how did he know? How could he have known?

[The various people take this up and repeat the question aloud.]

VOICES.

How could he know?

Who told him?

Make the kid answer.

DON. It was Charlie who killed old man Van Horn.

WOMAN. But it was the kid here who knew what was going to happen all the time. He was the one who knew!

Suspense How do the pauses in Charlie's speech add to the suspense?

The Monsters Are Due on Maple Street, Act II 823

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Help students keep track of the accusations being made by people in the crowd. Have them complete a three-column chart with the headings *Accuser*, *Person Accused*, and *Reason*. For example, *Don and Charlie* accuse *Steve* because *he has a radio*. When students have completed their

charts, instruct them to look for patterns. **Ask:** **Do people who have been accused of being monsters go on to accuse others? Which people are most likely to accuse someone else?** *(Possible answer: People who are accused may accuse others to shift the blame or attention away from themselves.)*

Accuser	Person Accused	Reason
Don and Charlie	Steve	he has a radio

UNIT SIX

Teach

Literary Element

1

Suspense The camera shots may foreshadow residents' shooting of one another.

ENGLISH LEARNERS Discuss context with English learners. Point out that certain images, such as the fist and the hammer, could be positive in other contexts. A fist can show strength or solidarity, and a hammer can build houses. In this context, though, the items suggest that people will turn on each other.

[We see a close-up of STEVE.]

STEVE. Are you all gone crazy? [Pause as he looks about.] Stop.

[A fist crashes at STEVE's face, staggering him back out of the frame of the picture.

There are several close camera shots suggesting the coming of violence. A hand fires a rifle. A fist clenches. A hand grabs the hammer from VAN HORN's body, etc. Meanwhile, we hear the following lines.]

DON. Charlie has to be the one—Where's my rifle—

WOMAN. Les Goodman's the one. His car started! Let's wreck it.

MRS. GOODMAN. What about Steve's radio—He's the one that called them—

MR. GOODMAN. Smash the radio. Get me a hammer. Get me something.

STEVE. Stop—Stop—

CHARLIE. Where's that kid—Let's get him.

MAN ONE. Get Steve—Get Charlie—They're working together.

[The crowd starts to converge around the mother, who grabs the child and starts to run with him. The crowd starts to follow, at first walking fast, and then running after him. We see a full shot of the street as suddenly CHARLIE's lights go off and the lights in another house go on. They stay on for a moment, then from across the street other lights go on and then off again.]

MAN ONE. [Shouting.] It isn't the kid . . . it's Bob Weaver's house.

WOMAN. It isn't Bob Weaver's house, it's Don Martin's place.

Suspense What kinds of violent acts might these close-up stage directions foreshadow?

Listening and Speaking Practice

Make a Persuasive Presentation As the teleplay illustrates, it takes courage for an individual to resist a mob. Remind students that when Rod Serling was writing his teleplays, memories of World War II were still fresh in people's minds. Millions of people had suffered and died because of

the mob mentality fostered in Nazi Germany. Have students use examples from the story, from history, and from their own experience to support a persuasive presentation on courage. In their presentations, students should consider what it takes for an individual to resist a mob mentality. Guide students to

think of instances when young people are pressured by peers to do things that may be illegal, immoral, or dangerous. In their presentations, students should discuss how an example of personal courage can inspire and affect others.

CHARLIE. I tell you it's the kid.

DON. It's Charlie. He's the one.

[We move into a series of close-ups of various people as they shout, accuse, scream, interspersing⁶ these shots with shots of houses as the lights go on and off, and then slowly in the middle of this nightmarish morass⁷ of sight and sound the camera starts to pull away, until once again we've reached the opening shot looking at the Maple Street sign from high above. The camera continues to move away until we dissolve to a shot looking toward the metal side of a space craft, which sits shrouded in darkness. An open door throws out a beam of light from the illuminated interior.

Two figures silhouetted against the bright lights appear. We get only a vague feeling of form, but nothing more explicit than that.]

FIGURE ONE. Understand the procedure now? Just stop a few of their machines and radios and telephones and lawn mowers . . . Throw them into darkness for a few hours, and then you just sit back and watch the pattern.

FIGURE TWO. And this pattern is always the same?

FIGURE ONE. With few variations. They pick the most dangerous enemy they can find . . . and it's themselves. And all we need do is sit back . . . and watch.

FIGURE TWO. Then I take it this place . . . this Maple Street . . . is not unique.

FIGURE ONE. *[Shaking his head.]* By no means. Their world is full of Maple Streets. And we'll go from one to the other and let them destroy themselves. One to the other . . . one to the other . . . one to the other—

⁶ *Interspersing* means "scattering or mixing in over brief periods."

⁷ A *morass* (mə ras') is any difficult or confused condition or situation.

Vocabulary

explicit (eks plis' it) *adj.* clearly expressed or revealed

BQ BIG Question

What message about humans does the author reveal through Figure One and Figure Two's dialogue?

2

Analyze Historical Context

How might this remark help reveal the theme of the teleplay?

Teach

BQ BIG Question

When humans grow fearful, they are too quick to judge and accuse one another of wrongdoing. They become the very monsters that they fear. **APPROACHING** Ask: **What other words might be used instead of monsters? What kinds of people would most of us fear becoming?** (Possible responses: Other words might be bullies, bull-dozers, "intimidators," or thugs.)

Reading Strategy

2

Analyze Historical Context The remark helps reveal the theme because it shows that the events on Maple Street could happen anywhere at any time to any people.

ENGLISH LEARNERS Review key words from the narrator's speech, such as *conquest* and *prejudices*, to ensure English learners' understanding of the passage.

The Monsters Are Due on Maple Street, Act II 825

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Help English learners interpret the technical words and phrases used by the figures in their final dialogue: *procedure*, *machines*, *radios*, *watch the pattern*, and *not unique*. Make sure that students know the literal meanings of the words, and guide them

to find words in a dictionary, if necessary. After students have grasped the literal meanings, discuss the words' connotations. Point out that words such as *procedure* suggest a laboratory experiment or another type of controlled event. Discuss with students

how the connotations of the language suggest that the figures have a great deal of control over the humans they are watching. Then ask students to reread the conversation between Figure One and Figure Two.

UNIT SIX

Teach

Cultural History

Edward R. Murrow Journalist
Edward R. Murrow helped end Senator Joseph McCarthy's damaging accusations about various people's being Communists or Communist sympathizers. In 1954, Murrow devoted an episode of his television program *See It Now* to McCarthy. After McCarthy's tactics were revealed to a large, nationwide audience, the senator's influence began to wane.

View the Art

Ask: *Why do people look at the night sky? What makes it so fascinating?*
(Possible responses: *The sky at night still holds many mysteries for people. People can recognize certain stars and planets, but some people may hope to see UFOs.*)

To check students' understanding of the selection, see Unit 6 Teaching Resources, pp. 70–71.



[Now the camera pans up for a shot of the starry sky and over this we hear the NARRATOR'S VOICE.]

NARRATOR'S VOICE. The tools of conquest do not necessarily come with bombs and explosions and fallout.⁸ There are weapons that are simply thoughts, attitudes, prejudices—to be found only in the minds of men. For the record, prejudices⁹ can kill and suspicion can destroy and a thoughtless frightened search for a scapegoat has a fallout all its own for the children . . . and the children yet unborn. [A pause.] And the pity of it is . . . that these things cannot be confined to . . . The Twilight Zone! 🌌

⁸ **Fallout** is the radioactive dust particles that result from a nuclear explosion and that fall to Earth from the atmosphere.

⁹ **Prejudices** are unfavorable opinions or judgments formed unfairly.

826 UNIT 6 Why Share Stories?

Reading Practice

SMALL GROUP **Tone** Remind students that the author's tone is the attitude that he or she takes toward a subject. Literary elements such as word choice and sentence structure help convey tone. Have student groups analyze the narrator's final speech, examining elements that help set its tone. Encourage groups to

look at word choices that show violence, such as *bombs* and *suspicion*, and words that show compassion, such as *children* and *pity*. Have groups share their analyses with the class and discuss how the author's tone helps convey the theme of the teleplay.

Assess

For additional assessment, see Assessment Resources, pp. 153–154.

Respond and Think Critically

1. He shoots Pete Van Horn.
2. They cannot explain the events happening on their street. They are fearful of the unknown and the possibility of an alien presence.
3. They could have tried to remain calm and act reasonably. They could have cooperated instead of turning on one another.
4. The people at first appear friendly as they joke and work together to think about possible causes for the power outage. In the second act, they become the monsters that they fear by making rash accusations and attacking one another, even killing one of their own neighbors.
5. Steve plays a positive role because he represents reason and calm. He tries to persuade the other characters to think about what they are doing and to consider the results of their actions.
6. The message is a warning that individuals should think for themselves and act reasonably and responsibly. A person's worst enemy is the failure to think independently and act rationally.

To customize assessments online, go to Progress Reporter Online Assessment.

To customize assessments using software, use ExamView Assessment Suite CD-ROM.

Respond and Think Critically

1. What does Charlie do when he thinks the figure walking down Maple Street is an enemy? **[Recall]**
2. What causes the people of Maple Street to act so angry and scared? Explain. **[Summarize]**
3. Based on your personal experience, how do you think the people of Maple Street might have solved their problems differently? Explain. **[Connect]**
4. How do the people on Maple Street change from the beginning of the teleplay to the end? Use details to support your answer. **[Analyze]**
5. Does Steve play a positive role in the play? Explain your answer. **[Evaluate]**
6. **BQ** **BIG Question** What message or lesson does the aliens' dialogue send? Explain. **[Conclude]**

TIP

Connecting

To answer question 3, find links between the teleplay and your own experiences.

- Think about a time you helped a friend or group of friends overcome fear or nervousness.
- Ask yourself, how was I able to help a friend or a group of friends overcome these fears? What strategy did I use? How did it help?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Examine Media

Fear as a Selling Tool

In the 1950s, people feared that nuclear weapons might be used against Americans. Fear prompted many people to build bomb shelters. This ad ran in a popular magazine.



Group Activity Discuss the following questions with classmates. Use information from the teleplay and the advertisement to support your answers.

1. To what emotion does this advertisement appeal?
2. Would the advertisement have been effective in the 1950s? Why or why not?
3. What modern products are advertised using an emotional appeal similar to the appeal in this advertisement?
4. Are these modern advertisements effective? Why or why not?

The Monsters Are Due on Maple Street, Act II 827

Examine Media

1. Students may say that the advertisement appeals to fear and insecurity.
2. Yes, because many people in the 1950s were fearful of mass destruction and wanted to protect their families.
3. Students may suggest ads that demonstrate the safety features of cars and home security systems.
4. Some students may state that the ads are effective because people will buy products designed to protect their families. Other students may say that modern consumers are more critical of ads and not so easily swayed as the people of the 1950s.

After You Read

Assess

Literary Element

1. B
2. D

Reading Strategy

3. Possible response: Charlie's statement that circumstances aren't normal reflects the attitude of many Americans who feared an attack by the Soviet Union and the spread of Communism. In having Steve say that "any" of the neighbors could be suspected, Serling could be commenting on the atmosphere of paranoia in which anyone could be suspected of being a Communist. The people are looking for the "menace," which was another name for Communism. In the conclusion, the narrator talks about the fact that the threat of bombs and fallout are not the only thing that can harm society. "Thoughts, attitudes, and prejudices" can harm people as well.

Vocabulary Practice

1. detailed directions
2. healthful food
3. a detective
4. a jazz band

Academic Vocabulary

Possible responses: accusing others without reason; hurting one another; killing one another; carrying weapons

Literary Element Suspense

Test Skills Practice

1. Which line from the teleplay foreshadows the neighbors' behavior near the end of Act II?
 - A Let them get a search warrant.
 - B We'll eat each other up alive.
 - C I talk to monsters from outer space.
 - D Somebody's pulling a gag or something.

Review: Conflict

As you learned on page 675, **conflict** is the central struggle between opposing forces in a story or play. An **external conflict** exists when a character struggles against an outside force, such as another person. An **internal conflict** exists within the mind of a character who is torn between opposite feelings or goals. Serling uses an external conflict among the neighbors of Maple Street to tell his story.

Test Skills Practice

2. Which sentence gives the best description of how the Maple Street residents react to the mysterious events occurring on their street?
 - A They cling to one another.
 - B They hide in their homes.
 - C They turn against one other.
 - D They unite against the aliens.

Reading Skill Analyze Historical Context

3. What evidence in the play shows that Serling meant to teach a lesson about the atmosphere of paranoia in the 1950s? Use both the graphic organizers that you completed to help you with your answer.

Vocabulary Practice

Respond to these questions.

1. What kinds of directions are **explicit**—detailed directions or vague directions?
2. Which is a **legitimate** need of a young adult—healthy food or video games?
3. Who would be more likely to need a **warrant**—a detective or a sales clerk?
4. Who would be more likely to be **converging** on a music hall—a jazz band or a swim team?

Academic Vocabulary

As the events grew more mysterious, Steve **perceived** that his once friendly neighbors were becoming hostile and suspicious. In the preceding sentence, *perceived* means noticed. Think about what words and actions Steve noticed about his neighbors, and then fill in the blank for this statement:

_____ was something that Steve perceived his neighbors doing.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u6.

828 UNIT 6 Why Share Stories?

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Respond Through Writing

Expository Essay

Evaluate Plot In a short essay, evaluate how realistic the plot and characters of “The Monsters Are Due on Maple Street” are as shown through the teleplay’s dialogue and stage directions. The audience of your essay will be your teacher or classmates.

Understand the Task The **plot** is the sequence of events in a literary work. **Characters** are the people in the literary work. **Dialogue** is the words spoken by actors. **Stage directions** contain information that helps actors know what to do. When characters, dialogue, and plot are realistic, they resemble people, spoken words, and events in real life. Think about the teleplay’s dialogue and stage directions, and make a judgment about how realistic you think the plot and characters are.

Prewrite Make a plan for writing by recording events in the teleplay that you think are realistic or unrealistic. Use your plan to develop the main idea of your essay. Keep track of your ideas in a chart like the one below.

Event	What is realistic?	What is unrealistic?
Tommy gives his explanation for the power outage.	He is upset and worried.	He would suggest that space invaders caused the problem.

Draft Organize your information into a logical sequence. Plan an introductory paragraph, one paragraph about each of two or three important events, and a conclusion. After you design your plan, write a thesis statement. Consider using a sentence frame like this one:

The plot is/is not realistic in “The Monsters Are Due on Maple Street” because _____, _____, and _____.

Revise After writing your first draft, read it to be sure your paragraphs follow a logical order. Make sure that you support all statements with examples from the text. Then revise to improve organization. Use a dictionary or thesaurus to check word choice.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. Review the Grammar Tip in the side column for information on writing in the active voice.

Learning Objectives

For page 829

On this page, you will focus on the following objective:

Writing: Writing an expository essay.

Grammar Tip

Active Voice Verbs have two voices. The active voice shows that the subject does something or is something. The **passive voice** refers to the subject that is acted upon. The active voice is usually preferred in most writing. It produces stronger, less wordy sentences than the passive voice. Use the active voice whenever possible.

Active: *The neighbors chased Charlie.*

Passive: *Charlie was chased by the neighbors.*

After You Read

Assess

Respond Through Writing

Evaluate Plot Tell students that to write an evaluation, they must have a clear opinion that they can support with evidence from the selection. In addition, they should have criteria about what makes a plot realistic.

Prewrite Share with students a review of a movie or a play that many of them have seen. Point out sentences in the review that show the writer’s opinion, and discuss whether students agree with that opinion.

Expository Essay

Use the following criteria to evaluate students’ essays:

- Does the writer evaluate the realism of the characters and plot?
- Does the writer explain which events are realistic or unrealistic?
- Does the writer use verbs in the active voice?
- Does the essay display a logical order?
- Is the essay correctly punctuated and grammatically sound?



For grammar practice, see Unit 6 Teaching Resources, p. 69.

The Monsters Are Due on Maple Street, Act II 829

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Help English learners compile evidence for their essays by instructing them to gather quotations from the teleplay to support their opinions. First, review with students their understanding of *realistic* and *unrealistic* and discuss their responses.

Ask: *Is it realistic for a ship to appear from outer space?* Contrast the more unrealistic

science fiction elements of the story with the realistic human behavior of the crowd.

Ask: *Is it realistic for people to be frightened of something that they don’t understand?*

Work with students to find quotes that illustrate both the realistic and unrealistic story elements. Model the way in which students would use a quotation for support.

Share sentences like these: *The story is realistic in depicting how people act when they are frightened. Charlie refuses to reason with his neighbors, saying, “No more talk,” just before he accidentally kills a man. Finally, review the proper punctuation for quotations.*

Before You Read

Focus

Bellringer Options

Daily Language Practice
Transparency 165

Or invite students to discuss difficult transitions that they have experienced. **Ask:** Who helped you through these difficult times?

Vocabulary

After students preview the vocabulary words, ask them to select the words that best complete the sentences.

1. Someone who is ____ to an issue will not take the ____ to address it. (*uncommitted; initiative*)
2. A person feeling great ____ will probably behave _____. (*woe; soberly*).

For additional vocabulary practice, see Unit 6 Teaching Resources, pp. 80–81.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

The Bird Like No Other

Connect to the Short Story

Recall a time when someone acted in a way that you appreciate or respect. What did this person do? How did it affect you?

Quickwrite Freewrite for a few minutes about a person who has influenced you. What do you admire about this person?

Build Background

Dorothy West moved to Harlem in 1926. Harlem is a neighborhood in New York City. During the 1920s, it was the birthplace of an artistic movement known as the Harlem Renaissance.

- West began writing stories at age seven. She started two magazines that published writings by African Americans.
- In 1943, West moved to Martha's Vineyard, a small island off the coast of Massachusetts. She continued to write throughout her life.
- The story "The Bird Like No Other" comes from her book *The Richer, the Poorer*. It was published in 1995, a few years before West's death. By then, she was the last living member of the Harlem Renaissance.

Vocabulary

uncommitted (un'kə mit'id) *adj.* not having or showing a particular opinion, view, or course of action (p. 835).
Aileen wasn't sure whom to vote for, so I knew she was uncommitted to either candidate.

woe (wō) *n.* great sadness or suffering; great trouble or misfortune (p. 835). *The news report told of the destruction and woe caused by the wildfires.*

initiative (i nish'ə tiv) *n.* the action of taking the first step (p. 836). *Deondra took the initiative to start a recycling program at her school.*

soberly (sō'bər lē) *adv.* very seriously (p. 838).
My parents soberly discussed whether we should move to a new neighborhood.

Meet Dorothy West



"There is no life that does not contribute to history."

—Dorothy West

Just a "Kid" Dorothy West was just nineteen years old when she arrived in New York City. Other Harlem Renaissance writers knew her as "the Kid." Her writing career spanned eight decades.

Literary Works West's books include two novels—*The Living Is Easy* and *The Wedding*—and a collection of short stories and essays titled *The Richer, the Poorer*.

Dorothy West was born in 1907 and died in 1998.

 Literature Online

Author Search For more about Dorothy West, go to glencoe.com and enter QuickPass code GL29763u6.

830 UNIT 6 Why Share Stories?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Ask students to preview the vocabulary words and definitions on page 830. Then have students locate each vocabulary word in the selection. Invite students to read aloud the sentences in which the vocabulary words appear. Then work with them to answer the following questions:

- What does it mean that Aunt Emily listened with uncommitted little clucks? (*Aunt Emily listened without taking sides.*)

- What does it mean that Colby told his tale of woe? (*Colby spoke about his troubles.*)
- What does it mean that Aunt Emily takes initiative to tell her story? (*Aunt Emily started her story without being asked.*)
- What does it mean that Colby answered soberly? (*Colby answered in a serious manner.*)

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Write the vocabulary words on the board. Underline the prefix *un-* and the suffix *-ly*. Then provide students with definitions for the affixes. Lead a discussion about how the affixes contribute to the words' definitions. Encourage students to record the meanings of the prefix and suffix. Explain that recalling these meanings will help them discover meanings of other unfamiliar words.

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what lesson does Colby learn from Aunt Emily?

Literary Element Flashback

A **flashback** is an interruption in a chronological story that describes a scene that happened at an earlier time. Flashbacks give readers background information that helps to explain the main events of the plot.

Authors use flashbacks to fill in details in a story. A flashback can show another side to a character or help explain the character's actions or feelings. In "The Bird Like No Other," a flashback helps explain the relationship between Colby and Aunt Emily.

As you read, notice when the author uses flashbacks. Ask yourself, what does each flashback explain? How does each flashback deepen my understanding of the characters?

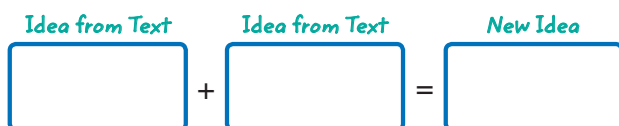
Reading Strategy Synthesize

When you **synthesize**, you combine parts or pieces into something new. When you were younger, you probably played with toys that you could snap together or arrange in different ways. You could make a new creation each time, depending on how you fit the pieces together. When you read, you synthesize by combining ideas to create a new idea.

Synthesizing is important because it helps you move to a higher level of thinking. When you synthesize, you go beyond remembering what you learned from someone else—you reach a new understanding. To synthesize, ask yourself:

- What ideas or information have I learned from this selection?
- Do I understand something more than the main ideas here?
- Can I create something else from what I now know?

As you read, fill in a graphic organizer like the one below.



Learning Objectives

For pages 830–839

In studying this text, you will focus on the following objectives:

Literary Study:

Analyzing flashback.

Reading: Synthesizing.

TRY IT

Synthesize With a partner, discuss a topic you've just studied or read about. What did you know about this topic before? What new information did you learn? How did you combine ideas—new information plus what you already knew—to arrive at a new understanding of the topic?

Before You Read

Focus

Summary

From an early age, a young boy named Colby has turned to family friend Aunt Emily when he feels angry. Aunt Emily distracts and calms Colby by suggesting that they sit quietly and wait for the return of a beautiful bird that had taken flight upon the boy's approach to the house. When he turns eight, Colby thinks he sees the beautiful bird. When Aunt Emily confesses that the bird lives only in her imagination, Colby says that he knows that the story about the bird served a purpose: It prevented him from talking angrily about his family. Colby realizes he no longer needs the bird to manage his anger.

For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 72–77.

Literary Element

Flashback Ask students to place a sticky note at the point at which each flashback in the story begins. Have students record information about the flashback on the sticky note. For example, students may record character details that they learn by reading the flashback.

Reading Strategy

Synthesize Tell students that *synthesize* means "to put together."

Ask: *What is the purpose of synthesizing while reading? (to arrive at new ideas and understandings)*

TRY IT

Encourage students to use a graphic organizer to illustrate the manner in which they synthesized new information with prior knowledge to arrive at a new understanding of the topic that they discussed.

The Bird Like No Other 831

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Beginning Pair students. Assign one student in each pair the character of Aunt Emily and the other the character of Colby. As students read the selection, have them record words and phrases that describe their characters. Then have students use those words and phrases to role-play their characters.

SMALL GROUP Advanced To improve fluency, have students practice reading aloud their favorite passage from the selection. Work with students to help them achieve appropriate pacing, intonation, and expression. Then organize students in small groups and invite them to present their oral readings.

UNIT SIX

Teach

Literary Element

1

Flashback The flashback explains that Aunt Emily is an old family friend whose young son died in an accident. Readers also learn that when Colby's mother was young, she used to play with Aunt Emily's son.

ADVANCED **Ask:** **What does the flashback reveal about Aunt Emily as a person?** (*It shows that she is someone who perseveres in the face of tragedy.*)

APPROACHING **Ask:** **What did Aunt Emily do the summer after her son died?** (*She reopened her summer cottage.*) **What inner quality did Aunt Emily need in order to do this?** (*courage*)

For additional literary element practice, see Unit 6 Teaching Resources, p. 78.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.1

DRP: 54

Lexile: 1060

The Bird Like No Other

Dorothy West

Colby ran through the woods. He ran hard, as if he were putting his house and family behind him forever. The woods were not a dark forest of towering trees. They were just scrub oak and stunted pine with plenty of room for the sun to dapple¹ the road. The road, really a footpath worn by time, was so much a part of Colby's summers that at any point he knew how many trees to count before he reached the one with the hollow that caught the rain and gave the birds a drinking cup.

As the clearing came in sight with its cluster of cottages, Colby began to call Aunt Emily, the stridency² in his voice commanding her to shut out the sweeter sounds of summer.

Whatever Aunt Emily was doing, Colby knew, she would stop what she was doing. Wherever she was, she would start for the porch, so that by the time Colby pounded up the stairs, she would be sitting on her old porch glider, waiting for him to fling himself down beside her and cool his hot anger in her calm.

Aunt Emily was a courtesy aunt, a family friend of many years. When Colby's mother was a little girl, she played with Aunt Emily's little boy when they came on holiday from their separate cities. Then Aunt Emily lost her little boy in a winter accident on an icy street. When vacation time came again, it took all her courage to reopen her cottage. But she knew she must do it this saddest

¹ The sun would **dapple** the road by casting spots of light into the shadows.

² To speak with **stridency** is to talk in a loud, harsh way.

Flashback What does this flashback tell you about Aunt Emily?

832 UNIT 6 Why Share Stories?

Reading Practice

Track Sequence Remind students that this story includes flashbacks—or interruptions in the chronological sequence of events—to provide important background information and offer valuable insight into the story's characters. Organize students in small groups. Have each group create a story time line that shows both the sequence of events in the present and the interruptions of that sequence for flashbacks. Tell students to use a solid bar to plot the events in the present

and a broken bar to indicate the points at which flashbacks occur. Have students use leaders from the broken bar to a box that

identifies the setting (time and place) of the flashback and summarizes the background information it provides. See the example.

Colby runs to
Aunt Emily

Colby comes to a
new understanding

Flashback to previous summers: Readers learn about Aunt Emily, Colby, Colby's relationship with his family, and Aunt Emily's use of a fictional bird to distract and calm Colby when he feels anger toward his family.

Teach

Writer's Technique

Imagery Writers use imagery, or language that creates vivid pictures, to convey ideas and emotions. The image of Colby “at the bottom of a heap of scrapping sisters” helps readers understand his feelings about being ignored and trapped and not “coming first.”

View the Art

Artist Lucy Rawlinson, born in England in 1948, comes from a family of artists. Her mother and grandmother were also painters. Rawlinson's creative inspiration comes from her surroundings. She paints scenes of the villages and countryside around her home. **Ask:** **Does Rawlinson's painting reflect the bird in the selection? Explain.** (Answers will vary, but students should indicate that the story is about an imaginary bird, whereas the painting shows a real bird. The settings are also different.)



24 Lakeber Avenue, 1986. Lucy Rawlinson. Acrylic on board. Private Collection.

summer of all if she was ever to learn to live in a world that could not bend its tempo to the slow cadence³ of grief.

Colby's sister made frequent visits with her dolls. She brought the dolls that didn't cry or didn't wet because they were always rewarded with a tea party for their good behavior. She eased the summer's sorrow for Aunt Emily, who felt an obligation to show this trusting child a cheerful face and to take an interest in her eager talk.

³ **Tempo** means “pace” or “speed,” and **cadence** means “rhythm” or “beat.”

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Tell students to reread the sentence that begins the third paragraph of the selection. Then ask students to respond orally to two questions:

- Who is Aunt Emily? (*a courtesy aunt*)
- What is a courtesy aunt? (*a family friend*)

Intermediate Explain that Aunt Emily is not actually Colby's aunt; rather, she is a close family friend. Tell students that the words *aunt* and *uncle* are used sometimes as terms of endearment for close friends. Invite students to talk about the ways in which they address family members and close family friends

in their own cultures. Encourage them to compare such forms of address in their first languages with English forms of address commonly used in the United States. Point out that people in different regions of the United States also use different forms of address for friends and family members.

UNIT SIX

Teach

Literary Element

1

Flashback The words “that summer when he was four” suggest that the story is shifting from the current summer to a flashback to when Colby was younger.

ADVANCED **Ask:** How did the special relationship between Colby and Aunt Emily begin? (Colby was upset that a family boat outing had been postponed because his sisters had misbehaved; he had to tell someone about this injustice, so he went to Aunt Emily’s house to talk with her.)

ENGLISH LEARNERS **Ask:** Why did Colby choose to share his feelings with Aunt Emily when he was four? (He needed someone to talk to, and he knew how to get to her house.)

View the Art

Painter, graphic artist, sculptor, art historian, and educator Samella Lewis was born in New Orleans in 1924. She earned a Ph.D. in fine arts and art history from Ohio State University and is regarded as an authority on twentieth-century African American art and artists.

Ask: How is the boy in the painting similar to or different from Colby?

(Possible response: The boy in the painting looks solitary and lonely, even a little sad, as if he could use a friend like Aunt Emily.)



When I Was a Child, 1996. Dr. Samella Lewis. Oil on canvas, 39 3/4 x 30 in. Stella Jones Gallery, New Orleans, LA.

All the same, though Aunt Emily felt a bit ungrateful thinking it, a little girl dressing her dolls for a tea party is no substitute for a little boy playing cowboys and Indians at the top of his lungs.

Colby’s family would have agreed with her. His mother adored him because he was her long-awaited son, five years younger than the youngest of his three sisters. His father was pleased and proud to have another male aboard.

But Colby couldn’t see where he came first with anybody. As far as he was concerned he was always at the bottom of a heap of scrapping sisters. No matter how good he tried to be, his day most generally depended on how good his sisters decided to be. His rights were never mightier than their wrongs.

1 Aunt Emily had been Colby’s sounding board⁴ ever since the summer he was four. One day that summer, his mother

⁴ A **sounding board** is a person to whom one expresses opinions or ideas as a way of testing, or sounding, them out.

Flashback How can you tell that this is another flashback?

834 UNIT 6 Why Share Stories?



Writing Practice

Write a Letter Have students write a letter to Aunt Emily from the perspective of a teenage Colby. In the letter, have students tell Aunt Emily the ways in which they have come to value their relationship with her over the years. Also ask them to describe some of the problems that

they now face and to request advice from Aunt Emily. After they have written their letters, ask student pairs to exchange letters. Invite the readers to respond to the letter writers from the perspective of Aunt Emily.

postponed a promised boat ride because his sisters had fought with each other all morning over whose turn it was to use the paint box that somebody had given them together. When they began to make each other cry, they were sent upstairs as punishment, and the outing was postponed.

Colby felt he was being punished for blows he hadn't struck and tears he hadn't caused. He had to tell somebody before he burst. Since he knew the way to Aunt Emily's, he went to tell her.

She took a look at his clouded-over face, plumped him down on her old porch glider, then went inside to telephone his mother that Colby wasn't lost, just decamped.⁵ His mother told her what had happened, and Aunt Emily listened with **uncommitted** little clucks. She wasn't any Solomon⁶ to decide if it was more important to punish the bad than to keep a promise to the good.

She could hear him banging back and forth on the glider, waiting in hot impatience to tell his tale of **woe**. The old glider screeched and groaned at his assault on its unoiled joints.

Standing inside her screen door, wincing in sympathy, Aunt Emily knew that neither she nor any nearby neighbor could take that tortured sound much longer. She tried to think of something to distract Colby's mind until he calmed down. A blue jay flew across her line of vision, a bird familiar to the landscape, but the unexciting sight bloomed into an idea.

Shutting the screen door soundlessly, approaching Colby on whispering feet, she put her finger to her lips and sat down beside him.

⁵ Here, **decamped** refers to having run away, quickly and secretly.

⁶ Famous for his great wisdom, **Solomon** was a king of Israel in the tenth century B.C.

Vocabulary

uncommitted (un'kə mit'id) *adj.* not having or showing a particular opinion, view, or course of action

woe (wō) *n.* great sadness or suffering; great trouble or misfortune

3

2

Synthesize What do you suppose Aunt Emily's idea is?

UNIT SIX

Teach

Reading Strategy

2

Synthesize Possible response: Aunt Emily's idea may be to use the bird to distract and calm Colby.

ENGLISH LEARNERS Ask: **What is the meaning of the word *bloomed* in this sentence?** (*produced or yielded*)



For additional reading skill or strategy practice, see Unit 6 Teaching Resources, p. 79.

Vocabulary

3

Write the vocabulary word *uncommitted* on the board and underline the prefix *un-*. Ask: **What does the prefix *un-* mean?** (*not*) Have students locate other adjectives in the selection text to which they can add the prefix *un-*, and have them explain the new meaning of each word.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Help students develop **fluency** by having them practice reading this selection aloud. First, have students listen and follow the text while you read selected passages aloud, modeling a natural tone, correct pronunciation, and appropriate pauses. Then have students echo your performance.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Make a Mural Students with strong visual or spatial abilities may enjoy working in a small group to create a bird mural that interprets "the bird like no other." Have students use encyclopedias, appropriate Web sites, and field guides to select birds to include in the mural. Tell students that they do not have to be

concerned with depicting the birds with great accuracy. Instead, invite them to develop impressionistic representations of the birds' shapes, colors, and movements. Encourage students to sketch the birds in pencil. Then have the students color or paint the birds, creating a fantasy landscape in which a "bird like no other" might appear.

UNIT SIX

Teach

Literary Element

1

Flashback Aunt Emily's solution shows her quick thinking and creativity. It also shows that she understands Colby well enough to capture his interest. We see that Colby is curious and easily deceived.

Literary Element

2

Flashback "Now" tells us that the story is returning to the present time. The flashback has ended.

APPROACHING **Ask:** What does the writer mean by saying "it was plainly a morning to search the sky for the bird like no other"? (On that morning, as on past visits, Colby felt angry and needed to be calmed down.)

ADVANCED **Ask:** What does Colby demonstrate by looking for and spotting the bird before Aunt Emily can begin a fresh story? (He shows that he has matured—he has learned how to distract and calm himself.)

Vocabulary

3

Have student pairs read the definition of *initiative* and then use a dictionary to find related words. Ask pairs to share the words they find, identify the part of speech of each, and explain its meaning.

(Related words include the following: initial, *adj.*, "first"

initially, *adv.*, "at first"

initiation, *n.*, "ceremony in which a person becomes a member of a group"

initiate, *v.*, "to start"

initiate, *n.*, "a person who is undergoing or has undergone an initiation.")

As he stared at her round-eyed, his swinging suspended, she said softly, "Colby, before you came the most beautiful bird I ever saw was sitting on my hydrangea bush. He almost took my breath. I never saw a bird of so many colors. When you came running, he flew away. But if we don't talk or make any noise, he may come back."

1

After a moment of reflection, Colby's curiosity pulled out the plug in his sea of troubles, and he settled back.

That was the way this gentle fiction began. When Aunt Emily decided that the beautiful bird was gone for the day, Colby was wearing an agreeable face of a normal color. Taking the **initiative**, a shameless triumph over a small boy, Aunt Emily plunged into a story before Colby could get his mouth open to begin his own.

For the rest of that summer, and in the summers that followed, when Colby came glad or when Colby came only a little bit mad, the right to speak first was his automatically. But when Colby came breathing fire, by uncanny coincidence,⁷ the bird like no other had just left the yard.

It was soon routine for Colby to seal his lips and settle down to wait.

2

Now he was eight, and on this angry morning when he flung himself up Aunt Emily's stairs, and flung himself down beside her on the poor old glider that responded as expected to a sudden shock, it was plainly a morning to search the sky for the bird like no other.

Before Aunt Emily could comb a fresh story out of her memory, Colby got a speech in ahead of her. He said in an excited whisper, "I see it, I see it. I see the bird you said was so beautiful. I guess he's every color in the world."

Jerking upright in stunned surprise, making the glider wearily protest, Aunt Emily asked in a shaken voice, "Where?"

"On that tree over there, see, over there."

⁷ In an **uncanny coincidence**, two events strangely happen at the same time.

Vocabulary

3

initiative (i nish'ə tiv) *n.* the action of taking the first step

836 UNIT 6 Why Share Stories?

Research Practice

Research and Report Have students research a public or historic figure—such as a poet, a writer, or a political leader—who has made a strong impression on them. Have students begin their research by asking five questions that they would like to answer through their research; for example, "What childhood experiences helped shape this individual?" Direct students

to appropriate research sources, such as encyclopedias and the Internet. As they conduct their research, encourage students to find and report one inspiring or memorable quotation from the individual. Have students prepare and present an oral presentation about the person they selected.

Flashback What does this scene reveal about the characters?

Flashback How does the sequence of the story shift here?

Teach

Reading Strategy

4

Synthesize Colby has been waiting eagerly to see “the bird like no other” because he wants to believe that Aunt Emily’s “gentle fiction” is true. Between his imagination and his emotional state on that particular day, Colby believes that he finally sees it.



Full Moon Gossip, 1997. Gustavo Novoa. Acrylic on canvas, 36 x 36 in.
Wally Findlay Galleries, NY.

View the Art Which aspects of this painting are realistic? Which are imaginative? Could any of these birds be “the bird like no other”? Explain your answer.

By a confluence⁸ of golden sunlight and blue sky and green leaves and shimmering summer air, a bird on a swinging bough took on an astonishing beauty.

For a moment Aunt Emily couldn’t believe her eyes. But in another moment her eyes stopped playing tricks. And suddenly she wanted to stop playing tricks, too.

“Colby, look again. That’s a jay. There never was a bird like the one I told you about. I made him up.”

As if to give credence⁹ to her confession, the bird on the bough released itself from its brief enchantment and flew away in the dress of a blue jay.

Colby spoke slowly. “Why did you make up a bird to tell me about?”

⁸ A **confluence** is a flowing together, or meeting, of two or more things.

⁹ Here, **credence** means “believability.”

4

Synthesize What leads Colby to believe that this is “the bird like no other”?

The Bird Like No Other 837

View the Art

Their vivid colors and unusual shapes make these birds more imaginative than realistic. Any of these birds could probably be “the bird like no other.”

Gustavo Novoa studied art in both France and his native country, Chile. Influenced by impressionism, surrealism, and ecology, Novoa’s paintings bring together wild creatures from a variety of habitats, which often appear in unlikely urban settings.

Writer’s Technique

Descriptive Details Good writers write to show, not tell. They include descriptive details to make people, places, and things come to life. They want their readers to see, hear, smell, taste, and feel what they describe. West’s writing includes many descriptive details, such as *waiting in hot impatience; the old glider screeched and groaned; wincing in sympathy; tortured sound; the unexciting sight bloomed into an idea; and approaching . . . on whispering feet.*

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Have students reread the passage on p. 836 that begins “Now he was eight.” To check comprehension and increase fluency, ask students to respond orally to the following questions:

- When does this part of the story take place? (*It takes place in the present.*)
- How old is Colby now? (*He is eight.*)
- What is Colby’s mood when he arrives at Aunt Emily’s? (*He is angry.*)

- What happens before Aunt Emily can begin telling Colby a story? (*Colby thinks that he sees the bird like no other.*)
- Does Colby really see the bird like no other? Explain. (*No, he sees a blue jay. The golden sunlight, blue sky, green leaves, and summer air make the jay look beautiful.*)
- What does Aunt Emily tell Colby? (*She tells him that she invented the bird like no other.*)

UNIT SIX

Teach

BQ BIG Question

Possible response: Colby has matured—he can manage his angry feelings and show greater acceptance of his family. As Aunt Emily observes, Colby is “a little boy who’s learned about family loyalty.”

Ask: *What details in the text support the idea that Colby has matured, or grown up emotionally? (his explanation of why Aunt Emily made up the bird; Aunt Emily’s description of him and what he has learned; the last two sentences of the story)*

View the Art

Painter and mixed-media artist Louise Freshman Brown earned degrees in painting and printmaking at Syracuse University. She is a professor of art at the University of North Florida. Her artwork is exhibited throughout the United States and Europe. **Ask:** *In what way does the bird in the painting resemble the bird in the story? (Just like the bird in the story, the bird in the painting is in flight.)*



Bird in Flight, Bird Series II, 1981. Freshman Brown. Primacolors on paper. Private collection.

Aunt Emily started to answer, but asked instead, “Don’t you know why, Colby?”

“I think so,” he said **soberly**.

“Will you tell me?”

“To make me sit still so I wouldn’t say bad things about my family when I was mad. But you didn’t want to make me sit still like a punishment. So you made me sit still like we were waiting to see something wonderful.”

“I see the wonderful thing I’ve been waiting for. I see a little boy who’s learned about family loyalty. It’s as beautiful to look at as that bird.”

Colby got up. He scuffed his sneakers. “Well, I guess I’ll go home now. See you, Aunt Emily.”

He bounded down the stairs and began to run home, running faster and faster. Aunt Emily’s eyes filled with sentimental tears. He was trying to catch up with the kind of man he was going to be. **He was rushing toward understanding.**

Vocabulary

soberly (sō’bər lē) *adv.* very seriously

BQ BIG Question

What valuable lessons does Colby learn?

To check students’ understanding of the selection, see Unit 6 Teaching Resources, pp. 83–84.

Grammar Practice

Use Problem Words *its* and *it’s* Write the words *its* and *it’s* on the board. Explain that one indicates possession and that the other is a shortened form of *it is*. **Ask:** *Which word is short for *it is*? (*it’s*)* Identify *it’s* as a contraction, or a word that combines two words into one by replacing some letters with an apostrophe. Ask volunteers to indicate which word correctly completes each of the following sentences:

- *The bird spread _____ wings and flew away.*

- *Aunt Emily finally confessed, “_____ a made-up bird.”*

Have students find examples in the selection of these easily confused words. Then ask them to write a paragraph about Colby and his Aunt Emily that includes at least two examples of *its* and two examples of *it’s*.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 155–156.

Respond and Think Critically

Possible answers:

- Colby usually runs to Aunt Emily when he is angry or upset. He views her as a kind, understanding adult who will listen to him.
- Aunt Emily welcomes his company because she enjoys having a little boy around her home. Having lost her son in an accident, she may see Colby as another son to her.
- Aunt Emily thinks that Colby is old enough to understand why she told the lie. She also believes that he has learned how to deal with his anger.
- At age four, Colby runs to Aunt Emily's house because he is angry about being punished. Colby is "banging back and forth" on the porch glider until Aunt Emily distracts him by making up a story about "the bird like no other." Colby sits quietly, watching for the bird. Aunt Emily successfully uses this approach to calm Colby every time he visits her in anger.
- Possible answer: The value of using flashbacks is that they can give additional information about events and characters in an interesting and artful way. In this story, the flashbacks explain Colby and Aunt Emily's relationship and shed light on Colby's and Aunt Emily's characters.

Vocabulary Practice

- | | |
|------|------|
| 1. B | 3. B |
| 2. A | 4. A |

After You Read

Respond and Think Critically

- What usually causes Colby to run to Aunt Emily's cottage? **[Recall]**
- Why does Aunt Emily welcome Colby's visits? **[Interpret]**
- Why does Aunt Emily admit to Colby that she made up the story about the bird? Explain. **[Infer]**
- Literary Element Flashback** Summarize the events in the flashback that describes Colby's visit to Aunt Emily when he was four years old. **[Summarize]**
- Reading Strategy Synthesize** Consider this statement: "The key to writing flashbacks is that they must be integrated into the plot, while casting light on an issue or a character." Think about the flashbacks in the story. Then combine the statement above with what you learned in the story's flashbacks. What is the value of using flashbacks in writing? Explain. **[Synthesize]**
- BQ BIG Question** Is it appropriate for Aunt Emily to lie to Colby about the bird? Why or why not? **[Evaluate]**

Vocabulary Practice

Choose the best answer for each question.

- Who would you describe as **uncommitted**?
A. a person with firm beliefs
B. a person who changes his or her mind often
- Who is more likely to experience **woe**?
A. someone who has bad luck
B. someone who has good luck
- Who would you describe as having **initiative**?
A. a person who often needs to be reminded to do something
B. a person who gets the job done without being asked
- Which person is more likely to behave **soberly**?
A. a news reporter
B. a comedian

Writing

Write a Journal Entry Recall a time when someone helped you deal with a problem. How did this person help you? What advice did he or she offer? Write a journal entry in which you describe and reflect on what happened.

TIP

Summarizing

Here are some tips to help you summarize. Remember that when you summarize, you retell the main ideas or events. To summarize the flashback, ask yourself:

- Why does Colby run to Aunt Emily's cottage?
- What happens when Colby arrives at Aunt Emily's?
- What does Aunt Emily tell Colby?
- How does Colby react?

FOLDABLES Study Organizer Keep track of your ideas about the **BIG Question** in your unit Foldable.

Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u6.

The Bird Like No Other **839**

- Possible response: Yes, Aunt Emily acts appropriately. Although Aunt Emily is lying, her lie is harmless and her intentions are good.

Writing

Journal entries should:

- tell about a problem the student had
- explain who helped the student with the problem, how he or she helped, and what advice he or she offered

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

For grammar practice, see Unit 6 Teaching Resources, p. 82.

Before You Read

Focus

Bellringer Options

Daily Language Practice

Transparencies 166, 167, and 168

Or have students list electronic devices that they use daily. Next to each device, have students record its use.

Vocabulary

Ask students to position the following phrases on a continuum and explain their choices. **Say:** *How joyful would you be . . .*

- If you acted on *whims* rather than reason?
- If you displayed *frenzy* over a team win?
- If you experienced *inconvenience* by having to walk home from school?

For additional vocabulary practice, see Unit 6 Teaching Resources, p. 93.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

English Learners

DIFFERENTIATED INSTRUCTION

Preteach Vocabulary Help students associate the new vocabulary words with known words and concepts. For example,

- Show students a grape and a raisin to illustrate *shriveled*.
- Display a burnt match or candle wick to illustrate *charred*.

Before You Read

There Will Come Soft Rains

Connect to the Short Story

What would it be like to live in a house that does everything for you? The house would be powerful—maybe more powerful than you.

Partner Talk With a partner, talk about what it might be like to live in a world that is run by computers and robots. How would you feel if a computer decided what you could eat or wear?

Build Background

Ray Bradbury wrote “There Will Come Soft Rains” in 1951. At that time, people were still recovering from World War II. Many people were worried about nuclear war.

- Nuclear weapons are among the most powerful weapons. One atomic bomb can destroy an entire city.
- In the 1950s, people feared that a nuclear war would destroy everyone and everything on Earth. Bradbury and others wrote stories exploring what could happen as a result of such a war.

Vocabulary

shriveled (shriv’əld) *adj.* shrunken and wrinkled (p. 843).

After sitting in the sun for many days, the apples were dry and shriveled.

charred (chärd) *adj.* burned (p. 843). *Only ash and charred wood remained in the fire pit after the flames went out.*

inconvenience (in’kən vën’yəns) *n.* something that causes difficulty, discomfort, or bother (p. 844). *Road construction is an inconvenience because it causes traffic jams.*

frenzy (fren’zē) *n.* a state of wild, intense emotion or excitement (p. 845). *In a frenzy, the shoppers ran toward the store’s sale section.*

whims (wimz) *n.* sudden or unexpected ideas (p. 847). *The new babysitter tried to satisfy the children’s whims in order to maintain peace in the home.*

Meet Ray Bradbury



Storming the World with Words

Ray Bradbury began writing as a boy. “My parents had given me a toy typewriter for Christmas,” Bradbury wrote, “and I stormed it with words. Anytime I liked I could turn a faucet on each finger and let the miracles out, yes, into machines and onto paper where I might freeze and control them forever. I haven’t stopped writing since.”

Literary Works Bradbury’s first book of short stories, *Dark Carnival*, was followed by *The Martian Chronicles*. His novels include *Fahrenheit 451*; *Dandelion Wine* and its sequel, *Farewell Summer*; and *Death Is a Lonely Business*. In 2007 the Pulitzer Prize board awarded Bradbury a special citation for his distinguished career.

Ray Bradbury was born in 1920.

Literature Online

Author Search For more about Ray Bradbury, go to glencoe.com and enter QuickPass code GL29763u6.

840 UNIT 6 Why Share Stories?

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Read aloud the vocabulary words and their definitions. Have students put the definitions in their own words and write a sentence for each word. After students have paraphrased the definitions and written sentences, invite volunteers to share their definitions and sentences with the class.

Set Purposes for Reading

BQ BIG Question

Many people worry about what the future will bring. As you read, ask yourself, in what way is Bradbury warning readers about the future?

Literary Element Diction

Diction is an author's choice and arrangement of words. Words sometimes have a figurative, or implied, meaning as well as a literal, or actual, meaning. **Denotation** refers to the dictionary meaning of a word. **Connotation** refers to a word's implied or suggested meaning. For example, an author may use *house* in a description of the setting. However, if the author uses *mansion*, you recognize that the word implies wealth.

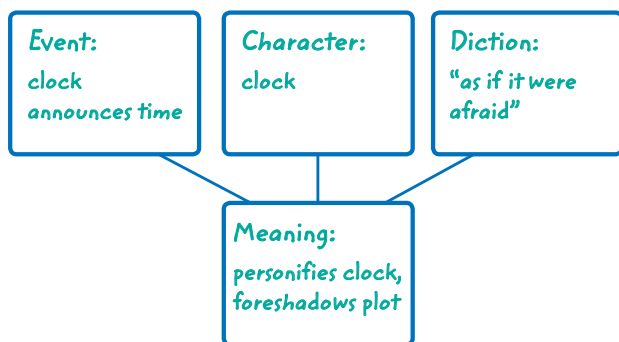
Paying attention to words' literal and implied meanings helps you understand the author's attitude, beliefs, and message. As you read the short story, notice Bradbury's use of figurative language, and look for words that have connotations. Ask yourself, what is Bradbury suggesting with the words he chooses?

Reading Strategy Interpret Author's Meaning

When you **interpret an author's meaning**, you use information from the text and your own understanding of the world to figure out the author's lesson or message. Examining plot, characters, and diction are ways to interpret an author's meaning. As you read, consider whether

- the author presents the characters positively or negatively
- the plot implies judgment by the author
- the characters and setting are symbolic of something else
- the diction, or word choice, reveals the author's attitude or meaning

As you read, think about why the author presents machines as characters. Use a graphic organizer like the one below.



Learning Objectives

For pages 840–852

In studying this text, you will focus on the following objectives:

Literary Study: Analyzing diction.

Reading: Interpreting author's meaning.

TRY IT

Interpret Advertisements are everywhere—in magazines and on television, billboards, the radio, and the Internet. Ads are designed to grab your attention and convey a message quickly. Think of an ad that stands out in your memory. What did it sell or ask you to do? Did the ad use positive or negative associations to change your behavior? What language was used to convey the advertiser's message?

Before You Read

Focus

Summary

One technologically advanced house remains intact after an atomic attack while only the burned images of its former inhabitants remain.



For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 85–90.

Literary Element

Diction Suggest that students create a two-column chart. In the left column, have students record interesting words, phrases, and figurative language from the story. In the right column, have students record connotations, thoughts, and associations for each entry in the left column.

Reading Strategy

Interpret Author's Meaning

Have each student prepare a two-column chart, labeling the left column *Positive* and the right column *Negative*. Tell students to record images from the story in the appropriate columns. When students have finished reading, ask them which column contains a longer list. **Ask:** *How does this fact help you interpret Bradbury's message?* (Possible response: *There are more items listed in the negative column. This makes one think that Bradbury thought technology may not be a good thing.*)

TRY IT

Interpret Provide student groups with magazine advertisements that include both text and images. Have students identify the purposes of the advertisements and discuss the effectiveness of the messages.

There Will Come Soft Rains 841

English Learners

DIFFERENTIATED INSTRUCTION



Emerging Have student groups create four-column charts to identify the denotations and connotations of the vocabulary words. Have students list words in the first column, denotations in the second column, connotations (or associations) in the third column, and whether the connotations are positive or negative in the fourth column. Have groups present their charts to the class.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Personification Remind students that personification occurs when writers assign human qualities to animals or objects. In this story, Bradbury personifies technology in a self-sufficient house. This strategy has the effect of making the house the main character of the story. As students read, have them note instances of personification and then use these notes to list the character traits of the house.

UNIT SIX

Teach

Literary Element

1

Diction These words suggest feelings of power, aggression, or anger.

For additional literary element practice, see Unit 5 Teaching Resources, p. 91.

Political History

Cold War Bradbury wrote this story during the Cold War, a period of tension between the United States and the former Soviet Union. The Soviets supported a communist form of government. The United States was opposed to communism and wanted to contain it. Lead students to discuss how a fictional story can reflect real social or political concerns.

For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.6

DRP: 57

Lexile: 920

Reading Practice

Analyze Draw students' attention to the times noted in the opening of the story. Have students list every reference to time on clock face diagrams. **Ask: How much time passes on the first page?** (*about an hour*) Have students refer to these diagrams as supporting evidence, and lead students to discuss why

There Will Come Soft Rains

RAY BRADBURY

In the living room the voice-clock sang, *Tick-tock, seven o'clock, time to get up, time to get up, seven o'clock!* as if it were afraid that nobody would. The morning house lay empty. The clock ticked on, repeating and repeating its sounds into the emptiness. *Seven-nine, breakfast time, seven-nine!*

1 In the kitchen the breakfast stove gave a hissing sigh and ejected from its warm interior eight pieces of perfectly browned toast, eight eggs sunnyside up, sixteen slices of bacon, two coffees, and two cool glasses of milk.

"Today is August 4, 2026," said a second voice from the kitchen ceiling, "in the city of Allendale, California." It repeated the date three times for memory's sake. "Today is Mr. Featherstone's birthday. Today is the anniversary of Tilita's marriage. Insurance is payable, as are the water, gas, and light bills."

Somewhere in the walls, relays clicked, memory tapes glided under electric eyes.

Eight-one, tick-tock, eight-one o'clock, off to school, off to work, run, run, eight-one! But no doors slammed, no carpets took the soft tread of rubber heels. It was raining outside. The weather box on the front door sang quietly: "Rain, rain, go away; rubbers, raincoats for today . . ." And the rain tapped on the empty house, echoing.

Diction What attitude or feelings do the words *hissing* and *ejected* suggest?

842 UNIT 6 Why Share Stories?

Bradbury emphasizes the concept of time at the opening of his story. Emphasize that the time references create suspense and a sense of foreboding as readers begin to wonder why no people are in the house. Students should continue to note time references as they continue reading.

Teach

Reading Strategy

2

Interpret Author's Meaning Students may find the house eerie because of the absence of people.

APPROACHING Help students understand that the italic type indicates words being spoken by the voice-clock. **Ask:** *Why does Bradbury use italic type rather than quotation marks to indicate these words?*

(Possible response: Bradbury draws attention to the fact that the words are spoken by a machine.)



For additional reading skill or strategy practice, see Unit 6 Teaching Resources, p. 92.

BQ BIG Question

Students may say that the radioactive glow indicates that the city was destroyed by an atomic bomb. Students may note that Bradbury's story could be a warning about war's destruction or the possible dangers of advanced technology.

Outside, the garage chimed and lifted its door to reveal the waiting car. After a long wait the door swung down again.

At eight-thirty the eggs were **shriveled** and the toast was like stone. An aluminum wedge scraped them into the sink, where hot water whirled them down a metal throat which digested and flushed them away to the distant sea. The dirty dishes were dropped into a hot washer and emerged¹ twinkling dry.

Nine-fifteen, sang the clock, time to clean.

Out of warrens² in the wall, tiny robot mice darted. The rooms were acrawl with the small cleaning animals, all rubber and metal. They thudded against chairs, whirling their mustached runners, kneading the rug nap, sucking gently at hidden dust. Then, like mysterious invaders, they popped into their burrows. Their pink electric eyes faded. The house was clean.

Ten o'clock. The sun came out from behind the rain. The house stood alone in a city of rubble and ashes. This was the one house left standing. At night the ruined city gave off a radioactive glow which could be seen for miles.

Ten-fifteen. The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the **charred** west side where the house had been burned evenly free of its white paint. The entire west face of the house was black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down.

¹ When the dishes **emerged**, they came out of the dishwasher.

² **Warrens** are the burrows, or little holes, that animals such as mice dig out and live in.

Vocabulary

shriveled (shriv'əld) *adj.* shrunken and wrinkled

charred (chärd) *adj.* burned

Interpret Author's Meaning

From what you've read so far, do you have positive or negative feelings about the house?

BQ BIG Question

What happened to the city? Why do you think Bradbury includes this description of the city?

There Will Come Soft Rains 843

Advanced Learners

DIFFERENTIATED INSTRUCTION



Respond to History On the board, write: *"We knew the world could not be the same. A few people laughed. A few people cried. Most people were silent. I remembered the line from the Hindu scripture, the Bhagavad Gita: 'I am become Death, the destroyer of worlds.' I suppose we all thought that, one way or another."* This quotation is from physicist J. Robert Oppenheimer (1904–1967) as he recalled witnessing the explosion of the first atomic bomb.

Use a fishbowl discussion format (two concentric circles) to have students discuss the relationship between this quotation and Bradbury's story. While students in the inner circle discuss the connections, have students in the outer circle take notes regarding important points, agreements, disagreements, and questions. Have students alternate positions halfway through the allotted discussion time.

UNIT SIX

Teach

Reading Strategy

1

Interpret Author's Meaning Family members died suddenly while they worked and played, probably from exposure to radiation from an atomic bomb.

APPROACHING Ask: Which events in the story are "normal"? Which events are not "normal"? (Possible response: The machines in the house operate normally, but the disappearance of the family is not normal.)

Cultural History

Atomic Bombs Tell students that atomic bombs are weapons that create energy by splitting atoms. When an atomic bomb explodes, it produces temperatures of several million degrees. Such high temperatures vaporize the materials at the site of the blast and start fires. The radioactive particles left behind by the explosion can have deadly effects long after the bomb explodes.

1 The five spots of paint—the man, the woman, the children, the ball—remained. The rest was a thin charcoaled layer.

The gentle sprinkler rain filled the garden with falling light.

Until this day, how well the house had kept its peace. How carefully it had inquired, "Who goes there? What's the password?" and, getting no answer from lonely foxes and whining cats, it had shut up its windows and drawn shades in an old-maidenly preoccupation with self-protection which bordered on a mechanical paranoia.³

It quivered⁴ at each sound, the house did. If a sparrow brushed a window, the shade snapped up. The bird, startled, flew off! No, not even a bird must touch the house!

The house was an altar with ten thousand attendants, big, small, servicing, attending, in choirs. But the gods had gone away, and the ritual of the religion continued senselessly, uselessly.

Twelve noon.

A dog whined, shivering, on the front porch.

The front door recognized the dog voice and opened. The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud. Behind it whirled angry mice, angry at having to pick up mud, angry at **inconvenience**.

For not a leaf fragment blew under the door but what the wall panels flipped open and the copper scrap rats flashed swiftly out. The offending dust, hair, or paper, seized in miniature steel jaws, was raced back to the burrows. There, down tubes which fed into the cellar, it was dropped into the sighing vent of an incinerator which sat like evil Baal⁵ in a dark corner.

³ **Preoccupation** is an extreme concern with an object or activity. **Paranoia** is the mental state of being extremely suspicious and afraid of others.

⁴ When the house **quivered**, it shook slightly or trembled.

⁵ An **incinerator** is a kind of furnace for burning trash. **Baal** was a god worshipped in ancient times.

Vocabulary

inconvenience (in' kən vĕn'yəns) *n.* something that causes difficulty, discomfort, or bother

Interpret Author's Meaning

What happened to the family?

Reading Practice

Sequence Point out that a number of important events take place before the story begins, the effects of which are described in the story. To help students understand the sequence of events, tell them to make time lines. The time lines should begin with members of the family at work or at

play. Students should look for story clues to determine how much time has passed between the explosion of the bomb and the death of the family and the moment when the story begins. Students who like to draw may illustrate their time lines.

Teach

Literary Element

2

Diction The dog's eyes are moving and flashing because it is in pain and has gone mad.

Reading Strategy

3

Interpret Author's Meaning Bradbury shows that the house is incapable of caring for the family pet. He might be saying that life and death do not matter in a world in which machines rule.

Cultural History

Smart Houses Tell students that some of the design features that Bradbury used in this story are available now in what architects call "smart houses." In smart houses, appliances can be programmed to perform particular tasks on particular schedules. Students may be interested in learning about the Duke SmartHouse, a project at Duke University's Pratt School of Engineering. Students may also be interested in designing their own smart houses.

The dog ran upstairs, hysterically⁶ yelping to each door, at last realizing, as the house realized, that only silence was here.

It sniffed the air and scratched the kitchen door. Behind the door, the stove was making pancakes which filled the house with a rich baked odor and the scent of maple syrup.

The dog frothed at the mouth, lying at the door, sniffing, its eyes turned to fire. It ran wildly in circles, biting at its tail, spun in a frenzy, and died. It lay in the parlor for an hour.

Two o'clock, sang a voice.

Delicately sensing decay at last, the regiments⁷ of mice hummed out as softly as blown gray leaves in an electrical wind.

Two-fifteen.

The dog was gone.

In the cellar, the incinerator glowed suddenly and a whirl of sparks leaped up the chimney.

Two thirty-five.

Bridge tables sprouted from patio walls. Playing cards fluttered onto pads in a shower of pips. Martinis manifested⁸ on an oaken bench with egg-salad sandwiches. Music played.

But the tables were silent and the cards untouched.

At four o'clock the tables folded like great butterflies back through the paneled walls.

Four-thirty.

The nursery walls glowed.

Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting⁹ in crystal substance.

⁶ To behave **hysterically** is to be very upset and out of control emotionally.

⁷ **Regiments** are groups of soldiers.

⁸ **Pips** are the small printed dots or symbols that show a playing card's value. **Martinis** are alcoholic drinks. When the drinks **manifested**, they suddenly appeared.

⁹ When the animals are **cavorting**, they are running and playing.

Vocabulary

frenzy (fren'zē) *n.* a state of wild, intense emotion or excitement

2 Diction What does this description tell you about the dog?

3 Interpret Author's Meaning By describing how the house responds to the death of the dog, what might Bradbury be saying about living in a world of machines?

There Will Come Soft Rains 845

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Advanced Draw students' attention to the words *senselessly* and *uselessly* on page 844. Have student pairs determine the meaning of each word. **Say:** The suffix **-less** means "without." If one is **hopeless**, one is **without hope**. Point out that any word that includes the suffix **-less** is defined as being "without" the base

word. Then have students add the suffix **-less** to each of the following words and determine the meanings of the resulting words. On the board, **write: help, friend, care, penny, and power**. Remind students to change the *y* in *penny* to an *i* before adding the suffix.

Approaching Level

DIFFERENTIATED INSTRUCTION

SMALL GROUP Emerging To help students determine the theme of the story, have groups create two lists. Have students label one list *Gains* and the second list *Losses*. Tell students to list what the family gains by having a computerized home and what the family loses by having a computerized home. Ask each group to share its lists with the class.

UNIT SIX

Teach

Literary Element

1

Diction The nursery comes alive with films of animals on the walls and robotic insects on the floors. The nursery also releases smells and sounds. Bradbury includes this description to help readers understand the complexity of the house and to show readers that no real nature remains to be experienced.

Reading Strategy

2

Interpret Author's Meaning Direct students to the line "... soft gray ash on it, smoking, waiting." **Say:** Progress in home design makes life easy and comfortable, but progress in warfare kills the family. What is Bradbury saying about progress? **Explain.** (Possible response: Progress is neither totally good nor totally bad. Progress demands that humans act responsibly. When they do not, negative results often occur.)

View the Art

Artist Connie Hayes says, "The color that air feels interests me." This somewhat ambiguous sentence suggests why Hayes enhances the appearance of colors, making them vibrant and jolting. **Ask:** How does Hayes's painting of a kitchen reflect Bradbury's description of the house in the selection? (Students may suggest that the kitchen is modern and contains many of the appliances mentioned in the story. They may say that the house in the story is even more elaborate and luxurious than the one depicted in the painting.)



Domestic Kitchen.
Connie Hayes.

The walls were glass. They looked out upon color and fantasy. Hidden films clocked through well-oiled sprockets, and the walls lived. The nursery floor was woven to resemble a crisp, cereal¹⁰ meadow. Over this ran aluminum roaches and iron crickets, and in the hot still air butterflies of delicate red tissue wavered among the sharp aromas of animal spoors!¹¹ There was the sound like a great matted yellow hive of bees within a dark bellows, the lazy bumble of a purring lion. And there was the patter of okapi¹² feet and the murmur of a fresh jungle rain, like other hoofs, falling upon the summer-starched grass. Now the walls dissolved into distances of parched weed, mile on mile, and warm endless sky. The animals drew away into thorn brakes and water holes.

It was the children's hour.

Five o'clock. The bath filled with clear hot water.

Six, seven, eight o'clock. The dinner dishes manipulated¹³ like magic tricks, and in the study a click. In the metal stand opposite the hearth where a fire now blazed up warmly, a cigar popped out, half an inch of soft gray ash on it, smoking, waiting.

¹⁰ A **cereal** meadow is a grassy field.

¹¹ **Spoors** are animal droppings.

¹² The African **okapi** is like a giraffe, but small and short-necked.

¹³ Here, **manipulated** means "moved around."

846 UNIT 6 Why Share Stories?



Writing Practice

Writing Skill: Research and Report Remind students that Bradbury wrote this story during the Cold War, a period of heightened tensions between the Soviet Union and the West. The more students know about the Cold War, the more meaning the story will have for them.

Have students use the Internet and other resources to investigate the Cold War. Suggest

that they select one incident, such as the Berlin Blockade, the Cuban Missile Crisis, or the building of the Berlin Wall. Have students write brief reports explaining what precipitated the incidents and how they were resolved. Have students share their reports.

Diction What happens in the nursery? Why do you think Bradbury includes this description?

Visual Vocabulary

A **hearth** is a floor of a fireplace that often extends out into a room.



Teach

Literary Element

3

Diction The word *die* is simple, direct, and straightforward. It creates a matter-of-fact tone, which reflects the mechanized, unfeeling world of the short story. The word also describes what has happened to the family who once lived here.

Reading Strategy

4

Interpret Author's Meaning Direct students to the top of page 847.

Say: A voice has just spoken, but the words are not in italics. Is this a second mechanical voice? (Yes)

Say: The voice reads a poem to the former inhabitants of the house. Why does Bradbury include this poem in the story? What does it say about nature and humanity? Why is the poem in italics? (Possible responses: The title of the story comes from this poem. The poem suggests that nature will survive the destruction that humans bring on themselves. Here, the italics reiterate the absence of a human presence as they do when the voice-clock speaks.)

Nine o'clock. The beds warmed their hidden circuits, for nights were cool here.

Nine-five. A voice spoke from the study ceiling:

"Mrs. McClellan, which poem would you like this evening?"

The house was silent.

The voice said at last, "Since you express no preference, I shall select a poem at random." Quiet music rose to back the voice. "Sara Teasdale.¹⁴ As I recall, your favorite. . .

*There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;*

*And frogs in the pools singing at night,
And wild plum trees in tremulous white;¹⁵*

*Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;*

*And not one will know of the war, not one
Will care at last when it is done.*

*Not one would mind, neither bird nor tree,
If mankind perished utterly;¹⁶*

*And Spring herself, when she woke at dawn
Would scarcely know that we were gone.*

The fire burned on the stone hearth and the cigar fell away into a mound of quiet ash on its tray. The empty chairs faced each other between the silent walls, and the music played.

At ten o'clock the house began to die.

The wind blew. A falling tree bough crashed through the kitchen window. Cleaning solvent,¹⁷ bottled, shattered over the stove. The room was ablaze in an instant!

¹⁴ **Sara Teasdale**, a twentieth-century American poet, often wrote about the beauty of nature.

¹⁵ The plum trees, full of white blossoms, are shaking (*in tremulous white*).

¹⁶ **Perished utterly** means "died out completely."

¹⁷ A **solvent** is a mixture of liquid chemicals that would burn easily.

Vocabulary

whims (wimz) *n.* sudden or unexpected ideas

4

3

Diction Bradbury chooses the word *die* instead of a synonym such as *perish* or *expire*. What effect does his word choice have?

There Will Come Soft Rains 847

English Learners

DIFFERENTIATED INSTRUCTION



Advanced On the board, write:

scarcely = **scarce** + **-ly** **Say:** **Scarce** is an adjective that means "not common; rarely seen." The suffix **-ly** turns the adjective into an adverb that means "hardly; not quite;

only just." Have students skim and scan the text for words with suffixes. List the words on the board and help students analyze each one.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Have students identify technology tools that they use every day, such as MP3 players, cell phones, computers, or microwaves. Ask students to list how these tools help them and improve their lives. Tell students to record features that they would add to these devices to expand their usefulness. Then, have students use their notes to create illustrations of personified machines. Ask volunteers to present their artwork to the class.

Teach

View the Art

Legato is an Italian word that means “legacy.” A legacy is usually something valuable that is handed down to subsequent generations.

Ask: How does the title of *Jeremy Annett’s painting* relate to *Bradbury’s story*? (Students may suggest that the people who owned the house in the story had built an impressive home, but failed to leave a legacy because they would have no descendants and because the beauty of the home was lost in the nuclear explosion that killed the people.)

Writer’s Technique

Figurative and Sensory Language

Tell students that Bradbury is recognized for the descriptive power of his writing. Descriptive writing uses figurative and sensory language. Remind students that similes and metaphors make comparisons between two items and that sensory language appeals to the five senses.

Ask: What figurative and sensory language is used in this sentence?

Say: “It fed upon Picassos and Matisses in the upper halls, like delicacies, baking off the oily flesh, tenderly crisping the canvases into black shavings.” (Fire is personified because it feeds upon the paintings and a simile is used comparing the paintings to food.)

“Fire!” screamed a voice. The house lights flashed, water pumps shot water from the ceilings. But the solvent spread on the linoleum, licking, eating, under the kitchen door, while the voices took it up in chorus: “Fire, fire, fire!”

The house tried to save itself. Doors sprang tightly shut, but the windows were broken by the heat and the wind blew and sucked upon the fire.

The house gave ground as the fire in ten billion angry sparks moved with flaming ease from room to room and then up the stairs. While scurrying water rats squeaked from the walls, pistoled their water, and ran for more. And the wall sprays let down showers of mechanical rain.

But too late. Somewhere, sighing, a pump shrugged to a stop. The quenching rain ceased. The reserve water supply which had filled baths and washed dishes for many quiet days was gone.

The fire crackled up the stairs. It fed upon Picassos and Matisses in the upper halls, like delicacies,¹⁸ baking off the oily flesh, tenderly crisping the canvases into black shavings.

¹⁸ *Picassos* and *Matisses* are paintings by twentieth-century artists Pablo Picasso and Henri Matisse. In a poetic image, the narration suggests that the burning paintings are *delicacies*, or delicious things for the fire to eat.



Legato, 1983. Jeremy Annett. Oil on hardboard. Private Collection.

848 UNIT 6 Why Share Stories?

Reading Practice

Main Ideas and Details Draw students’ attention to the detail about the house’s having used up its reserve water. This error is ironic because the self-sufficient house isn’t really self-sufficient. This detail also provides readers with other important information regarding time. The story indicates that the scenes being described have been in progress for “many quiet days.” Lead students to identify

how much time has passed since the family died. Tell students to correct their time lines as necessary. Continue to discuss the impact of the passage of time on Bradbury’s story.

Ask: How do the consistent references to time help Bradbury achieve his purpose for writing? (Possible response: The passage of time reinforces the notion that no person is experiencing what is happening in the house.)

Teach

Literary Element

1

Diction Students may say that Bradbury describes the fire as clever, which is a human characteristic. The brain of the house is in the attic, or the highest part of the house. It directs the machines in the house, just as a human brain directs the body.

ADVANCED **Ask:** *Why is it ironic that the personified machines survive the atomic attack for a time when the humans do not?* (Possible response: *The machines were designed by humans who may have better spent their time improving human relations and diplomacy among nations.*)

Reading Strategy

2

Interpret Author's Meaning The burning of the nursery animals symbolizes loss of innocence, senseless destruction, and the human power to destroy all.

Now the fire lay in beds, stood in windows, changed the colors of drapes!

And then, reinforcements.

From attic trapdoors, blind robot faces peered down with faucet mouths gushing green chemical.

The fire backed off, as even an elephant must at the sight of a dead snake. Now there were twenty snakes whipping over the floor, killing the fire with a clear cold venom¹⁹ of green froth.

But the fire was clever. It had sent flame outside the house, up through the attic to the pumps there. An explosion! The attic brain which directed the pumps was shattered into bronze shrapnel²⁰ on the beams.

The fire rushed back into every closet and felt of the clothes hung there.

The house shuddered, oak bone on bone, its bared skeleton cringing from the heat, its wire, its nerves revealed as if a surgeon had torn the skin off to let the red veins and capillaries quiver in the scalded air. Help, help! Fire! Run, run! Heat snapped mirrors like the first brittle winter ice. And the voices wailed, Fire, fire, run, run, like a tragic nursery rhyme, a dozen voices, high, low, like children dying in a forest, alone, alone. And the voices fading as the wires popped their sheathings like hot chestnuts. One, two, three, four, five voices died.

In the nursery the jungle burned. Blue lions roared, purple giraffes bounded off. The panthers ran in circles, changing color, and ten million animals, running before the fire, vanished off toward a distant steaming river. . . .

Ten more voices died. In the last instant under the fire avalanche, other choruses, oblivious,²¹ could be heard announcing the time, playing music, cutting the lawn by remote-control mower, or setting an umbrella frantically out and in, the slamming and opening front door, a thousand things happening, like a clock shop when each clock strikes the hour insanely before or after the other, a scene of maniac confusion, yet unity; singing, screaming,

¹⁹ **Venom** is a poisonous fluid produced by an animal such as a snake.

²⁰ Here, **shrapnel** refers to bits of torn metal blown around by the explosion.

²¹ People who are **oblivious** do not notice what is happening around them.

1

Diction In what ways does Bradbury give the house and the fire human qualities?

2

Interpret Author's Meaning Consider what happens to the animals in the nursery. What might this event symbolize?

Advanced Learners

DIFFERENTIATED INSTRUCTION



Science Fiction Tell students that many science-fiction authors write about visions of the future that are based on factual or imagined science or technology. In "There Will Come Soft Rains," Ray Bradbury envisions a future of computerized homes and a terrifying end to humanity. **Say:** *Of his writing, Bradbury has said, "I don't try to describe the future. I try to prevent it."* As

students finish the story, have them discuss in small groups about how Bradbury's story might help "prevent the future."

Ask: *How must the world change in order to prevent Bradbury's bleak vision from coming true?* (Possible response: *The human race must care about what happens to people as much as it cares about the development of new technology.*)

UNIT SIX

Teach

Literary Element

1

Diction The remains of the household items are jumbled pieces and parts left after death and destruction.

Reading Strategy

2

Interpret Author's Meaning Some students may say that it is ironic that the lone voice survives to recite the date in a world where no one is alive to hear it. Others may say that Bradbury wants to emphasize the enduring power of machines.

View the Art

Ask: How does Chris Spollen's *House with Electrical Symbols* reflect Bradbury's meaning in "There Will Come Soft Rains"? (Possible response: Students may say that Bradbury's story shows the dangers of a world dependent on technology. Spollen shows a traditional American home that may evoke warm, safe feelings on the outside but which is a mass of wires and devices on the inside.)



To check students' understanding of the selection, see Unit 6 Teaching Resources, pp. 96–97.



House with Electrical Symbols. Chris Spollen.

a few last cleaning mice darting bravely out to carry the horrid ashes away! And one voice, with sublime disregard²² for the situation, read poetry aloud in the fiery study, until all the film spools burned, until all the wires withered and the circuits cracked.

The fire burst the house and let it slam flat down, puffing out skirts of spark and smoke.

In the kitchen, an instant before the rain of fire and timber, the stove could be seen making breakfasts at a psychopathic²³ rate, ten dozen eggs, six loaves of toast, twenty dozen bacon strips, which, eaten by fire, started the stove working again, hysterically hissing!

The crash. The attic smashing into kitchen and parlor. The parlor into cellar, cellar into sub-cellar. Deep freeze, armchair, film tapes, circuits, beds, and all like skeletons thrown in a cluttered mound deep under.

Smoke and silence. A great quantity of smoke.

Dawn showed faintly in the east. Among the ruins, one wall stood alone. Within the wall, a last voice said, over and over again and again, even as the sun rose to shine upon the heaped rubble and steam:

"Today is August 5, 2026, today is August 5, 2026, today is . . ."

²² **Sublime disregard** is a lack of attention to something because one is intellectually or spiritually above it.

²³ Here, **psychopathic** means "insane" or "crazy."

850 UNIT 6 Why Share Stories?

Diction In what way are these items like skeletons?

Interpret Author's Meaning Why do you think Bradbury ends the story in this way?

Research Practice



Take a Poll Many students mistakenly believe that research is limited to consulting reference works. Explain to students that research is also an active process, involving such strategies as interviewing, writing observational notes, and taking polls. Ask students to poll several

members of their families or communities regarding people's dependence on technology. Students should ask in what ways respondents have relied on technology over the past week. Tell students to record these responses. Then, have students meet first in small groups and then as a class to combine their research

notes by creating categories. Consider asking students to create a spreadsheet to display this research. Lead students to use their data to draw conclusions about the impact of technology on contemporary life—emphasize that they should describe both positive and negative effects.

Assess

For additional assessment, see Assessment Resources, pp. 157–158.

Respond and Think Critically

1. The family has been killed by an atomic bomb.
2. The house protects itself from rain, dirt, trespassers, decay, and fire.
3. The dog has been exposed to radiation; also, no one is alive to feed it.
4. The family included two adults and two children. The mother liked poetry, and the children enjoyed animals. The family also enjoyed playing card games. The family was probably wealthy because the home is the only one equipped to withstand nuclear war and contained expensive paintings.
5. The computerized voices of the house’s clock and alarm systems are believable because alarm clocks and security systems exist today. The robotic mice that clean the house may seem unbelievable.
6. **BQ** **BIG Question** Students may note that this story seems to be a warning about the dangers of nuclear war. They may also think that Bradbury is concerned that humans will grow too dependent on technology.

After You Read

Respond and Think Critically

1. Why is the house empty? **[Recall]**
2. What are some of the things the house protects itself from? **[Identify]**
3. Why is the dog thin and sick? Explain. **[Infer]**
4. What can you tell about the people who lived in the house? Use details from the story to support your answer. **[Infer]**
5. Which technology in the house do you find most believable? Which technology do you think could not exist? Explain. **[Evaluate]**
6. **BQ** **BIG Question** What is Bradbury’s message in this short story? **[Conclude]**

TIP

Inferring

To answer question 3, think about the clues the author gives you. Combine the clues with your own experience to answer the question.

- Where does the dog first appear in the story?
- What does it do when it enters the house?
- Why does it scratch at the kitchen door?

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.

You’re the Critic

Bradbury: What Kind of Writer Is He?

Ray Bradbury is known as a science fiction writer, but his work appeals to a much larger audience. Read these excerpts about the author’s work.

“After each story ends, there remain several memorable incidents, each wrapped around an intriguing idea about the nature of life, what it means to be fully human.”

—The Virginian-Pilot

“There is simply no ready label for a writer who mixes poetry and mythology with

fantasy and technology to create literate tales of suspense and social criticism.”

—salon.com

Group Activity Discuss the following questions. Refer to the excerpts and use evidence from the story to support your answers.

1. What do you find most memorable about “There Will Come Soft Rains”? What is Bradbury saying about human nature in this story?
2. How effectively does Bradbury mix poetry, fantasy, and technology in this story? Is the story suspenseful? Explain.

There Will Come Soft Rains 851

SMALL GROUP

You’re the Critic

1. Students may find the fate of the dog, the scenes of the battle between the house and the fire, or the last voice of the clock most memorable. Students may suggest that Bradbury is saying that humans have a tendency to self-destruct by using their intellectual capacities to solve the wrong problems.
2. Elements of technology and poetry are effectively mixed to tell a compelling and believable science fiction story. The mechanical inventions are examples of technology, and the poem is an example of humanity’s love of the arts. Students may state that the story is suspenseful, particularly because the house tries to save itself.

After You Read

Assess

Literary Element

1. Students should recognize that invaders are beings that enter a place to take it over. The word has a hostile connotation; invaders are usually enemies.
2. These words are military terms. They reinforce the idea that a nuclear war has occurred and that the house and the fire are engaged in battle.
3. B

Reading Strategy

4. Students may note that Bradbury is saying that along with beneficial advances in technology, humans can produce technology with awful, destructive power capable of wiping out the world as we know it.
5. Like the story, the poem is about what happens after a war. The poem says that nature will continue, even if humans destroy themselves.

Vocabulary Practice

- | | |
|------|------|
| 1. c | 4. f |
| 2. g | 5. e |
| 3. b | |

Students' sentences should demonstrate understanding and correct usage of each vocabulary term.

Academic Vocabulary

Students should recognize that the word *random* refers to the selection of something without a planned or specified method.

Literary Element Diction

1. Bradbury describes the cleaning robots as "mysterious invaders." What does the word *invaders* mean? What connotation, or implied meaning, does this word have?
2. Bradbury uses words such as *regiments*, *reinforcements*, and *shrapnel* in the story. How would you characterize these words? How do these word choices reflect the theme of the story?

Review: Simile

As you learned on page 203, a **simile** is a type of figurative language. A simile is a figure of speech in which *like* or *as* is used to compare seemingly different things.

3. Recall this sentence from the story: "At four o'clock the tables folded like great butterflies back through the paneled walls." How are the tables like butterflies?
4. In his description of the destruction of the fire, Bradbury writes "the wires popped their sheathings like hot chestnuts." What does this simile mean?

Reading Strategy

Interpret Author's Meaning

5. The house was designed to care for its owners, but it could not protect them from nuclear warfare. What is Bradbury saying about humans and machines?
6. Why does Bradbury include the poem by Sara Teasdale? How does the poem relate to the story?

Vocabulary Practice

Match each boldfaced vocabulary word with a word from the right column that has the same meaning. Two of the words in the right column will not have matches. Then write a sentence for each vocabulary word, or draw or find a picture that represents the word.

- | | |
|-------------------------|--------------|
| 1. shriveled | a. raw |
| 2. charred | b. nuisance |
| 3. inconvenience | c. withered |
| 4. frenzy | d. saturated |
| 5. whims | e. impulses |
| | f. uproar |
| | g. scorched |

Example:
shriveled

Sentence: Raisins are dry, shriveled grapes.

Academic Vocabulary

In the story, a voice asks which poem Mrs. McClellan would like to hear. When it gets no response, the voice says, "Since you express no preference, I shall select a poem at **random**." Using context clues, try to figure out the meaning of the word *random*. Check your guess in a dictionary.



Literature Online

Selection Resources For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u6.

852 UNIT 6 Why Share Stories?

Progress Check

Can students comprehend vocabulary?

If...fewer than 4 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Respond Through Writing

Persuasive Essay

Argue a Position Ray Bradbury presents a world in which advances in technology have a major impact on humans' lives. In a short essay, argue whether such progress is good or bad.

Understand the Task When you choose a side and explain why you feel a certain way, you are **arguing a position**. In a **persuasive essay**, you try to influence your readers to agree with your perspective and ideas.

Prewrite Begin by organizing your thoughts about the advantages and disadvantages of technological progress. Be sure to support your position with evidence, or facts and examples. Make a graphic organizer like the one below for both sides of the argument to decide which position you think is stronger. Think of as many reasons and supporting facts and examples as you can to defend your position.



Draft As you begin writing, pay attention to the order of your arguments. For example, you may decide to give one example or piece of evidence to support your position. After this you may present a possible counterargument, or opposing point of view, along with your response to it. Then you may address another point, its counterargument, and your response. This sentence frame may help you think of counterarguments and responses:

Some people may say that _____, but I think that _____.

Revise After you have written your first draft, read it to determine whether your position has enough support. Persuasive writers often build an argument from its weakest point to its strongest point. Look for ways to include persuasive techniques, such as emotional appeals.

Edit and Proofread Proofread your paper, correcting any errors in spelling, grammar, and punctuation. See the Word Bank in the side column for words you may use in your persuasive essay.

Learning Objectives

For page 853

In this assignment, you will focus on the following objective:

Writing: Writing a persuasive essay.

Word Bank

The following are some useful words that you might want to include in your essay. Check their meanings in a dictionary first to make sure you use them correctly.

advantage
benefits
complex
disadvantage
expense
improve
quality
valuable

There Will Come Soft Rains 853

English Learners

DIFFERENTIATED INSTRUCTION

Advanced Have students use a dictionary to define the words in the word bank. Discuss the words' meanings and usage with students. Encourage students to use some of the words in the word bank in their essays. If necessary, point out words in students' essays that could be replaced by words in the word bank.

Approaching Level

DIFFERENTIATED INSTRUCTION

Established Remind students that arguments may be based on appeals to logic, emotion, or ethics. Ask students what kind of appeal the writer makes with the evidence shown in the graphic organizer. Have students label the evidence in their graphic organizers according to the three types of appeals.

After You Read

Assess

Respond Through Writing

Persuasive Essay

Student essays should

- contain a clear thesis statement
- support the thesis statement with logical evidence
- acknowledge and address counterarguments
- be written clearly and logically
- be free of spelling, grammar, and punctuation errors
- demonstrate consistent verb tense

Prewrite Tell students that an effective way to argue a position is to acknowledge and address counterarguments. For example, with regard to the evidence listed in the graphic organizer in support of progress, students may respond to a counterargument such as this: Computers are detrimental to human communication because people spend more time interacting with machines than with humans.

Draft Point out that the thesis statement should state the writer's position and is usually paced at the end of the essay's introduction. Provide a sentence frame. On the board, write: **Progress is good (bad) because _____.**

 For grammar practice, see Unit 6 Teaching Resources, p. 95.

Before You Read

Focus

Bellringer Options

Literature Launchers: Pre-Reading
Videos DVD, Selection Launcher
Selection Focus Transparency 21
Daily Language Practice
Transparency 169

Or ask: **Have you ever seen an animal in its natural habitat?** Discuss differences between seeing animals in captivity and in nature.

Vocabulary

Review the vocabulary words and definitions. On the board, **write**:

- **This morning, I was surprised by the vapor that ____**
- **It was a hot day, and droplets of water formed ____**

Have students copy and complete the sentences on a sheet of paper.

For additional vocabulary practice, see Unit 6 Teaching Resources, p. 106.

For additional context, use Glencoe Interactive Vocabulary CD-ROM.

Before You Read

Missing! and Birdfoot's Grampa

Connect to the Article and the Poem

Have you ever watched a spider spin a web, a bird build a nest, or an ant carry a piece of food? How much attention do you pay to nature's small creatures?

Partner Talk With a partner, talk about the natural world around you. Are there small creatures you'd miss if they disappeared? What are they, and why would you miss them?

Build Background

Joseph Bruchac, the author of the poem "Birdfoot's Grampa," writes that Native Americans believe that humans have "a special mission" on Earth "to maintain the natural balance." The informational article "Missing!" describes how a change in temperature is harmful to Costa Rica's wildlife.

- Costa Rica is a tropical country in Central America.
- With mountains, forests, and two coastlines, Costa Rica has a great variety of plant and animal life.
- The Monteverde (mon'tə vār'dē) Cloud Forest Reserve is in Costa Rica. It is a protected area for plants and wildlife and is home to hundreds of species of plants, birds, and other animals.
- About 25 percent of the land in Costa Rica is protected, including national parks and private reserves.

Vocabulary

vapor (vā'pər) *n.* a substance suspended in the air, as steam or fog (p. 856).

The smog was a noticeable vapor above the city.

droplets (drop'litz) *n.* tiny amounts of liquid (p. 857).

The rain fell in droplets that stung her face.

Meet the Authors

Claire Miller

Nature Lover Claire Miller writes for *Ranger Rick*, a children's nature magazine published by the National Wildlife Federation. She says, "No matter where you live, there's lots to discover right outside your door."



Joseph Bruchac

The Good Mind A member of the Abenaki tribe, Joseph Bruchac proudly bears his Native American name, *Gahnegohheyoh*, which means "the good mind." Bruchac is an award-winning author of more than 20 books and a professional teller of traditional Native American stories.



Author Search For more about Claire Miller and Joseph Bruchac, go to glencoe.com and enter QuickPass code GL29763u6.

854 UNIT 6 Why Share Stories?

English Learners

DIFFERENTIATED INSTRUCTION

Preteach Vocabulary Preteach the vocabulary words on page 854. Use the following steps:

- Introduce and define each vocabulary word.
- Define vocabulary word in Spanish, or other languages if appropriate.
- Draw a simple illustration of a water puddle on the board. Explain the process

of water's evaporation into *vapor*, drawing arrows upward from the puddle to a cloud.

- Draw simple tear shapes falling from the vapor. Explain how vapor condenses into *droplets*.
- Have students use *vapor* and *droplets* to describe evaporation and condensation. Prompt students with questions as needed.
- Tell students that both words will appear in "Missing!"

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Make sure students understand the meanings of the vocabulary words. Then have them write responses to the following:

- When might you see a vapor? What would it look like?
- When might you see droplets? What would they look like?

Set Purposes for Reading

BQ BIG Question

As you read, ask yourself, what messages are the authors of “Missing!” and “Birdfoot’s Grampa” trying to convey to readers?

Literary Element Description

Description is writing that creates an impression of a setting, a person, an animal, an object, or an event. Details in a description help readers see, hear, smell, taste, and feel what the author writes about.

In the informational article “Missing!”, the description of the cloud forest in Costa Rica includes details that help you imagine how the clouds form and how they affect the area’s frogs. These details help the author convey the ways that global warming is threatening wildlife.

As you read, ask yourself, how does each author’s use of vivid verbs and adjectives help convey his or her purpose for writing?

Reading Skill Identify Problems and Solutions

Authors often organize the information in their articles by using a problem-and-solution structure. When you **identify problems and solutions**, you examine a text to understand a conflict, or problem, and how to solve it.

Identifying problems and solutions helps you understand what’s happening in a text, why it’s happening, and what is being done or what could be done about it. To identify problems and solutions as you read, think about these questions:

- What is the author concerned about? Remember that complicated issues can have more than one problem.
- What is the solution or solutions? Look for words such as *need*, *attempt*, *help*, *can*, and *will* to locate any solutions.

As you read, fill in a graphic organizer like the one below.

What problem does the author introduce?	→	What solution does the author describe?
	→	

Learning Objectives

For pages 854–861

In studying these texts, you will focus on the following objectives:

Literary Study:

Analyzing description.

Reading: Analyzing problem-and-solution text structure.

TRY IT

Identify Problems and Solutions

Think of a problem that you see every day in your neighborhood or at school. What is the problem? Can you think of possible solutions?

Before You Read

Focus

Summaries

“Missing!” describes the effects of warmer temperatures in Costa Rica. Clouds that once draped the mountain forests of Monteverde are forming higher in the sky, leaving the forest floor dry. As a result, the frogs and toads that depend on small pools of water in the forest have begun to disappear. In “Birdfoot’s Grampa,” a grandfather puts everything on hold to save the toads blinded by headlights on a rainy night.

For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 98–103.

Literary Element

Description Point out that both selections include descriptions of frogs. **Ask:** **What sensory words can you use to describe frogs?** (*green, brown, slimy, wet, bumpy, croaking*)

Reading Skill

Identify Problems and Solutions Tell students to keep in mind as they read that not all problems can be solved.

TRY IT

Students should explain a problem and suggest one or more solutions.

Other options for teaching this selection can be found in

- Interactive Read and Write for On-Level Learners, pp. 327–340
- Interactive Read and Write for English Learners, pp. 327–340
- Interactive Read and Write for Approaching Level Learners, pp. 327–340

Missing! and Birdfoot’s Grampa 855

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Students may have difficulty with the scientific vocabulary in “Missing!” Preview the words *evaporate*, *condense*, and *atmosphere*. Have students look up the definitions of these words in a dictionary. Then, ask questions that will prompt students to use each of the words correctly.



Advanced Students may find the scientific content in “Missing!” challenging. Discuss cloud formation with students, using “Build Background” on page 854 and “View the Photograph” on page 856. Monitor comprehension by **asking:** **How are clouds formed?** (*Clouds are formed when water vapor condenses in the air.*)

UNIT SIX

Teach

Reading Skill

1

Identify Problems and Solutions

There have been changes in cloud coverage. Some of the forest's frogs and toads are disappearing as an effect of the problem.

For additional reading skill or strategy practice, see Unit 6 Teaching Resources, p. 105.

View the Photograph

Monteverde is the Spanish word for "green mountain." This photograph shows part of the Monteverde Cloud Forest Reserve's mountainous forests. Elevations at Monteverde range around 4000 to 6000 feet above sea level. From November through February, misty clouds cover much of the forest. **Ask: Why is this Costa Rican forest called the Monteverde Cloud Forest Reserve?** (Possible response: *The treetops seem to touch the clouds, almost as though the clouds are part of the forest.*)

MISSING!

Claire Miller

The frog population in Costa Rica is declining. Scientists search for answers.

1

The cloud-covered mountains of Costa Rica are home to a variety of frogs. Many live in the Monteverde Cloud Forest Reserve. Over the years, cloud coverage has changed in the region. Now, some of the forest's frogs have disappeared, and the changing clouds may be part of their problem.

Super Soakers Unlike humans, frogs don't drink water. Instead, they absorb it through their skin. Most of it soaks through a "seat patch" on their bottoms when they sit on moist ground.

In the Monteverde Cloud Forest Reserve, the frogs have depended on the clouds that hang around the mountains to keep the forest floor wet and the mountain streams flowing. Where do the clouds come from?

When Earth's water evaporates from oceans, lakes, or puddles, it changes from liquid to water **vapor**. This water

Vocabulary

vapor (vā'pər) *n.* a substance suspended in the air, as steam or fog

Identify Problems and Solutions

What is the problem in the Monteverde Cloud Forest Reserve?

856 UNIT 6 Why Share Stories?

Reading Practice



Understand Cause and Effect

Tell students that "Missing!" contains both problem-and-solution and cause-and-effect text structures. To promote an understanding of the situation that confronts the animals and plants of Monteverde, create a cause-and-effect diagram with students. Draw a vertical line on the board, and label one side *Cause* and the other side

Effect. On the *Effect* side, write: **Extinction of the golden toad**. As students read, tell them to look for causes that lead to the toad's extinction. When students name the causes, write them on the board. You may wish to have students record the causes themselves. Finally, discuss the causes and effects as a class.

Readability Scores

Dale-Chall: 5.8

DRP: 58

Lexile: 990

Teach

Literary Element

2

Description The author uses the word *blanketed* to help readers visualize the clouds covering the mountaintops.

ADVANCED Ask: **What literary device does the author use here?** (a metaphor)

For additional literary element practice, see Unit 6 Teaching Resources, p. 104.

Reading Skill

3

Identify Problems and Solutions The subheadings tell what information will be discussed in that section. For example, the subheading “Turning Up the Heat” tells that this section will probably be about a problem related to heat.

View the Photograph

Although frogs live on every continent besides Antarctica, the highest concentrations of frog species can be found in tropical regions, such as rainforests. Ask: **What does this photograph suggest about the vulnerability of Monteverde’s frogs?** (Possible response: The frog in the photograph looks tiny and fragile. It is probably quite vulnerable to environmental change.)

vapor rises when heated by the sun. Strong winds can also blow it upward.

In Monteverde, the water vapor would often rise until it ran into cold air around the mountaintops. This cold air condensed¹ the vapor into liquid water **droplets**. The droplets then clumped together to make up a cloud.

Clouds are the form that water takes right before it returns to Earth as rain, snow, sleet, or hail. In Monteverde, when clouds blanketed the mountain, the droplets gathered to make the little pools of water that the frogs need.

These days, the clouds often form high in the sky instead of down on the mountains of Monteverde. As a result, the forest floor is drier than it once was. So what’s causing this high cloud formation?

In recent years, the air temperature in Monteverde has increased. Often the air around the mountaintops is too warm to condense the water vapor. So the water vapor keeps rising until it forms clouds high above the mountains. At the same time, the land below dries out. So the frogs (and their cousins, the toads) have a hard time finding the water they need on the forest floor.

Turning Up the Heat Most scientists believe that people are causing many places on Earth to get warmer, including Monteverde. They call it global warming.

People often add to global warming by burning fuels such as oil, natural gas, and coal. These fuels power almost everything we plug in or drive. As the fuels are burned, a gas called carbon dioxide is given off. Carbon dioxide occurs naturally in our atmosphere.² It helps to keep Earth warm by holding in the sun’s heat. But having too much carbon dioxide in the air is like throwing a heavy blanket around the planet—it keeps in too much of the sun’s heat, and the world gets warmer.

¹ When water vapor has **condensed**, it has come together to make drops of liquid water.

² The **atmosphere** is the mixture of gases that surrounds Earth.

Vocabulary

droplets (drop’litz) *n.* tiny amounts of liquid

Description Which words in the author’s description help you visualize how clouds formed around the mountaintops?

Identify Problems and Solutions How do the bold subheads in this article help you locate the problems and solutions?



Missing! and Birdfoot’s Grampa 857

Approaching Level

DIFFERENTIATED INSTRUCTION

Partners Established Tell students that they can better understand the author’s ideas by using the boldfaced subheadings as a guide for reading. Have students work in pairs. First, tell each pair to divide a sheet of paper into four columns and to label the columns with the subheadings found in the article. Then, have students find the main ideas in each section and write them beneath the appropriate subheadings. Finally, ask: **How are the ideas**

connected? (Possible response: Because clouds are forming at a higher level, frogs in Costa Rica are not getting the water that they need. This change is a result of global warming. The lack of moisture has caused some frogs to disappear, but humans can work now to minimize the effects of global warming.)

Teach

Reading Skill

1

Identify Problems and Solutions

The author suggests that families can help reduce global warming by using the car less and turning off lights and appliances when these are not in use.

View the Photograph

Amphibians, such as frogs and toads, are more sensitive to changes in the environment than are other animals. When human activity changes the environment, through pollution or through global warming, amphibians are the creatures most likely to be harmed. Even amphibians that live in protected areas are vulnerable. For example, the golden toads in the photograph on page 858 were once plentiful in Monteverde Cloud Forest Preserve. The preserve, established in 1972, protects all the animals living there from any direct intrusion into their habitat. However, the toads could not be protected from the changing climate. They have not been seen since 1989. **Ask:** **What does the photograph show you about the golden toads of Monteverde?** (Possible response: The beautiful and delicate toads appear to need a water environment to survive, and this fact probably makes them especially vulnerable to climate change.)



Missing Toad Alan J. Pounds is a scientist who has lived and worked in the Monteverde Cloud Forest Reserve for 24 years—and he’s noticed a change in cloud cover and frog populations. “In the early 1980s, there were hundreds of golden toads,” he says. “But by 1989, people found only a few of them, and since then, we haven’t seen any!”

High cloud formation caused by global warming is a serious problem. And according to Pounds, it adds to a growing list of troubles that the wildlife of Monteverde is faced with. “The frogs and other wild animals have to cope with many problems, such as habitat³ loss and disease. But when global warming is added to all these problems, it may push them over the edge to extinction.”⁴

You Can Help It’s too late to save the extinct golden toads, but there are things that you and your family can do to keep the world from getting warmer. For starters, encourage your family to use the car less. Also, turn off the lights and appliances⁵ that you aren’t using. All these things burn fuel and contribute to global warming. By becoming an Earth-friendly family, you’ll help wildlife all around the world! 🌱

³ To **cope** means “to deal with and try to overcome.” A **habitat** is a plant or animal’s home, or a place where it naturally lives and grows.

⁴ **Extinction** is the act of wiping out of existence.

⁵ **Appliances** are machines or devices for household use that run on electricity.

Identify Problems and Solutions What does the author suggest that families do to prevent global warming?

858 UNIT 6 Why Share Stories?

Research Practice

Research Setting Have students use library and Internet resources to find information about Costa Rica. Have students gather information about the country’s location, climate, and environment, using the MLA format to keep a bibliography of their sources. When students are done, discuss how Costa Rica has changed in recent years. Have students describe in detail what effect climate change will have on Costa Rica.



Writing Practice



Speech Have students use a problem-and-solution graphic organizer to generate ideas for a speech about how to combat global warming. Have students meet in small groups to identify a solution on which to focus their speeches. Students should then write and deliver their speeches.

Birdfoot's Grampa

Joseph Bruchac

The old man
must have stopped our car
two dozen times to climb out
and gather into his hands
5 the small toads blinded
by our lights and leaping,
live drops of rain.

The rain was falling,
a mist about his white hair
10 and I kept saying
you can't save them all,
accept it, get back in
we've got places to go.

But, leathery hands full
15 of wet brown life,
knee deep in the summer
roadside grass,
he just smiled and said
they have places to go to
20 too.

2

Description How does the description of the old man help you see and feel the scene?

BQ **BIG Question**

What lesson does this poem share with readers?



Missing! and Birdfoot's Grampa 859

UNIT SIX

Teach

Literary Element

2

Description The description appeals to the senses. Readers can imagine the sight and sound of falling rain and the sight of the old man's white hair shrouded in mist. Readers can also imagine the sensation of getting wet while standing in the rain.

BQ BIG Question

The poet wants readers to understand that animals have needs, just as people do. The speaker places his needs ahead of the toads' lives, but the old man points out that toads' lives are valuable, too, and should be respected.

APPROACHING **Ask:** What is

happening in this poem? (*The old man and the speaker are driving on a rainy night, and the old man keeps stopping to move toads off the road.*)

Ask: What do lines 19–20 mean? (*The old man is saying that the toads are just as important as people are.*)



To check students' understanding of the selection, see Unit 6 Teaching Resources, pp. 108–109.

Advanced Learners

DIFFERENTIATED INSTRUCTION



Voice Tell students that Joseph Bruchac, the author of "Birdfoot's Grampa," says that stories "contain knowledge that, like an elder's voice, can help guide a young person along a trail on which his or her feet have never been." **Ask:** How does this quotation relate to the poem? (Possible response: In the poem, the old man's actions make his grandson see the world from a different

perspective.) Then, ask students to think about a story that could help young people address the issue of the global warming described in "Missing!" Encourage students to write a story about the dangers of global warming. Remind students that an "elder's voice" is not only the words of an older person, but also a lesson for people to learn.

Approaching Level

DIFFERENTIATED INSTRUCTION



Emerging Students may have difficulty identifying the speaker of "Birdfoot's Grampa." Read the poem aloud, one stanza at a time. After the first stanza, **ask:** Who is the old man? (*The old man is the grandfather.*) After the second stanza, **ask:** Who is speaking? (*The speaker is Birdfoot.*) Finally, explain that the last two stanzas are an exchange between Birdfoot and Birdfoot's grandfather.

After You Read

Assess

For additional assessment, see Assessment Resources, pp. 159–160.

Respond and Think Critically

Possible answers:

1. The old man stops the car to pick up toads in the road and carry them to safety in the tall grass at the side of the road.
2. To survive, the frogs and toads need water on the ground, but global warming is drying the forest in which these animals live.
3. The presence of frogs and toads may suggest that the climate is healthy. According to the article, frogs and toads take in water by absorbing it through their skin. If the climate is too hot and water is evaporated too quickly for frogs and toads to survive, their numbers will decrease.
4. Readers can encourage their families to use their cars less and turn off lights and appliances when these items are not in use.
5. The old man wants to save the toads because he values all creatures. The toads are living creatures in danger, so the old man believes that he should protect them. He thinks that their lives are as valuable as the lives of all other living things.
6. The authors suggest that the natural world is fragile and that other creatures can be harmed by changes that humans make.

After You Read

Respond and Think Critically

1. In “Birdfoot’s Grampa,” why does the old man stop the car “two dozen times”? [\[Recall\]](#)
2. According to the article “Missing!” why are frogs and toads disappearing in the Monteverde Cloud Forest Reserve? [\[Summarize\]](#)
3. Think about what you learned in “Missing!” What can the presence of frogs and toads tell people about the health of the climate? [\[Infer\]](#)
4. According to “Missing!” how can you, the reader, help reduce global warming? Give specific examples. [\[Analyze\]](#)
5. Think about the old man in “Birdfoot’s Grampa.” Why does he want to save the toads? [\[Conclude\]](#)
6. **BQ** **BIG Question** What do “Missing!” and “Birdfoot’s Grampa” tell you about how human activity affects other creatures? [\[Analyze\]](#)

Vocabulary Practice

On a separate sheet of paper, write the vocabulary word that correctly completes each sentence. If none of the words fits the sentence, write “none.”

vapor

droplets

1. At the end of the long hike, Rebecca’s face was covered with _____ of sweat.
2. All through the _____, the fragrance of flowers in bloom filled the air.
3. When the snow melted in spring, the ground was covered with deep _____ of watery mud.
4. The pavement was so hot that the rain turned into _____ only minutes after it fell on the blacktop.

Academic Vocabulary

The author of “Missing!” explains that human activities, such as burning fuels to power cars and appliances, have serious **environmental** effects. In the preceding sentence, *environmental* means “related to the natural world” or “the conditions that affect the lives of plants, animals, and people.” Think about how people treat the natural world where you live. What environmental effects do these behaviors have?

TIP

Inferring

To answer question 3, you have to use your knowledge and clues from the article to make a good guess. Here are some tips to help you infer.

- Think about what the article says affects the temperature of Earth.
- Recall what frogs and toads need to survive.

FOLDABLES Study Organizer

Keep track of your ideas about the **BIG Question** in your unit Foldable.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection activities, go to glencoe.com and enter QuickPass code GL29763u6.

860 UNIT 6 Why Share Stories?

Vocabulary Practice

1. droplets
2. none
3. none
4. vapor

Academic Vocabulary

Possible answer: Littering fills up places like parks with garbage. Littering can also kill animals and plants and attract vermin, which would have hazardous environmental effects.

Progress Check

Can students comprehend vocabulary?

If...fewer than 3 answers are correct

Then... Glencoe Interactive Vocabulary CD-ROM.

Literary Element Description

1. In “Missing!” what significant change in the Monteverde Cloud Forest Reserve does the author describe? How does the description help you understand the change?
2. In what way does the description of jumping toads in lines 5–7 of “Birdfoot’s Grampa” appeal to the senses?
3. In “Birdfoot’s Grampa,” what does the second stanza tell you about the speaker of the poem?

Review: Alliteration

As you learned on page 190, poets use **alliteration**, or the repetition of consonant sounds at the beginnings of words, to stress certain words and ideas.

4. Read these lines from “Birdfoot’s Grampa”:

the small toads blinded
by our lights and leaping,
live drops of rain.

What sounds are repeated? What effect does the alliteration have?

Reading Skill

Identify Problems and Solutions

5. Think about the problems faced by the frogs and toads in “Missing!” and by the toads in “Birdfoot’s Grampa.” How are their problems similar? What makes their problems different?



Grammar Link

Tricky Subjects and Verbs In most sentences, the **subject** comes before the **verb**. There are two main exceptions.

Questions In many questions, all or part of the verb comes before the subject.

Do the speaker and the old man have
places to go?

helping verb / subject / main verb

To make it easier to find the subject and verb, turn the question into a statement.

The speaker and the old man do have
places to go.

Here/There The words *here* and *there* cannot be subjects. To find the subject of a sentence that begins with *here* or *there*, omit the word. Find the verb; then ask yourself, who or what _____?

There are clouds above the mountains
of Monteverde.

There are clouds above the mountains
of Monteverde.

Practice On a separate sheet of paper, copy each sentence. Underline the subject once and the verb twice.

1. Where do the clouds come from?
2. There are things that you and your family can do to keep Earth from getting warmer.
3. Here are some endangered frogs.

Research and Report

Internet Connection Use the Internet to research other works by Joseph Bruchac that might interest you or your classmates. Make an annotated list of Bruchac’s works. In a sentence or two, explain what kind of work it is (for example, a poem or a story), what the work is about, and where online you learned about it.

Missing! and Birdfoot’s Grampa 861

After You Read

Assess

Possible answers:

1. The significant change is the rising temperature in the reserve. The description helps readers understand that rising temperatures can cause clouds to form at higher altitudes, leaving less water on the forest floor. By describing the process, the author helps readers understand the effect that rising temperatures have on the frogs and toads of Monteverde.
2. “Small toads” appeals to the sense of sight; “blinded by our lights” also appeals to sight because readers can imagine looking into bright lights. “Live drops of rain” appeals to touch and sight because the words compare the leaping toads to falling raindrops and help readers see and feel the rain and observe the leaping toads.
3. The speaker doesn’t believe that the old man can make a difference by picking up the toads. Because the old man can’t save all of the toads, the speaker believes that he shouldn’t bother trying to save any of them.
4. The || sound is repeated in *lights*, *leaping*, and *live*. Alliteration calls attention to these words, comparing the leaping toads to raindrops.
5. Their problems are similar because both global warming and the car have been introduced into their habitats by human beings. The animals’ problems are different because the old man in “Birdfoot’s Grampa” can save some of the toads by moving them out of the road, but the frogs in “Missing” are gone forever and cannot be saved.

Grammar Link

1. Where do the clouds come from?
2. There are things that you and your family can
do to keep Earth from getting warmer.
3. Here are some endangered frogs.

Research and Report

Internet Connection Students’ annotated lists should include at least three additional works by Joseph Bruchac. For each work, students should identify the genre and include a short description. Descriptions should focus on reasons that other students might enjoy reading the works. Encourage students to present their annotated lists to the class.

For grammar practice, see Unit 6 Teaching Resources, p. 107.

Focus

Bellringer Options

Daily Language Practice
Transparencies 170 and 171

Or tell students that the characters in these myths learn lessons the hard way. **Ask:** *Is experience always the best teacher? Explain.*

Literary Element

Theme Tell students that determining a work's theme requires making inferences. Explain that students should rely on their own knowledge to understand the themes of these myths.

Reading Skill

Compare and Contrast Remind students that plot, character, and setting contribute to the theme. Encourage students to keep these elements in mind as they compare and contrast the themes of the myths.

For summaries in languages other than English, see Unit 6 Teaching Resources, pp. 111–116.

Echo and Narcissus and Orpheus, the Great Musician

BQ BIG Question

As you read these two myths, think about the life lessons that myths teach.

Literary Element Theme

You've learned that the **theme** of a literary work is its message about life. In the myths you are about to read, the themes are implied, or hinted at. Therefore, you must think about the details and the events in the stories to figure out the themes.

Myths are traditional stories that often involve gods, goddesses, and heroes. Many myths attempt to explain a natural or historic event or the origin of a belief or custom. The themes in myths are usually universal, meaning that they deal with concerns that all people experience. As you read, look for the theme of each myth.

Reading Skill Compare and Contrast

Remember that when you compare and contrast, you look for similarities and differences. Comparing and contrasting the themes of several selections can help you understand important life lessons. Comparing and contrasting can also help you analyze recurring themes across different literary works.

On the following pages, you'll compare and contrast the myth "Echo and Narcissus" and the myth "Orpheus, the Great Musician." Use a comparison chart like the one below to record the details and the theme of each myth.

	Details from the Myth	Theme of the Myth
"Echo and Narcissus"		
"Orpheus, the Great Musician"		

Learning Objectives

For pages 862–873

In studying these texts, you will focus on the following objective:

Literary Study: Analyzing theme.

Reading: Comparing theme.

Meet the Authors

Roger Lancelyn Green

British author Roger Lancelyn Green was born in 1918. He died in 1987.

Olivia Coolidge

Olivia Coolidge is recognized for her biographies and historical fiction. She was born in 1908.



Literature Online

Author Search For more about Roger Lancelyn Green and Olivia Coolidge, go to glencoe.com and enter QuickPass code GL29763u6.

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching These two myths provide an opportunity for students to explore words related to the expression of emotions. Point out to students the following words in the myths:

- contempt (page 865)
- furiously (page 866)
- enchanted (page 867)

Have students use context clues or dictionaries to determine the words' meanings. Next have students draw faces that show contempt, fury, and enchantment. Then, extend the lesson by having students record and illustrate other words related to emotions. As students read the myth, ask how these words relate to the characters.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Provide students with definitions for the following words from the myths: *immortal*, *contempt*, *furiously*, *enchanted*, *eternally*. Then have students use these words in sentences to describe some aspect of nature. After students have finished, invite volunteers to share their sentences with the class.

Teach

Comparing Literature

1

Students are likely to suggest that the theme will be about the results of talking too much.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.7

DRP: 57

Lexile: 1040

ECHO AND NARCISSUS



Retold by Roger Lancelyn Green

Up on the wild, lonely mountains of Greece lived the Oreades,¹ the nymphs or fairies of the hills, and among them one of the most beautiful was called Echo. She was one of the most talkative, too, and once she talked too much and angered Hera, wife of Zeus, king of the gods.

When Zeus grew tired of the golden halls of Mount Olympus, the home of the immortal gods, he would come down to earth and wander with the nymphs on the mountains. Hera, however, was jealous and often came to see what he was doing. It seemed strange at

1

Comparing Literature

The author begins by telling you about Echo's flaw—she talks too much. How might this detail influence the theme of the myth?

¹ Oreades (ôr'ē ad'ēz)

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Review the following idioms from “Echo and Narcissus”:

- “The curse Hera placed upon her tied her tongue” (page 864)
- “feasting her eyes vainly upon him” (page 864)
- “her heart heavy with unspoken love” (page 865)
- “her heart leaping with joy” (page 865)

Have students use context clues to suggest the meanings of these idioms. Ask students whether comparable idioms exist in their primary languages. Have students add the English idioms, their definitions, and any comparable idioms from another language to a personal dictionary. Ask students to write sentences containing the idioms, and have students share their sentences with the class.

Teach

Literary Element

1

Theme Remind students that Hera punished Echo for talking too much.

Ask: What traits does Narcissus possess that the gods might punish him for? (*Arrogance, self-love, cruelty, scorn*)

For additional literary element practice, see Unit 6 Teaching Resources, p. 117.

Comparing Literature

2

Students may state that the lesson is “Do not try to trick the gods, or you will be punished.”

APPROACHING **Ask:** What is Hera’s real reason for being angry with Echo? Do you think Echo’s punishment is fair? (*Students should recognize that Hera is angry because Echo helps Zeus deceive her. Students may think the punishment is unfair and that Hera should punish Zeus.*)

Literary Element Practice

SPIRAL REVIEW **Characterization** Remind students that readers learn about a character through that character’s thoughts, words, actions, and interactions with other characters. The narrator’s descriptions and what other characters say about a character also add to characterization. Have students select a character and create a character map, using this graphic organizer as a model.

first that she always met Echo, and that Echo kept her listening for hours on end to her stories and her gossip.

But at last Hera realized that Echo was doing this on purpose to detain² her while Zeus went quietly back to Olympus as if he had never really been away.

“So nothing can stop you talking?” exclaimed Hera. “Well, Echo, I do not intend to spoil your pleasure. But from this day on, you shall be able only to repeat what other people say—and never speak unless someone else speaks first.”

Hera returned to Olympus, well pleased with the punishment she had made for Echo, leaving the poor nymph to weep sadly among the rocks on the mountainside and speak only the words which her sisters and their friends shouted happily to one another.

She grew used to her strange fate after a while, but then a new misfortune befell her.

There was a beautiful youth called Narcissus,³ who was the son of a nymph and the god of a nearby river. He grew up in the plain of Thebes⁴ until he was sixteen years old and then began to hunt on the mountains toward the north where Echo and her sister Oreades lived.

As he wandered through the woods and valleys, many a nymph looked upon him and loved him. But Narcissus laughed at them scornfully, for he loved only himself.

Farther up the mountains Echo saw him. And at once her lonely heart was filled with love for the beautiful youth, so that nothing else in the world mattered but to win him.

Now she wished indeed that she could speak to him words of love. But the curse which Hera had placed upon her tied her tongue, and she could only follow wherever he went, hiding behind trees and rocks, and feasting her eyes vainly⁵ upon him.

² To **detain** is to hold back or delay.

³ Narcissus (nār sis’əs)

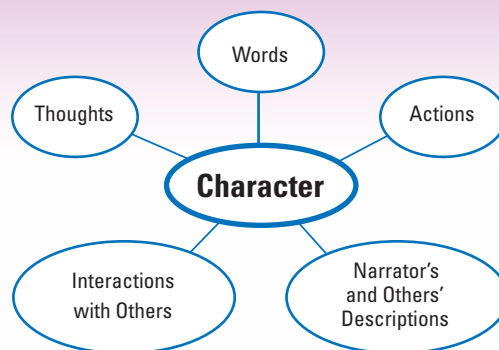
⁴ Thebes (thēbz)

⁵ Something that is done **vainly** is done uselessly or without result.

Comparing Literature

What might Hera’s punishment of Echo have taught the Greeks about their gods?

864 UNIT 6 Why Share Stories?



Teach

Word History

Latin Root Direct students' attention to the word *visible*. Tell students that *visible* comes from the Latin root *vis*, meaning "see." Ask students to suggest other words that contain the same root. (*vision*, *invisible*, *television*, *visit*, *visionary*)

View the Art

Instruct students to examine the picture. **Ask:** Which character from the myth might this artwork represent? (The artwork represents *Narcissus*.) **Ask:** What does this artwork contribute to your understanding of the myth? (Students may say that artwork depicts *Narcissus's* longing for his reflection in the pool.)

One day Narcissus wandered farther up the mountain than usual, and all his friends, the other Theban youths, were left far behind. Only Echo followed him, still hiding among the rocks, her heart heavy with unspoken love.

Presently Narcissus realized that he was lost, and hoping to be heard by his companions, or perhaps by some mountain shepherd, he called out loudly:

"Is there anybody here?"

"Here!" cried Echo.

Narcissus stood still in amazement, looking all around in vain. Then he shouted, even more loudly:

"Whoever you are, come to me!"

"Come to me!" cried Echo eagerly.

Still no one was visible, so Narcissus called again:

"Why are you avoiding me?"

Echo repeated his words, but with a sob in her breath, and Narcissus called once more:

"Come here, I say, and let us meet!"

"Let us meet!" cried Echo, her heart leaping with joy

as she spoke the happiest words that had left her lips since the curse of Hera had fallen on her. And to make good her words, she came running out from behind the rocks and tried to clasp her arms about him.

But Narcissus flung the beautiful nymph away from him in scorn.

"Away with these embraces!" he cried angrily, his voice full of cruel contempt. "I would die before I would have you touch me!"

Narcissus. Peter Paul Rubens. Oil on canvas. Museum Boymans van Beuningen, Rotterdam, The Netherlands.

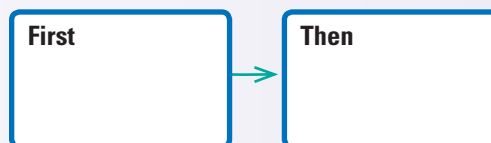


COMPARING LITERATURE 865

English Learners

DIFFERENTIATED INSTRUCTION

Beginning Reinforce sequence and cause and effect by working with students to complete a chain-of-events map. Begin by drawing the following diagram on the board.



To get students started, fill in the first two boxes with *Hera punishes Echo* and *Echo can speak only to repeat what she hears*, respectively. Add boxes as needed, and discuss with students how one story event leads to another.

Teach

Comparing Literature

1

Those who open themselves to love may get hurt. The object of a person's affection may not feel the same way in return.

Word History

Multiple-Meaning Word Direct students' attention to the word *cast*. Have students use context clues to determine the meaning of *cast* in this sentence (*To push or throw away*). Then have students determine the word's meaning in these sentences:

- She cast her fishing line into the river.
- Many young people are in the cast of the play.
- Anna was cast in the lead role.
- Tim needed a cast for his broken wrist.

View the Art

The flowers in the painting are daffodils, a type of narcissus flower named after Narcissus. They are the national flower of Wales. **Ask: What do the flowers symbolize in this story?** (Possible responses: a newer, purer form of beauty; rebirth)

"I would have you touch me!" repeated poor Echo. "Never will I let you kiss me!"

"Kiss me! Kiss me!" murmured Echo, sinking down among the rocks, as Narcissus cast her violently from him and sped down the hillside.

"One touch of those lips would kill me!" he called back furiously over his shoulder.

"Kill me!" begged Echo.

And Aphrodite,⁶ the goddess of love, heard her and was kind to her, for she had been a true lover. Quietly and painlessly, Echo pined away and died. But her voice lived on, lingering among the rocks and answering faintly whenever Narcissus or another called.

"He shall not go unpunished for this cruelty," said Aphrodite. "By scorning poor Echo like this, he scorns love itself. And scorning love, he insults me. He is altogether eaten up with self-love . . . Well, he shall love himself and no one else, and yet shall die of unrequited⁷ love!"

It was not long before Aphrodite made good her threat, and in a very strange way. One day, tired after hunting, Narcissus came to a still, clear pool of water away up the mountainside, not far from where he had scorned Echo and left her to die of a broken heart.

With a cry of satisfaction, for the day was hot and cloudless, and he was parched⁸ with thirst, Narcissus flung himself down beside the pool and leaned forward to dip his face in the cool water.

⁶ Aphrodite (af' rə dī' tē)

⁷ **Unrequited** love is not returned in kind.

⁸ Something that is **parched** is very hot and dry.

Comparing Literature

What message about love does this meeting between Echo and Narcissus convey?



Narcissus (N. Tazetta),
1833. P.J. Redoute.

Reading Practice

SMALL GROUP Identify Spatial Relationships Point out that words that refer to location or distance can help students visualize the setting, plot events, and characters' actions in a story. Examples of words that are clues to location or distance include *above*, *across*, *around*, *away from*, *behind*, *below*, *beside*, *between*, *beyond*, *close to*, *far from*, *into*, *in front of*, *left*, *near*, *opposite*, *over*, *right*, and *toward*.

Tell students to imagine that they are writing a play based on this myth. Have students work in small groups, and have each group choose a scene. You may also wish to assign individual scenes. Have each group develop stage directions for the scene, including details for scenery and the locations of characters. When students have finished their work, have them describe how they arrived at their stage directions. What clues did they use? How does understanding spatial relationships help them visualize the story better?

Grammar Practice

SMALL GROUP Pronouns and Antecedents Have student groups review their stage directions to identify pronouns and assure that their antecedents are clear. Tell students to underline pronouns once and antecedents twice. For any stage directions that do not feature pronouns or antecedents, challenge students to rewrite them so they do.

What was his surprise to see a beautiful face looking up at him through the still waters of the pool. The moment he saw, he loved—and love was a madness upon him so that he could think of nothing else.

“Beautiful water nymph!” he cried. “I love you! Be mine!”

Desperately he plunged his arms into the water—but the face vanished and he touched only the pebbles at the bottom of the pool. Drawing out his arms, he gazed intently⁹ down and, as the water grew still again, saw once more the face of his beloved.

Poor Narcissus did not know that he was seeing his own reflection, for Aphrodite hid this knowledge from him—and perhaps this was the first time that a pool of water had reflected the face of anyone gazing into it.

Narcissus seemed enchanted by what he saw. He could not leave the pool, but lay by its side day after day looking at the only face in the world which he loved—and could not win—and pining just as Echo had pined.

Slowly Narcissus faded away, and at last his heart broke.

“Woe is me for I loved in vain!” he cried.

“I loved in vain!” sobbed the voice of Echo among the rocks.

“Farewell, my love, farewell,” were his last words, and Echo’s voice broke and its whisper shivered into silence: “My love . . . farewell!”

So Narcissus died, and the earth covered his bones. But with the spring, a plant pushed its green leaves through the earth where he lay. As the sun shone on it, a bud opened and a new flower blossomed for the first time—a white circle of petals round a yellow center. The flowers grew and spread, waving in the gentle breeze which whispered among them like Echo herself come to kiss the blossoms of the first Narcissus flowers. 🌸

⁹ To gaze *intently* is to look at something with great concentration.

2

Comparing Literature

Narcissus has an experience of love that is much like Echo’s. What message does this myth convey about the effect that love can have on a person?

3

Comparing Literature

Teach

Comparing Literature

2

Love can be extremely powerful, as shown by Echo’s love for Narcissus and by Narcissus’s love for his reflection.

Literary Element

3

Theme Point out that at the end of the myth, Aphrodite takes pity on Echo and lets her pass painlessly. Aphrodite also punishes Narcissus for his arrogance and cruelty to Echo. Ask students whether they believe that Echo and Narcissus get what they deserve at the myth’s conclusion.

Cultural History

Myth Point out that this myth teaches a lesson and explains how echoes and the narcissus flower came into existence. Point out that myths from many cultures explain in a similar manner how certain things have come to be. Ask students to identify other such myths that they have encountered.

Approaching Level

DIFFERENTIATED INSTRUCTION



Established Tell students that they are going to write a myth that teaches a lesson and explains how something came to be. To guide students in their writing, instruct them to begin by identifying a lesson for their myth or choosing one of the following lessons:

- Be true to yourself.
- Never give up.
- There is more to most people than meets the eye.

To help students choose something and explain its existence, suggest that they consider the following topics: plants and animals, weather, and natural wonders (e.g. canyons, rivers, glaciers).

Teach

Cultural History

Myths and the Unknown Point out that myths often include unrealistic elements. Such elements may occur when a myth deals with something unknown or not understood by the society that created the myth. For example, death and what happens after death remain a mystery to this day. The ancient Greeks developed an explanation for the afterlife that includes an underworld where the souls of the dead cross the River Styx and enter a realm of pleasure or of punishment, depending on whether a person lived a moral life and honored the gods.

Ask students to identify elements of the myth that seem unrealistic and to determine whether they relate to something unknown to the ancient Greeks.



For an audio recording of this selection, use Listening Library Audio CD-ROM.

Readability Scores

Dale-Chall: 6.6

DRP: 53

Lexile: 1060

ORPHEUS, THE GREAT MUSICIAN

Retold by Olivia Coolidge



In the legend of Orpheus,¹ the Greek love of music found its fullest expression. Orpheus, it is said, could make such heavenly songs that when he sat down to sing, the trees would crowd around to shade him. The ivy and vine stretched out their tendrils. Great oaks would bend their spreading branches over his head. The very rocks would edge down the mountainsides. Wild beasts crouched harmless by him, and nymphs² and woodland gods would listen to him, enchanted.

Orpheus himself, however, had eyes for no one but the nymph Eurydice.³ His love for her was his

¹ Orpheus (ôr'fē əs)

² **Nymphs** are goddesses of nature who are usually young and beautiful and live in forests, mountains, or rivers.

³ Eurydice (yoo rid'ə sē)

868 UNIT 6 Why Share Stories?

English Learners

DIFFERENTIATED INSTRUCTION

Vocabulary Preteaching Preview vocabulary and idioms that may be troublesome for students. Point out these words and expressions from the selection:

- "The ivy and vine stretched out their tendrils."
- "Orpheus . . . had eyes for no one but the nymph Eurydice."
- "All day long he mourned his bride . . ."

- "... made his way to the yawning cave..."
- "He toiled up the path in reluctance and despair..."

Work with students to define these words and phrases, modeling the use of context clues to determine meaning. Encourage students to use a dictionary to look up unfamiliar words.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging Write the following words from the myth on the board: *marvelous, misery, dreadful, wailing, infuriated*. Have students use a dictionary and context clues from the myth to write definitions for the words. Then have them create mini-dictionaries for these words. Encourage them to include pronunciation keys as well as sample sentences.

inspiration, and his power sprang from the passionate longing that he knew in his own heart. All nature rejoiced with him on his bridal day, but on that very morning, as Eurydice went down to the riverside with her maidens to gather flowers for a bridal garland, she was bitten in the foot by a snake, and she died in spite of all attempts to save her.

Orpheus was inconsolable.⁴ All day long he mourned his bride, while birds, beasts, and the earth itself sorrowed with him. When at last the shadows of the sun grew long, Orpheus took his lyre⁵ and made his way to the yawning cave which leads down into the underworld, where the soul of dead Eurydice had gone.

Even gray Charon, the ferryman of the Styx, forgot to ask his passenger for the price of crossing. The dog Cerberus, the three-headed monster who guards Hades' gate, stopped full in his tracks and listened motionless until Orpheus had passed. As he entered the land of Hades, the pale ghosts came after him like great, uncounted flocks of silent birds. All the land lay hushed as that marvelous voice resounded across the mud and marshes of its dreadful rivers. In the daffodil fields of Elysium, the happy dead sat silent among their flowers. In the farthest corners of the place of punishment, the hissing flames stood still. Accursed Sisyphus,⁶ who toils eternally to push a mighty rock uphill, sat down and knew not he was resting. Tantalus, who strains forever after visions of cool water, forgot his thirst and ceased to clutch at the empty air.

The pillared⁷ hall of Hades opened before the hero's song. The ranks of long-dead heroes who sit at Hades' board looked up and turned their eyes away from the pitiless form of Hades and his pale, unhappy queen. Grim and unmoving sat the dark king of the dead on

⁴ A person who is **inconsolable** is grief-stricken and cannot be comforted.

⁵ A **lyre** is a stringed musical instrument, similar to a small harp.

⁶ Charon (kār'ən); Styx (stiks); Cerberus (sur'bər əs); Hades (hā'dēz); Elysium (i liz'ē əm); Sisyphus (sis'ə fəs); Tantalus (tant'əl əs)

⁷ **Pillared** means "having pillars, or columns."

1

Comparing Literature

What does Orpheus's action tell you about the effect of love?

2

Comparing Literature

Teach

Comparing Literature

1

Love can lead one to take great risks as illustrated by Orpheus's descent into the underworld.

Reading Strategy

2

Compare and Contrast Ask students to consider in what ways Orpheus and Narcissus are different. **Ask:** **How are the characters of Orpheus and Narcissus different? How do their actions reflect this difference?** (Students may say that Orpheus is unselfish, whereas Narcissus is entirely selfish. Orpheus takes a great risk in descending into Hades to try to reclaim his love, but Narcissus cruelly rejects Echo and then wastes away, in love with his own reflection.)

Word History

Hades Point out that Hades refers to the god of the underworld as well as to the underworld itself, so Hades is both a person and a place. Hades is the brother of Zeus and Poseidon.

COMPARING LITERATURE 869

Advanced Learners

DIFFERENTIATED INSTRUCTION

Explore Mythology Have students choose one of the following activities to explore mythology further.

- The description of the underworld includes references to two other mythological tales: Sisyphus and Tantalus. Have students research the stories of these two characters and share them with the group.
- Characters in Greek mythology typically have counterparts in Roman mythology. Have students select major characters from Greek myths and create a table showing their roles (goddess of wisdom, god of the sea, and so on) and the names of their Roman counterparts.

Teach

Comparing Literature

1

Love is stronger than death. Orpheus's love, expressed through his music, tames the creatures in the underworld and moves Hades to permit Eurydice to come back to life.

his ebony throne, yet the tears shone on his rigid cheeks in the light of his ghastly⁸ torches. Even his hard heart, which knew all misery and cared nothing for it, was touched by the love and longing of the music.

At last the minstrel⁹ came to an end, and a long sigh like wind in pine trees was heard from the assembled ghosts. Then the king spoke, and his deep voice echoed through his silent land. "Go back to the light of day," he said. "Go quickly while my monsters are stilled by your song. Climb up the steep road to daylight, and never once turn back. The spirit of Eurydice shall follow, but if you look around at her, she will return to me."

Orpheus turned and strode from the hall of Hades, and the flocks of following ghosts made way for him to pass. In vain he searched their ranks for a sight of his lost Eurydice. In vain he listened for the faintest sound behind. The barge of Charon sank to the very gunwales¹⁰ beneath his weight, but no following passenger pressed it lower down. The way from the land of Hades to the upper world is long and hard, far easier to descend than climb. It was dark and misty, full of strange shapes and noises, yet in many places merely black and silent as the tomb. Here Orpheus would stop and listen, but nothing moved behind him. For all he could hear, he was utterly alone. Then he would wonder if the pitiless Hades were deceiving him. Suppose he came up to the light again and Eurydice was not there! Once he had charmed the ferryman and the dreadful monsters, but now they had heard his song. The second time his spell would be less powerful; he could never go again. Perhaps he had lost Eurydice by his readiness to believe.

Every step he took, some instinct told him that he was going farther from his bride. He toiled up the path in reluctance¹¹ and despair, stopping, listening, sighing,

⁸ Something that is **ghastly** is horrible or dreadful.

⁹ In ancient times, a **minstrel** provided musical entertainment.

¹⁰ **Gunwales** are the upper edges of the sides of a ship or boat.

¹¹ **Reluctance** is unwillingness or hesitation.

Comparing Literature

What message does the myth tell about the power of love?

870 UNIT 6 Why Share Stories?

Writing Practice

Write a Modern Myth Remind students that myths and folklore sometimes explain the origins of everyday things. Have students brainstorm a list of modern devices that they think are essential to everyday life. Then have students choose one item and write a brief myth to explain how it came to be.

Vocabulary Practice

Word Origins Explain that many words and phrases in use today have their origins in mythology. For example, point out that the term *narcissistic* refers to someone who is self-absorbed. Companies also use terms and images from mythology. Write on the board the following list of terms, and have students research the origins of these phrases.

Achilles heel
Herculean effort
Midas touch
Pandora's box
Nike
Atlas

Teach

Comparing Literature

2

Students may suggest that the lesson is to do as the gods say. Orpheus doubts that Hades will honor his promise. Therefore, Orpheus looks back to see whether Eurydice is truly behind him. As a result, he loses her.

View the Art

Explain that William Blake was an eighteenth- and early nineteenth-century visual artist and poet. Like this image, many of his illustrations are striking and distinctive. He created this image with pen, pencil, charcoal, and watercolors.

Ask: **What mood does the artist create with this painting? How does he create this mood?** (Possible response: The mood is tense and frightening. The orange and red against the blackness seem to show fire and blood in darkness. The dog is fearsome because it has three heads with bared fangs and looks as though it has grabbed hold of people with its paws.)



taking a few slow steps, until the dark thinned out into grayness. Up ahead a speck of light showed clearly the entrance to the cavern.

At that final moment Orpheus could bear no more. To go out into the light of day without his love seemed to him impossible. Before he had quite ascended,¹² there was still a moment in which he could go back. Quick in the grayness he turned and saw a dim shade at his heels, as indistinct as the gray mist behind her. But still he could see the look of sadness on her face as he sprung forward saying, “Eurydice!” and threw his arms about her. The shade dissolved in the circle of his arms like smoke. A little whisper seemed to say “Farewell” as she scattered into mist and was gone.

The unfortunate lover hastened back again down the steep, dark path. But all was in vain. This time the

Cerberus, Three-headed Dog Guarding the Gates to Hades.
William Blake. Tate Gallery, London.

2

Comparing Literature

What might Eurydice’s disappearance have taught the ancient Greeks?

¹² *Ascended* means “moved upward.”

English Learners

DIFFERENTIATED INSTRUCTION



PARTNERS **Intermediate** Tell students that they will be delivering oral summaries of the myths “Echo and Narcissus” and “Orpheus, the Great Musician.” Instruct students to select the myth that they would like to summarize. Then tell them to identify and list the main events of the myth. In addition,

tell students to state succinctly the lesson of the myth.

Organize students in pairs, and have each partner practice relaying the main events and lesson aloud to his or her partner. After students have had sufficient time to practice, ask each student to present his or her

summary to the class. Encourage students to give the summary without reading from notes, but allow students to refer to their notes if necessary.

Teach

Teaching Note

Explain that this selection is told from the third-person point of view. This means that the narrator is outside the story and refers to the characters as *he*, *she*, and *they*. In addition, tell students that the narrator is omniscient, which means that the narrator reveals the thoughts and emotions of all the characters. For example, the narrator reveals Orpheus's fear that the pitiless Hades was deceiving him.

To check students' understanding of the selection, see Unit 6 Teaching Resources, pp. 119–120.

ghostly ferryman was deaf to his prayers. The very wildness of his mood made it impossible for him to attain the beauty of his former music. At last, his despair was so great that he could not even sing at all. For seven days he sat huddled together on the gray mud banks, listening to the wailing of the terrible river. The flitting ghosts shrank back in a wide circle from the living man, but he paid them no attention. Only he sat with his eyes on Charon, his ears ringing with the dreadful noise of Styx.

Orpheus arose at last and stumbled back along the steep road he knew so well by now. When he came up to earth again, his song was pitiful but more beautiful than ever. Even the nightingale who mourned all night long would hush her voice to listen as Orpheus sat in some hidden place singing of his lost Eurydice. Men and women he could bear no longer, and when they came to hear him, he drove them away. At last the women of Thrace, maddened by Dionysus and infuriated by Orpheus's contempt, fell upon him and killed him. It is said that as the body was swept down the river Hebrus,¹³ the dead lips still moved faintly and the rocks echoed for the last time, "Eurydice." But the poet's eager spirit was already far down the familiar path.

In the daffodil meadows he met the shade of Eurydice, and there they walk together, or where the path is narrow, the shade of Orpheus goes ahead and looks back at his love. 🌸



Orpheus and Eurydice at the Gates of the Underworld, maiolica plate, c.1515. Nicola Pellipario of Urbino (fl.1510-42). Museo Correr, Venice.

¹³ Thrace (thrās); Dionysus (dī'ə nī'səs); Hebrus (hē'brəs)

872 UNIT 6 Why Share Stories?

Test Prep Practice

Multiple Choice Items Use an overhead projector to display the following multiple-choice item and set of answers.

Read this sentence from the passage.

"Quick in the grayness he turned and saw a dim shade at his heels, as indistinct as the gray mist behind her."

You can tell from this sentence that indistinct means

- A bright
- B invisible
- C large
- D blurry

To help students determine the answer, point out the context clues that help reveal the meaning of *indistinct*. These include "dim shade" and "as the gray mist." Share the correct answer with students (D), and answer any questions they have.

Comparing Literature

BQ BIG Question

Now use the unit Big Question to compare and contrast “Echo and Narcissus” and “Orpheus, the Great Musician.” With a group of classmates, discuss questions such as,

- What do these two stories have in common?
- What lesson does each character learn about love?

Support each answer with evidence from the readings.

Literary Element Theme

Use the details you wrote in your chart to think about the themes of “Echo and Narcissus” and “Orpheus, the Great Musician.” With a partner, answer the following questions.

1. In what ways are the themes different in “Echo and Narcissus” and “Orpheus, the Great Musician”? Discuss details from the myths that show these differences. For example, you might look at the different ways that characters respond to love and the outcomes that result from the characters’ actions.
2. What are the similarities between the themes in “Echo and Narcissus” and “Orpheus, the Great Musician”? Consider the importance of love in each of the myths.

Write to Compare

In one or two paragraphs, explain how these two myths teach lessons about love. You might focus on these ideas as you write.

- Summarize how each of the characters feels. How do they show their love?
- Include details about the fates of the four main characters (Echo, Narcissus, Orpheus, and Eurydice). Which characters are happiest in the end?
- Explain how the similarities and differences in the myths affect your understanding of the theme of each myth.



Writing Tip

Make Clear Comparisons As you revise your paragraphs, make sure that your ideas follow one another in a logical order. Check your writing to be certain that you are comparing and contrasting the same aspects of the four characters.



Literature Online

Selection Resources

For Selection Quizzes, eFlashcards, and Reading-Writing Connection Activities, go to glencoe.com and enter QuickPass code GL29763u6.

COMPARING LITERATURE 873

Comparing Literature

Assess



For additional assessment, see Assessment Resources, pp. 161–162.

BQ BIG Question

Both myths feature characters who are in love and who suffer because of it. Echo learns that to love someone is to open oneself to possible hurt. Narcissus learns that to love oneself above all else leads to suffering. Orpheus learns the power that love can have—it tames the underworld. He also learns that love requires trust—by turning around to see whether Eurydice is behind him, he loses his chance to be with her on Earth.

Literary Element

1. The way the characters respond to love leads to different outcomes. In “Orpheus, the Great Musician” love shows itself stronger than death, but in “Echo and Narcissus,” rejected love results in death. Orpheus’s love allows him to descend into the underworld and to be granted the chance to restore Eurydice’s life. Although Orpheus squanders this opportunity, after his own death he is rewarded with Eurydice forever. Although Echo loves Narcissus, he is cruel to her, and she pines away and dies. As a punishment for his cruelty, Narcissus suffers the same tortures of rejected love that Echo endured.

2. Both myths show the power of love. Orpheus’s love is so strong that he is willing to risk going into the underworld in an attempt to rescue Eurydice. Echo’s love for Narcissus compels her to risk rejection. The love Narcissus feels for his reflection leads him to die of a broken heart.

Write to Compare

Students should explain how the two myths teach lessons about love. Students should provide summaries of how the characters (Echo and Narcissus and Orpheus and Eurydice) feel and how each character shows love. Students should also examine the different fates of these characters. Students should explain which

characters are happiest in the end. Responses should also indicate how the similarities and differences in the myths affect students’ understanding of the theme in each myth.



For grammar practice, see Unit 6 Teaching Resources, p. 118.

Expository Essay

Focus

In this workshop, students will write and present expository essays about the role of stories in the world. Students may consider the personal, social, and political roles of stories. Students will complete the stages of the writing process, including prewriting, drafting, revising, and proofreading. In addition, the workshop provides one mini-lesson on ideas.

Teach

Writing Plan

You may want to use the think-aloud strategy to model the way to select an angle or approach to writing. Describe the steps you would follow if you were to complete the assignment yourself.

For Writing Workshop graphic organizer and rubric, see Unit 6 Teaching Resources, pp. 122–124.

Learning Objectives

For pages 874–879

In this workshop, you will focus on the following objective:

Writing: Writing an expository essay using the writing process.

Writing Plan

- Present the thesis, or main idea, of the essay in the introduction.
- Organize the essay in an effective and appropriate pattern.
- Include specific examples to support and clarify ideas.
- Use language techniques to maintain reader interest.
- Conclude by linking back to the thesis of the essay.

Prewriting Tip

Thesis Statement Your thesis may be stated directly or implied. For purposes of clarity, it is usually best to write out the thesis and refer to it as you write, even if it will be only implied in your final essay.

Expository Essay

What is the last story that you listened to, read, or saw performed? Chances are you then shared that story with someone else. In this workshop, you will write an expository essay that will help you think about the Unit 6 Big Question: Why Share Stories?

Review the writing prompt, or assignment, below. Then read the Writing Plan. It will tell you what you will do to write your expository essay.

Writing Assignment

An expository essay informs, explains, or does both. Write an expository essay informing your readers about the role of stories in our world. The audience, or those reading your essay, should be your classmates and teacher.

Prewrite

Think about the stories in this unit and what they might signify about the role of stories. For example, what might be the message about stories in “The Bird Like No Other”? Consider these questions: Do the general purposes and messages of stories vary across cultures? How does the way a story is told—through a play or a movie, in a book, on the radio, or in person—affect the story itself?

Gather Ideas

Think about the reasons people share stories. To get ideas, review the stories in this unit and in other units. Then think about stories that you have listened to, read, or seen as movies or plays. Take notes as you think about these stories and about stories that you yourself have written or told.

Choose an Angle

Choose the angle, or the particular approach, that you want to use to give information about or explain the role of storytelling in our world.

Partner Talk With a partner, discuss your angle. Explain to your partner your view of the role of storytelling. Listen to your partner’s view. Ask questions about each other’s angles. Write a thesis statement for your essay that incorporates your angle.

The role of storytelling in our world is _____, and it is important because it _____.

Workshop Resources

Print Materials

- Unit 6 Teaching Resources
- Writing Resources Book
- Writing Constructed Responses Booklet
- Real Success in Writing Research Reports Booklet
- Grammar and Language Workbook ATE
- Grammar and Composition Teacher Guide
- Grammar and Writing Transparencies

Technology

- Glencoe Online Essay Grader, glencoe.com
- Literature Online: Writing Resources, glencoe.com

Get Organized

Use a web to organize the structure of your essay: thesis (top circle), body paragraph topics (middle circles), and details (bottom circles).



Draft

Get It On Paper

- Begin with something that will interest your audience, such as an anecdote about sharing stories. Connect it to your thesis.
- For each topic in your web, write a sentence explaining the role of storytelling in relation to your angle. Then add a specific example to support the topic.
- End by reconnecting with your thesis.
- Read what you've written and add more information if you need to.

Develop Your Draft

1. State your **thesis** in your introduction.

Storytelling lets us share experiences and have fun while doing so.

2. **Organize** body paragraphs effectively. Begin each body paragraph with a **topic sentence** that states the main idea of the paragraph.

Our lives are full of new experiences, and, by sharing our stories, we are able to help each other face these experiences more confidently.

Literature Online

Writing and Research

For prewriting, drafting, and revising tools, go to glencoe.com and enter QuickPass code GL29763u6.

Writing Workshop

Expository Essay

Teach

Prewrite

Help students make connections between expository essays and the reasons that people share stories. Point out that an expository essay gives students a forum for explaining the purposes behind reading and writing. **Ask:** **What are some reasons that people write? What are some reasons that people read?** (*Possible responses: People write to inform, to persuade, to explain or describe, and to entertain. People read to amuse themselves and to learn about new topics or alternative viewpoints on issues of interest.*)

Language History

Word Origins The word *expository* is related to the word *expound*, which means “set forth point by point or state in detail.” The word *expound* comes from the Latin verb *exponere*, which means “put forth.” Explain to students that an expository essay puts forth a detailed explanation of an idea. In this assignment, students will explain the role of stories in the world.

English Learners

DIFFERENTIATED INSTRUCTION



Intermediate Use questions or sentence frames to help students write thesis statements and introductions for their essays. First, explain that the function of the introduction is to present a thesis statement. To help students develop a thesis statement, have them answer the following question: *What do stories do?* Tell students that a thesis statement should appear near the end of the introduction. After reviewing their thesis

statements, provide sentence frames to help students write an introduction. For example, if a thesis statement indicates that stories teach important lessons, then use sentence frames like the following:

- *Members of my family often repeat the story about ____.*
- *From hearing this story, I have learned that ____.*

Sentence frames for the introduction will vary, depending on the thesis statement. Work with students individually to help them develop introductions that are consistent with their thesis statements.

Expository Essay

Teach

Draft

Suggest that students add adjectives and adverbs to their essays.

Remind students that adjectives give more information about nouns and pronouns; adverbs give more information about verbs, adjectives, and other adverbs. **Say:** *Rather than writing “My brother waited to hear another story,” write “My little brother waited eagerly to hear another funny story.”*

APPROACHING Have students circle each noun in their essays. Then ask them to add an adjective to describe each noun, indicating its color, size, quantity, quality, or some other characteristic. Repeat this process with verbs. For each action, ask students to add an adverb that describes the action.

Writing Skills

Ideas Tell students that the thesis statement is the main idea of the essay. Each topic sentence that supports the thesis statement is a medium idea. Each example that explains or describes a topic sentence is a small idea. Help students understand how these ideas work together to produce a clear and convincing essay.

Encourage students to use a numerical or color-coding system to identify main, medium, and small ideas in their essays.

TRY IT

The man might say that his idea came to him like a flash of lightning. Students may say that some of their ideas seem to come out of nowhere, like lightning, but others come only after a lot of thought or discussion.

Drafting Tip

Elaborate on, or explain, your main ideas by providing examples. Be sure that your examples clearly demonstrate the main ideas you want to explain.

TRY IT

Analyzing Cartoons

How might this man explain the source of his idea? With a partner, discuss how you get ideas for your writing.



3. Include **examples** that support and clarify your main ideas.

My mom helped me get over stage fright by telling me about the first time she was in a play.

4. Use **interesting language** to keep the attention of your readers.

My brother eagerly waited for dinner every night to hear another story.

5. Restate your thesis in your **conclusion**. If you began with an anecdote or a story, end by referencing that item again.

By sharing my stories I helped my brother, and he helped his friend.

Apply Good Writing Traits: Ideas

When you write, you use smaller ideas to build your big, or main, ideas. Sharing your ideas is the point of writing; you must write clearly so that readers can easily understand your ideas.

Read the paragraph below from Dorothy West’s short story “The Bird Like No Other.” How does West’s writing help you understand her message?

Whatever Aunt Emily was doing, Colby knew, she would stop what she was doing. Wherever she was, she would start for the porch, so that by the time Colby pounded up the stairs, she would be sitting on her old porch glider, waiting for him to fling himself down beside her and cool his hot anger in her calm.

As you draft your essay, focus your writing on a single narrow topic. Your topic should be specific so that you can write about a few details in depth.

876 UNIT 6 Why Share Stories?



Writing Practice

Conclusions Suggest that students view the structure of the essay as a circle—the end goes back to the beginning. In the conclusion, students should refer to one point from each of the preceding paragraphs. Students can find these points by reviewing the thesis statement and topic sentences. After students

have summarized these points in a concluding paragraph, encourage them to add a final thought or an insight that they have not yet stated. **Ask:** *What do you want the reader to think about as he or she finishes your essay?* Tell students to add this final thought or insight to the conclusion.

Analyze a Student Model

When my little brother was about to start kindergarten, he was nervous. I wanted to make him feel better, so I told him about all my fun kindergarten experiences. As I shared my stories with my brother, he began to feel less nervous and more excited about school. I told him a story every night at dinner. Soon our whole family was happily sharing school stories.

Through this experience, I learned an important lesson about the role of storytelling. Storytelling lets us share experiences and have fun while doing so.

Our lives are full of new experiences, and, by sharing our stories, we are able to help each other face these experiences more confidently. I used storytelling to help my brother feel prepared for school. My mom helped me get over stage fright by telling me about the first time she was in a play. Before my first airplane ride, my dad read me a story about a girl taking her first airplane ride. The plane, bumping slightly and creaking, didn't frighten me because I knew what to expect.

Sharing stories is fun whether you are the storyteller or the listener. My brother eagerly waited for dinner every night to hear another story. I enjoyed remembering stories that would entertain him. Storytelling entertains us when we are sitting around a fire, riding in the car, or enjoying lunch with friends.

Waiting proudly for the bus on his first day, my brother felt ready. His best friend stood nervously beside us. My brother reassured him, "Don't worry. Today is going to be great! I'll tell you all about kindergarten." By sharing my stories I helped my brother, and he helped his friend. From my seat in the back of the bus, I heard my brother and his friend laughing. I smiled because I knew they were having fun sharing my stories. Storytelling helps us connect with each other and makes our days a little brighter.

Thesis in Introduction

A thesis should clearly state your main idea.

Organization

Begin each body paragraph with a topic sentence that states the main idea of the paragraph.

Examples Used as Support

Use interesting facts, anecdotes, and details to support your main ideas.

Interesting Language

Replace abstract and general words with specific words.

Link to Thesis in Conclusion

Restate your main idea in different words in your conclusion.

Writing Workshop

Expository Essay

Teach

Draft

Ask: How does the writer begin his or her essay? (with a story about his or her little brother) **Ask:** How does this story connect to the thesis statement? (The story illustrates the thesis statement.) **Ask:** What new idea does the writer introduce in the conclusion? (The writer introduces the idea that storytelling affects people's feelings in a positive way.)

Writing Skills

Sentence Variety Point out that in addition to interesting language, a writer uses a variety of sentence structures to hold the reader's interest. Help students identify simple, compound, and complex sentences in the student model. Remind students that sentence variety improves the flow of the essay and helps writers emphasize particular ideas.

English Learners

DIFFERENTIATED INSTRUCTION

Intermediate After students draft the thesis statement, have them write two or three examples that support it. For instance, if students say that stories promote connections among people, tell them to record two or three examples from their own lives in which stories helped them connect with other people. As an alternative, have

students record examples from books, movies, or plays. Tell students to describe briefly what happened, focusing on the main ideas from the stories and the connections that these ideas helped foster. Tell students to transform their notes into body paragraphs by writing complete sentences and adding transitions.

Approaching Level

DIFFERENTIATED INSTRUCTION

Emerging When students have completed their drafts, have them draw lines connecting the thesis statement to each sentence in the body of the essay that relates directly or indirectly to it. Tell students that, as they revise, they should remove any sentence that does not have a connecting line to the thesis or rewrite the sentence so that it will connect to the thesis statement.

Expository Essay

Teach

Revise

Assign a partner to each student. Have partners exchange and evaluate drafts by responding *yes* or *no* to the questions in the *What to do* column on page 878. Tell students to explain their responses with specific examples from the essays or with specific suggestions for improving the draft. For example, in response to the first question, a student might say, *Yes, the thesis statement clearly addresses the role of storytelling by saying that storytelling lets people share their experiences with others.* Conversely, a student might say, *No, the writer's thesis statement needs to state clearly how storytelling helps people. For example, storytelling helps people learn to overcome problems.*

As they revise their essays, encourage students to consider carefully the suggestions that their partners have offered. Tell students to incorporate their partners' suggestions or use them to develop new ideas of their own.

Revising Tip

Remember that word choice helps you express your ideas. Choose interesting and precise words that will help readers understand your meaning.

Revise

Now it's time to revise your draft so your ideas really shine. Revising is what makes good writing great, and great writing takes work!

Peer Review Trade drafts with a partner. Use the chart below to review your partner's draft by answering the questions in the *What to do* column. Talk about your peer review after you have glanced at each other's drafts and written answers to the questions. Next, follow the suggestions in the *How to do it* column to revise your draft.

Revising Plan

What to do	How to do it	Example
Does your thesis clearly address the role of storytelling?	Reread your thesis. Make sure that your angle on the role of storytelling is clear.	I like to tell stories. ^ <i>Storytelling lets us share experiences and have fun while doing so.</i>
Is your essay organized in an effective and appropriate pattern?	Organize each body paragraph around one main idea that supports your thesis. Start each paragraph with a topic sentence.	<i>Our lives are full of new experiences, and, ^ by sharing our stories, we are able to help each other face these experiences more confidently.</i>
Do you include examples to support and clarify your main ideas?	Choose interesting examples to support your main ideas. Make sure that the connection between your examples and your main ideas is clear.	<i>^ My mom helped me get over stage fright by telling me about the first time she was in a play.</i>
Do you use interesting language?	Use interesting words that clearly express your ideas. Be sure to use only words that you understand.	<i>My brother ^eagerly waited for dinner every night to hear another story.</i>
Do you link your conclusion to your thesis and introduction?	Restate your thesis in different words to conclude your essay. If you included an anecdote or a story in your introduction, reference it again.	In conclusion, I enjoy stories. ^ <i>Storytelling helps us connect with each other and makes our days a little brighter.</i>

878 UNIT 6 Why Share Stories?

Writing Practice

Organization Encourage students to evaluate the organization of the draft if a peer reviewer suggests that the essay lacks effective organization. Tell students to use scissors to cut apart the draft. They can begin by cutting the draft into paragraphs. Tell students to arrange and rearrange the paragraphs on tabletops, searching for organizational patterns that address the concerns of peer reviewers. If students are not successful, they

may need to cut individual paragraphs into single points, or examples, and try rearranging those. Provide students with assistance and suggestions as necessary. After students have arrived at an effective organizational pattern, tell them to use tape or glue to reconstruct the draft on a large sheet of paper or on poster board. Remind students to add transitional words, phrases, and sentences as they revise their essays.

Edit and Proofread

For your final draft, read your essay one sentence at a time. The Editing and Proofreading Checklist inside the back cover of this book may help you spot errors. Use the proofreading symbols to mark needed changes. Then make corrections.

Grammar Focus: Participial Phrases

To vary your sentence structure, use participial phrases. A participial phrase is a group of words that includes a participle and other words that complete its meaning. A participial phrase at the beginning of a sentence is always set off by a comma. Participial phrases in other places may or may not need commas. If the phrase is necessary to identify the modified word, it should not be set off with commas. If the phrase simply gives additional information about the modified word, it should be set off with commas. Below are examples of problems with participial phrases and possible solutions from the Workshop Model.

Problem: The introductory participial phrase in this sentence is not set off by a comma.

Waiting proudly for the bus on his first day my brother felt ready.

Solution: Use a comma to set off the introductory participial phrase.

Waiting proudly for the bus on his first day, my brother felt ready.

Problem: The nonessential participial phrase in this sentence is not set off by commas.

The plane bumping slightly and creaking didn't frighten me because I knew what to expect.

Solution: Use commas to set off the nonessential participial phrase.

The plane, bumping slightly and creaking, didn't frighten me because I knew what to expect.

Present

It's almost time to share your writing with others. Write your essay neatly in print or cursive on a separate sheet of paper. If you have access to a computer, type your essay on the computer and check spelling. Save your document to a disk, and print it out.

Grammar Tip

Remember that a phrase is a group of words that acts in a sentence as a single part of speech. A clause is a group of words that has a subject and a predicate. A dependent clause is used as part of a sentence. An independent clause can stand alone.

Presenting Tip

Publishing Make an extra copy of your essay to share with someone who appreciates stories.

Literature Online

Writing and Research For editing and publishing tools, go to glencoe.com and enter QuickPass code GL29763u6.

Writing Workshop

Expository Essay

Teach

Edit and Proofread

Review with students that a present participle is formed by adding *-ing* to a verb. A past participle is formed by adding *-ed* to a verb. A participle often functions as an adjective to modify nouns or pronouns, as in *burning houses* and *ruined village*.

Assess

Use this checklist to assess students' reports:

- ☐ Has a strong thesis statement in the introduction
- ☐ Organizes the essay effectively
- ☐ Includes specific examples to support ideas
- ☐ Uses vivid language to engage readers
- ☐ Concludes the essay by linking back to the thesis statement

English Learners

DIFFERENTIATED INSTRUCTION

PARTNERS Beginning Help students practice using participial phrases. Ask them to punctuate the following sentences:

- Standing alone in the cold my sister waited for her friends.
- The puppies circling my feet and yapping at my heels wanted their dinner now.

Approaching Level

DIFFERENTIATED INSTRUCTION

PARTNERS Established During the editing and proofreading process, encourage students to read their drafts aloud to partners. This practice will help students identify errors that they might otherwise miss. Provide student pairs with these guiding questions:

- Do the natural pauses in the reader's voice correspond with the commas, semicolons, colons, and end marks in the essay?

- Do you notice any missing words?
- Is the sentence structure logical and easy to understand?
- Is the organization logical and easy to understand?
- Do adequate transitions connect ideas?
- Does the text flow smoothly, or does it sound choppy?

Speaking, Listening, and Viewing Workshop

Active Listening and Note-Taking

Focus

In this workshop, students will learn tips for active listening and note-taking while taking part in group discussions.

Teach

Listening Skills

Take Notes Encourage students to take notes in two columns. Tell students to use the left column to record the speaker's main ideas and supporting details. Tell them to use the right column to list questions or ideas that occur to them while listening to the speaker.

ENGLISH LEARNERS Model the two-column note-taking strategy. Ask one student to summarize a favorite story. As the student speaks, listen carefully and take notes. Show and explain your notes to the students.

Speaking Skills

Use "I" Statements Encourage students to be respectful of others during group discussions. **Say: If you disagree with someone, say "I disagree" or "I have a different opinion." Then explain your perspective by using another "I" statement, such as "I think . . ."** **Avoid making rude or dismissive statements, such as "That's silly" or "You don't know what you're talking about."**

For Speaking, Listening, and Viewing rubric, see Unit 6 Teaching Resources, pp. 125–127.

For help with creating presentations, use Student Presentation Builder on StudentWorks Plus.

Learning Objectives

For page 880

In this workshop, you will focus on the following objectives:

Listening and Speaking:

Listening actively.
Participating in a group discussion.

Speaking, Listening, and Viewing Workshop

Active Listening and Note-Taking

What Is It?

A **group discussion** is three or more people sharing their thoughts about a topic. When you use **active listening**, you focus on what the speaker is saying.

Why Is It Important?

Group discussion allows you to stretch your thinking. You may hear others saying what you couldn't put into words. Active listening allows you to understand others' thoughts and ideas.

How Do I Do It?

Follow these tips to be an active listener:

- Make eye contact with the speaker and focus on the words being spoken. Clear your mind of other thoughts, such as your after-school plans.
- Connect what you hear to your own knowledge and experience.
- **Take notes** as the person speaks to make sure you are actively listening. If there's something you don't understand, write down questions to get more information about it from the speaker.
- Review your notes soon after the speaker is finished, and fill in any gaps.
- Compare notes with a classmate to see if you understood the speaker's message about and attitude toward the subject.

Follow these tips for group discussion:

- Take part in the conversation! It's your job to contribute your thoughts to the discussion. Don't let the group down.
- Be respectful. Don't interrupt other people when they are speaking. If you disagree with someone, simply say what you think and give your reasons. Try to understand other points of view.
- When someone criticizes your ideas, listen quietly. Give the criticism careful thought before you respond.
- Stay on topic. Don't bring up unrelated stories.
- If you are the discussion leader, make sure everyone takes part. If someone hasn't talked in a while, ask for that person's thoughts.

 Literature Online

Speaking, Listening, and Viewing For project ideas, templates, and presentation tips, go to glencoe.com and enter QuickPass code GL29763u6.

880 UNIT 6 Why Share Stories?

Listening and Speaking Practice

Participate in a Group Discussion

Organize students in small groups, and assign each group a discussion leader. Ask students to discuss the topic, "Why Share Stories?" Tell them to practice taking notes in two columns while they listen to group members speak. Remind students to record main ideas and supporting details in the left column and to list questions and ideas that occur to them in the

right column. When everyone in the group has had a chance to speak about the topic, have students take turns restating ideas and asking questions. Encourage students to use the active-listener and group discussion tips on page 880 as a checklist for evaluating their work.

Unit Challenge

Answer the Big Question

In Unit 6, you explored the Big Question through reading, writing, speaking, and listening. Now it's time for you to answer the Big Question by completing one of the Unit Challenges below.

WHY Share Stories?

Use the notes you took in your Unit 6 **Foldable** to complete your Unit Challenge.

Before you present your Unit Challenge, be sure to complete the following steps. Use this first plan if you choose to assemble a list of multimedia that you think are best for students your age.

On Your Own Activity: Assemble a Multimedia List

- ☐ Brainstorm a list of your favorite books, songs, movies, TV shows, and stories.
- ☐ Ask yourself these questions about each work on the list:
 - Would most people my age enjoy this? Why or why not?
 - Does this have an important message for people my age?
 - Would parents or teachers object to anything about this?
- ☐ Cross off works that do not belong on the list.
- ☐ Make sure your list contains at least ten works and that it represents a good selection of different kinds of media.

Use this second plan if you choose to write a story review that explains why a story is or is not worth sharing with other students your age.

Group Activity: Write a Story Review

- ☐ As a group, choose a story from the unit that you like or dislike.
- ☐ Discuss what story elements you especially like or dislike.
- ☐ Begin your review by stating whether you like or dislike the story.
- ☐ Give a few reasons for your position, using examples from the text as evidence to support your argument.
- ☐ Conclude by stating why the story is or is not worth sharing.
- ☐ Have a group member present the review to your classmates.

Learning Objectives

For page 881

On this page, you will focus on the following objectives:

Writing:
Creating a multimedia list.
Writing a story review.

Listening and Speaking:
Presenting a story review.

Unit Challenge

Focus

Bellringer Option

Ask: If you had to choose one story from this unit to share with a friend, which one would it be? Why?

Teach

On Your Own Activity: Multimedia List

- Encourage students to think about the ways in which movies and TV shows are like stories. Also, ask students to think about songs that tell stories.
- Ask students to consider why different types of stories—humorous, frightening, dramatic—are worth sharing.
- Remind students to make sure that titles and authors' and artists' names are spelled correctly.

Group Activity: Story Review

- Direct students to the table of contents to select a story.
- Encourage students to analyze story elements as they review. Have them decide whether the characters, setting, plot, and resolution add to or detract from a story's appeal.

UNIT CHALLENGE 881

English Learners

DIFFERENTIATED INSTRUCTION



Beginning Have students practice oral fluency by sharing their multimedia lists. Allow students to present their lists to the group. In addition to reviewing the lists, each student should tell

- why the work made his or her list
- the main message that the work conveys
- who specifically might enjoy the work

Monitor students' use of standard English, and provide corrective feedback as appropriate.

Assess

When students have completed their multimedia lists or story reviews, encourage them to discuss what they have learned about their own reading preferences. **Ask:** What reasons for telling stories did you learn in this unit? Were any of the reasons surprising? Explain.

Focus

The books featured on these pages can help students further explore the Big Question. Encourage students to let their interests guide them in selecting books for independent reading. Have students skim the descriptions of the books to decide whether any of the book covers or summaries catch their attention.

Teach

Literary History

Genre Direct students' attention to *Dandelion Wine*. Remind students that they read one of Bradbury's stories in this unit. Explain that, although the book is a work of fiction, it is semi-autobiographical. Have students recall the plot of "There Will Come Soft Rains." Then, on the basis of the description of *Dandelion Wine*, discuss with students how this novel probably differs from the short story.

Independent Reading

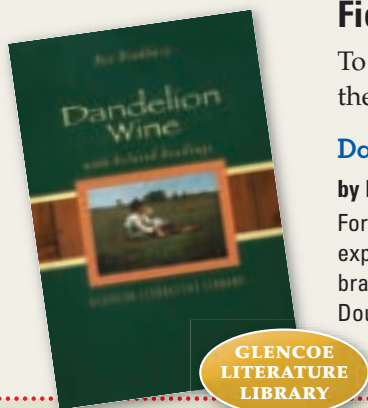
Fiction

To read more about the Big Question, choose one of these books from your school or local library.

Dandelion Wine

by Ray Bradbury

For twelve-year-old Douglas Spaulding, summer is a magical experience, and the summer of 1928 is no exception. From getting brand-new sneakers to picking dandelions with his grandfather, Douglas shares the essence of what summer is to a young boy.

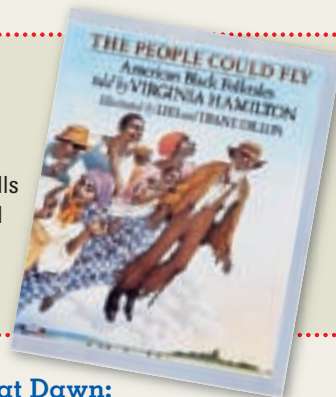


GLENCOE
LITERATURE
LIBRARY

The People Could Fly: American Black Folktales

retold by Virginia Hamilton

In this collection of twenty-four folktales, Virginia Hamilton retells stories once told by enslaved people, including animal tales, tall tales, supernatural stories, and tales of freedom.



Where Angels Glide at Dawn: New Stories from Latin America

edited by Lori M. Carlson and Cynthia L. Ventura

A variety of voices and styles share the richness of Latin American culture in this collection of ten stories. Through tales of traditions, lifestyles, and social and political unrest, this book introduces readers to people of Cuba, El Salvador, Mexico, Panama, and Puerto Rico.



On Her Way: Stories and Poems About Growing Up Girl

edited by Sandy Asher

Whether traveling west in a wagon train or overcoming terrible illness, the girls in this collection of stories and poems face life's challenges with strength and courage.



882 UNIT 6 Why Share Stories?

Reading Practice

Cultural Connection Remind students that one reason for telling stories is to share information about a culture, a person, or an event. Explain that reading fiction can provide information about real people, places, and events because authors often include these details in their stories. Have students

suggest what they could learn about others' experiences by reading African American folktales or stories from Latin America. Then, ask students to share an example of a fictional story that has given them insight into a real person, event, or culture.

Nonfiction

Taking Flight: My Story by Vicki Van Meter

by Vicki Van Meter with Dan Gutman

Before she turned thirteen, Vicki Van Meter had piloted flights across the United States and the Atlantic Ocean. Read to find out how her discipline, drive, and desire to soar led her to heights she hardly dreamed possible.

**Shipwrecked! The True Adventures of a Japanese Boy**

by Rhoda Blumberg

Shipwrecked on an island and rescued by American whalers, Manjiro Nakahama's adventures take him around the globe and back again. After becoming the first Japanese person to set foot in the United States, Nakahama returns to Japan and becomes an honored samurai.

**My Family Shall Be Free! The Life of Peter Still**

by Dennis Brindell Fradin

Born on a slave plantation around 1800, Peter Still was more than 40 years old when he bought his freedom and, amazingly, reunited with the mother and siblings he thought he'd lost forever.

**Create a Book Cover**

Create a book cover for the book you read. Your cover should be engaging and convey something important about the book without giving too much away. Make sure your cover is eye catching and gets others interested in reading the book. Ask a classmate who has read the book to critique the cover you created.

INDEPENDENT READING 883

English Learners

DIFFERENTIATED INSTRUCTION

The following books can help readers at all levels answer the Big Question:

Grade 4: *All Stories Are Anansi's*, by Harold Courlander

Grade 5: *Elizabeth Blackwell: The First Woman Doctor*, by Francene Sabin

Grade 6: *The Enchanted Raisin*, by Jacqueline Balcells

Grade 7: *Space Challenger: The Story of Guion Bluford*, by Jim Haskins and Kathleen Bensen

Grade 8: *Once Upon a Time*, by Alan Trussell-Cullen

Independent Reading

Teach

Cultural History

Manjiro Nakahama Direct students' attention to *Shipwrecked! The True Adventures of a Japanese Boy*. Tell students that Manjiro Nakahama lived at a time when Japan's government was very suspicious of other countries and cultures. Japanese leaders were so strict that they even ruled that those who left Japan to go to another country would be put to death when they returned.

Glencoe Literature Library

This collection of hardcover books includes novels, novellas, plays, and works of nonfiction, accompanied by several related readings from a broad range of genres.

For access to all study guides for the Glencoe Literature Library, use the Literature Library Teacher Resources CD-ROM.

To customize reading lists from a database of more than 30,000 titles, use BookLink K-12 CD-ROM.

Create a Book Cover

Encourage students to study various book covers:

- What appears on every book cover?
- What types of images are most appealing? Photographs? Paintings? Other types of art?
- What is the best way to draw readers into the story without spoiling the ending?

When evaluating students' book covers, look for images and designs that support the theme or content.

Assessment

Test-Taking Tip

In the reading section of this assessment, students will read and answer multiple-choice questions about an excerpt from Neal Marlens and Carol Black's teleplay for the first episode of the television program *The Wonder Years*. In the excerpt, Kevin, Paul, and Winnie are facing their first day of junior high school. A narrator offers insights about the characters' experience. In the writing strategies assessment, students will correct grammar and usage errors in a student's letter to a teacher. In the writing product assessment, students will write an essay.



For more end-of-unit assessment, see Assessment Resources, pp. 173–174.



To customize assessments online, go to Progress Reporter Online Assessment.



To customize assessments using software, use ExamView Assessment Suite CD-ROM.

Assessment

Reading

Read the passage and answer the questions. Write your answers on a separate sheet of paper.

from *The Wonder Years*

Episode 1: “The Wonder Years” by Neal Marlens and Carol Black

[Exterior. Day. Bus stop.

Kevin and Paul stand beside one another at the bus stop. Wayne and others are there.]

KEVIN: *[To Paul.]* Don't worry about it, you look fine.

PAUL: Let me see our class schedule one more time.

KEVIN: No.

NARRATOR: He was gonna have to get a grip on himself. This was the junior high bus stop and if we were gonna hold our own with the older kids we were gonna have to act mature. We seemed to have something of a height disadvantage, but we did our best to fit in.

[Kevin and Paul stick their tongues out, mimicking the older kids. They spot Winnie who is walking toward the bus stop.]

NARRATOR: What an incredible stroke of luck, a new kid. A helpless waif would be even more lost than we were, a helpless waif in fishnet tights and gogo boots.

WINNIE: Hi Kevin. Hi Paul.

PAUL: *[Amazed.]* Winnie Cooper?

WINNIE: Gwendolyn. I don't want to be called Winnie anymore, my real name is Gwendolyn.

NARRATOR: Well, there was no question now, we were entering uncharted territory. Even the familiar was cloaked in the vestments of the devil. Junior high school was a whole new ball of wax.

[Later that day.

Interior. Day. Cafeteria.

Kevin and Paul carry their trays and look for a table to sit at in the cafeteria.]

NARRATOR: Lunch, at last, something I figured even I couldn't screw up.

PAUL: Where do you want to sit?

KEVIN: Anywhere. Let's just sit here.

[Kevin and Paul sit down at a table.]

NARRATOR: A suburban junior high school cafeteria is like a microcosm of the world. The goal is to protect yourself, and safety comes in groups. You have your cool kids, you have your smart kids, you have your greasers, and in those days, of course, you had your hippies. In fact, in junior high school, who you are is defined less by who you are than by who's the person sitting next to you—a sobering thought.

KEVIN: *[To Paul.]* Try to look like you're having fun.

[Winnie approaches the table at which Kevin and Paul are sitting.]

WINNIE: Hi. Do you guys mind if I sit with you?

KEVIN: Sure, Winnie.

NARRATOR: We were on our way. Our group was forming. And Winnie, I mean, Gwendolyn, was not chopped liver. Who knows, maybe we even had an outside chance to become the cool seventh grade group, if we could just remain inconspicuous until we picked up a few more members.

[Wayne, at another table with friend Steve, spots Kevin, Paul and Winnie and approaches them.]

WAYNE: Hey Steve, it looks like my baby brother and his girlfriend have found each other.

KEVIN: She's not my girlfriend.

WAYNE: *[To Winnie.]* He thinks you are so cute.

KEVIN: I don't think she's cute.

WAYNE: He wants to give you a big wet kiss.

[Wayne makes a sucking noise.]

WAYNE: He told me.

KEVIN: You liar, I never said that! I don't want to kiss her, I don't even like her!

[Kevin picks up his apple and walks briskly to exit the cafeteria.]

Assessment

Test-Taking Tips

Tell students that even though the assessment directions on page 884 begin with "Read the passage," they may wish to begin by reading the questions that follow the selection. Explain that it is not necessary to read the answer choices. By reading the questions before they read the teleplay, students can focus their reading on finding answers to the questions.

Remind students that writers often use figurative language and exaggeration, or hyperbole. To help students spot hyperbole, tell them to ask themselves whether the descriptions they are reading are possible in real life. To help students identify figurative language, remind them to look for expressions that do not make sense on a literal level. For example, on page 884, the narrator says, "Even the familiar was cloaked in the vestments of the devil. Junior high school was a whole new ball of wax." Explain that "cloaked in the vestments of the devil" is an example of hyperbole, and that the expression "a whole new ball of wax" is an example of figurative language. Tell students that reading assessments may include questions about both hyperbole and figurative language.

Assessment

Test-Taking Tip

Tell students that they should come up with their own answer before looking at the answer choices. Then, they should look for that answer in the list of choices. Explain that the correct answer choice may be phrased differently from the answer students have in mind. If no answer choice matches the pre-determined answer, students should reread portions of the selection to find the right answer.

Reading

from *The Wonder Years*

by Neal Marlens and Carol Black

1. D is the correct answer. Kevin and Paul are new to junior high and are uncertain and nervous about being able to fit in; much of the dialogue is about things that worry or are unfamiliar to them.

2. D is the correct answer. Stage directions say that Winnie approaches the boys' table.

3. D is the correct answer. From the start, the boys are primarily concerned with whether they can fit in with, look like, and behave like the older, cooler kids.

4. B is the correct answer. Informality shows in the use of *gonna hold our own, kids*, and *act mature* instead of *going to do well in the face of difficulty, students*, and *behave properly*.

5. A is the correct answer. This can be determined by prior knowledge of the word *chart* or by using context clues that follow—"Even the familiar was cloaked," "a whole new ball of wax."

6. B is the correct answer. The narrator is not talking about sitting alone, in a group, or with false friends; he's talking about one way that people define, or judge, others.

1. The dialogue and narration in this scene reveal that Kevin and Paul are

- A. popular.
- B. confident.
- C. excellent students.
- D. uncertain and nervous.

2. Which information about Winnie is revealed by the stage directions?

- A. Kevin thinks she is cute.
- B. She is wearing gogo boots.
- C. She wants to be called Gwendolyn.
- D. She meets Kevin and Paul in the cafeteria.

3. What is the main problem facing Kevin and Paul?

- A. Will they do well in school?
- B. What is their class schedule?
- C. Which of them does Winnie like best?
- D. How will they get to be cool seventh graders?

4. Read this sentence from the passage.

This was the junior high bus stop and if we were gonna hold our own with the older kids we were gonna have to act mature.

The narrator's diction in this sentence is

- A. fancy.
- B. informal.
- C. business-like.
- D. detailed and complex.



Literature Online

Assessment For additional test practice, go to glencoe.com and enter QuickPass code GL29763u6.

886 UNIT 6 Why Share Stories?

5. Read this sentence from the passage.

Well, there was no question now, we were entering uncharted territory.

Uncharted means the same as

- A. unknown.
- B. unimportant.
- C. comfortable.
- D. entertaining.

6. Read this sentence from the passage.

In fact, in junior high school, who you are is defined less by who you are than by who's the person sitting next to you—a sobering thought.

What does the narrator mean by this remark?

- A. If possible, a person should try to sit alone.
- B. People judge you by the company you keep.
- C. Some people never find a group for themselves.
- D. The person sitting next to you might not be a friend after all.

7. Which part of the plot begins to develop when Winnie joins the boys at the bus stop?

- A. climax
- B. exposition
- C. rising action
- D. falling action

8. At the end of the scene, Kevin says, "I don't even like her!" because

- A. he is embarrassed.
- B. he does not like Winnie.
- C. he wants to play "hard to get."
- D. he knows that Paul has a crush on Winnie.

7. B is the correct answer. This is all exposition, as settings, characters, and conflicts are introduced; no clear conflict has been established, so it's too early for rising action and far too early for climax and falling action.

8. A is the correct answer. It is most likely that Kevin does like Winnie and is embarrassed that Wayne has publicly stated what Kevin himself isn't ready, able, or willing to acknowledge.

Vocabulary Skills

On a separate sheet of paper, write the numbers 1–14. Next to each number, write the letter of the word or phrase that is closest in meaning to the underlined word.

1. a cause of great woe
A. joy C. fear
B. surprise D. unhappiness
2. explicit instructions
A. confusing C. brief
B. plain D. important
3. a legitimate excuse
A. humorous C. true and actual
B. unlikely D. false or phony
4. in her frenzy
A. exhaustion C. bad mood
B. uncertainty D. wild excitement
5. perpetual motion
A. everlasting C. irregular
B. temporary D. self-powered
6. acting like barbarians
A. rich people C. grown-ups
B. wild people D. foreigners
7. an increase in revenue
A. fame C. earnings
B. faith D. work
8. charred remains
A. broken C. bloody
B. bitter D. burned
9. a reflective moment
A. gloomy C. thoughtful
B. terrifying D. happy
10. converging roads
A. parallel C. steep, winding
B. crumbling D. coming together
11. uncommitted voters
A. not decided C. not enthusiastic
B. not organized D. not united
12. accept that obligation
A. reason C. payment
B. responsibility D. mistreatment
13. shriveled tomatoes
A. tasty C. dried-up
B. juicy D. sliced
14. amazed by her revelation
A. news C. appearance
B. talent D. bad language

Assessment

Test-Taking Tip

Tell students that when they are answering multiple-choice questions, they should begin by eliminating answer choices that they know to be incorrect. Remind students that even when they cannot eliminate all three incorrect answer choices, they will still be more likely to answer the question correctly if fewer choices are available.

Vocabulary Skills

1. D
2. B
3. C
4. D
5. A
6. B
7. C
8. D
9. C
10. D
11. A
12. B
13. C
14. A

Assessment

Test-Taking Tips

Remind students to read all directions carefully, and be sure that they are answering the questions being asked. Point out that the questions on page 888 ask for different things: Questions 1 and 4 ask for revisions, and questions 2 and 3 focus on usage. Emphasize the importance of isolating the information that applies to the question and locating that information in the list of possible answers.

Point out that writing strategies assessments often ask students to choose the best revision of a faulty sentence. Encourage students to write the revision that they think is correct, along with the sentences that precede and follow that sentence in the text. Explain that writing these sentences will help students double-check the accuracy of the revision and understand how it affects the meaning of the passage.

Writing Strategies

1. C
2. D
3. C
4. C

Writing Strategies

The following is part of a student's letter to a teacher. It contains errors. Read the passage. Then answer the questions on a separate sheet of paper.

(1) Our drama club wants to produce a teleplay. (2) It is necessary and we desire to start with a good script. (3) The group does not argue among themselves about that. (4) The script committee, however, have some problems. (5) Where is such scripts; how does we order them; and are there funds to pay for them? (6) The club hopes you will come to a meeting and share your advice. (7) Your help would be appreciated.

1. Read the sentence below from the letter.

It is necessary and we desire to start with a good script.

Which revision below corrects this sentence by making the construction parallel?

- A. It is a requirement and desirable to start with a good script.
- B. It is needed and we desire to start with a good script.
- C. It is necessary and desirable to start with a good script.
- D. It is necessary and to be desired to start with a good script.

2. Which sentence is written in the passive voice?

- | | |
|---------------|---------------|
| A. sentence 3 | C. sentence 6 |
| B. sentence 4 | D. sentence 7 |

3. Which sentence uses a plural collective noun?

- | | |
|---------------|---------------|
| A. sentence 1 | C. sentence 4 |
| B. sentence 3 | D. sentence 6 |

4. Read the sentence below from the letter.

Where is such scripts; how does we order them; and are there funds to pay for them?

Which revision below makes the subjects and verbs in the sentence agree?

- A. Where is such scripts; how do we order them; and are there funds to pay for them?
- B. Where is such scripts; how does we order them; and is there funds to pay for them?
- C. Where are such scripts; how do we order them; and is there money to pay for them?
- D. Where are such scripts; how does we order them; and is there funds to pay for them?

Writing Product

Read the prompt in the box below and follow the “Directions for Writing.” Use one piece of paper to jot down ideas and organize your thoughts. Then neatly write your essay on another sheet. You may not use a dictionary or other reference materials.

Writing Situation:

The first day at a new school can be scary and difficult.

Directions for Writing:

Think about what might help a student on his or her first day at your school. What information would make that student’s life easier? Now write a short essay that explains to a new student what he or she should know.

Keep these hints in mind when you write.

- Concentrate on what the prompt tells you to write.
- Organize the way you will present your ideas.
- Provide good, clear support for your ideas.
- Use different kinds of sentence structures.
- Use precise words that express your ideas clearly.
- Check your essay for mistakes in spelling, grammar, and punctuation.

Assessment

Test-Taking Tips

Tell students to read the directions carefully whenever an assessment test includes writing. Explain that the directions identify elements that students’ writing must include.

Remind students to review all written work for correct spelling, capitalization, and punctuation. Encourage students to budget their time so that they have a few minutes at the end of the assessment to proofread.

Writing Product

Evaluate the essay for the following:

- a clear understanding of the writing task;
- a clear thesis statement;
- precise explanations of basic information that would help a new student;
- examples, details, and/or ideas in support of the thesis;
- varied sentence structure;
- correct use of grammar, punctuation, and spelling conventions.

Reference Section

Literary Terms Handbook R1

Reading and Thinking with Foldables® R8

Functional Documents R10

Writing Handbook

Research Report Writing R14

Using a Computer for Writing R18

Language Handbook

Grammar Glossary R20

Troubleshooter R27

Troublesome Words R32

Mechanics R36

Spelling R43

Speaking, Listening, and Viewing Handbook R46

Glossary/Glosario R50

Academic Word List R59

Index of Skills R63

Index of Authors and Titles R71

Acknowledgments R73

Literary Terms Handbook

A

Act A major unit of a drama. A play may be subdivided into several acts. Many modern plays have two or three acts. A short play can be composed of one or more scenes but only one act. *See also* SCENE.

Alliteration The repetition of consonant sounds, usually at the beginnings of words or syllables. Alliteration gives emphasis to words. For example,

Over the cobbles he clattered and clashed

Allusion A reference in a work of literature to a well-known character, place, or situation in history, politics, or science or from another work of literature, music, or art.

Analogy A comparison between two things, based on one or more elements that they share. Analogies can help the reader visualize an idea. In informational text, analogies are often used to explain something unfamiliar in terms of something known. For example, a science book might compare the flow of electricity to water moving through a hose. In literature, most analogies are expressed in metaphors or similes. *See also* METAPHOR, SIMILE.

Anecdote A brief, entertaining story based on a single interesting or humorous incident or event. Anecdotes are frequently biographical and reveal some aspect of a person's character.

Antagonist A person or force that opposes the protagonist, or central character, in a story or a drama. The reader is generally meant not to sympathize with the antagonist.

See also CONFLICT, PROTAGONIST.

Anthropomorphism Representing animals as if they had human emotions and intelligence. Fables and fairy tales often contain anthropomorphism.

Aside In a play, a comment made by a character that is heard by the audience but not by the other characters onstage. The speaker turns to one side, or "aside," away from the other characters onstage. Asides are common in older

plays—you will find many in Shakespeare's plays—but are infrequent in modern drama.

Assonance The repetition of vowel sounds, especially in a line of poetry.

See also RHYME, SOUND DEVICES.

Author's purpose The intention of the writer. For example, the purpose of a story may be to entertain, to describe, to explain, to persuade, or a combination of these purposes.

Autobiography The story of a person's life written by that person. *Rosa Parks: My Story*, by Rosa Parks with Jim Haskins, is an example of autobiography.

See also BIOGRAPHY, MEMOIR.

B

Ballad A short musical narrative song or poem. Folk ballads, which usually tell of an exciting or dramatic episode, were passed on by word of mouth for generations before being written down. Literary ballads are written in imitation of folk ballads.

See also NARRATIVE POETRY.

Biography The account of a person's life written by someone other than the subject. Biographies can be short or book-length.

See also AUTOBIOGRAPHY, MEMOIR.

C

Character A person in a literary work. (If a character is an animal, it displays human traits.) Characters who show varied and sometimes contradictory traits are called **round**. Characters who reveal only one personality trait are called **flat**. A **stereotype** is a flat character of a familiar and often-repeated type. A **dynamic** character changes during the story. A **static** character remains primarily the same throughout the story.

Characterization The methods a writer uses to develop the personality of the character. In **direct characterization**, the writer makes direct statements about a character's personality. In **indirect characterization**, the writer reveals a character's personality through the character's

words and actions and through what other characters think and say about the character. These techniques are frequently blended, as in the characterization of the two boxers in Piri Thomas's story "Amigo Brothers."

Climax The point of greatest emotional intensity, interest, or suspense in a narrative. Usually the climax comes at the turning point in a story or drama, the point at which the resolution of the conflict becomes clear. The climax in O. Henry's "After Twenty Years" occurs when Bob discovers that the man he thinks is Jimmy Wells is actually someone else.

Comedy A type of drama that is humorous and has a happy ending. A heroic comedy focuses on the exploits of a larger-than-life hero. In American popular culture, comedy can take the form of a scripted performance involving one or more performers—either as a skit that is part of a variety show, as in vaudeville, or as a stand-up monologue.

See also HUMOR.

Conflict The central struggle between opposing forces in a story or drama. An **external conflict** exists when a character struggles against some outside force, such as nature, society, fate, or another person. An **internal conflict** exists within the mind of a character who is torn between opposing feelings or goals.

See also ANTAGONIST, PLOT, PROTAGONIST.

Consonance A pleasing combination of sounds, especially in poetry. Consonance usually refers to the repetition of consonant sounds in stressed syllables.

See also SOUND DEVICES.

D

Description Writing that seeks to convey the impression of a setting, a person, an animal, an object, or an event by appealing to the senses. Almost all writing, fiction and nonfiction, contains elements of description.

Details Particular features of things used to make descriptions more accurate and vivid. Authors use details to help readers imagine the characters, scenes, and actions they describe.

Dialect A variation of language spoken by a particular group, often within a particular region. Dialects differ from standard language because they may contain different pronunciations, forms, and meanings.

Dialogue Conversation between characters in a literary work.

See also MONOLOGUE.

Drama A story intended to be performed by actors on a stage or before movie or TV cameras. Most dramas before the modern period can be divided into two basic types: tragedy and comedy. The script of a drama includes dialogue (the words the actors speak) and stage directions (descriptions of the action and scenery).

See also COMEDY, TRAGEDY.

E

Essay A short piece of nonfiction writing on a single topic. The purpose of the essay is to communicate an idea or opinion. A **formal essay** is serious and impersonal. An **informal essay** entertains while it informs, usually in a light, conversational style.

Exposition The part of the plot of a short story, novel, novella, or play in which the characters, setting, and situation are introduced.

Extended metaphor An implied comparison that continues through an entire poem.

See also METAPHOR.

F

Fable A short, simple tale that teaches a moral. The characters in a fable are often animals who speak and act like people. The moral, or lesson, of the fable is usually stated outright.

Falling action In a play or story, the action that follows the climax.

See also PLOT.

Fantasy A form of literature that explores unreal worlds of the past, the present, or the future.

Fiction A prose narrative in which situations and characters are invented by the writer. Some aspects of a fictional work may be based on fact or experience. Fiction includes short stories, novellas, and novels.

See also NOVEL, NOVELLA, SHORT STORY.

Figurative language Language used for descriptive effect, often to imply ideas indirectly. Expressions of figurative language are not literally true but express some truth beyond the literal level. Although it appears in all kinds of writing, figurative language is especially prominent in poetry.

See also ANALOGY, FIGURE OF SPEECH, METAPHOR, PERSONIFICATION, SIMILE, SYMBOL.

Figure of speech Figurative language of a specific kind, such as **analogy**, **metaphor**, **simile**, or **personification**.

First-person narrative. *See* POINT OF VIEW.

Flashback An interruption in a chronological narrative that tells about something that happened before that point in the story or before the story began. A flashback gives readers information that helps to explain the main events of the story.

Folklore The traditional beliefs, customs, stories, songs, and dances of the ordinary people (the “folk”) of a culture. Folklore is passed on by word of mouth and performance rather than in writing.

See also FOLKTALE, LEGEND, MYTH, ORAL TRADITION.

Folktale A traditional story passed down orally long before being written down. Generally the author of a folktale is anonymous. Folktales include animal stories, trickster stories, fairy tales, myths, legends, and tall tales.

See also LEGEND, MYTH, ORAL TRADITION, TALL TALE.

Foreshadowing The use of clues by an author to prepare readers for events that will happen in a story.

Free verse Poetry that has no fixed pattern of meter, rhyme, line length, or stanza arrangement.

See also RHYTHM.

G

Genre A literary or artistic category. The main literary genres are prose, poetry, and drama. Each of these is divided into smaller genres. For example, **prose** includes fiction (such as novels, novellas, short stories, and folktales) and nonfiction (such as biography, autobiography, and essays).

Poetry includes lyric poetry, dramatic poetry, and narrative poetry. **Drama** includes tragedy, comedy, historical drama, melodrama, and farce.

H

Haiku Originally a Japanese form of poetry that has three lines and seventeen syllables. The first and third lines have five syllables each; the middle line has seven syllables.

Hero A literary work’s main character, usually one with admirable qualities. Although the word hero is applied only to males in traditional usage (the female form is heroine), the term now applies to both sexes.

See also LEGEND, MYTH, PROTAGONIST, TALL TALE.

Historical fiction A novel, novella, play, short story, or narrative poem that sets fictional characters against a historical backdrop and contains many details about the period in which it is set.

See also GENRE.

Humor The quality of a literary work that makes the characters and their situations seem funny, amusing, or ludicrous. Humorous writing can be as effective in nonfiction as in fiction.

See also COMEDY.

I

Idiom A figure of speech that belongs to a particular language, people, or region and whose meaning cannot be obtained, and might even seem ridiculous, by joining the meanings of the words composing it. You would be using an idiom if you said you *caught* a cold.

Imagery Language that emphasizes sensory impressions to help the reader of a literary work see, hear, feel, smell, and taste the scenes described in the work.

See also FIGURATIVE LANGUAGE.

Informational text This type of nonfiction writing conveys facts and information without introducing personal opinion.

Irony A form of expression in which the intended meaning of the words used is the opposite of their literal meaning. **Verbal irony** occurs when a person says one thing and means another—for example, saying “Nice guy!” about someone you dislike. **Situational irony** occurs when the outcome of a situation is the opposite of what was expected.

L

Legend A traditional story, based on history or an actual hero, that is passed down orally. A legend is usually exaggerated and gains elements of fantasy over the years. Stories about Daniel Boone and Davy Crockett are American legends.

Limerick A light, humorous poem with a regular metrical scheme and a rhyme scheme of *aabba*.

See also HUMOR, RHYME SCHEME.

Local color The fictional portrayal of a region’s features or peculiarities and its inhabitants’ distinctive ways of talking and behaving, usually as a way of adding a realistic flavor to a story.

Lyric The words of a song, usually with a regular rhyme scheme.

See also RHYME SCHEME.

Lyric poetry Poems, usually short, that express strong personal feelings about a subject or an event.

M

Main idea The most important idea expressed in a paragraph or an essay. It may or may not be directly stated.

Memoir A biographical or autobiographical narrative emphasizing the narrator’s personal experience during a period or at an event.

See also AUTOBIOGRAPHY, BIOGRAPHY.

Metaphor A figure of speech that compares or equates seemingly unlike things. In contrast to a simile, a metaphor implies the comparison instead of stating it directly; hence, there is no use of connectives such as *like* or *as*.

See also FIGURE OF SPEECH, IMAGERY, SIMILE.

Meter A regular pattern of stressed and unstressed syllables that gives a line of poetry a predictable rhythm. For example, the meter is marked in the following lines from “The Courage That My Mother Had,” by Edna St. Vincent Millay:

The golden brooch my mother wore
She left behind for me to wear. . . .

See also RHYTHM

Monologue A long speech by a single character in a play or a solo performance.

Mood The emotional quality or atmosphere of a story or poem.

See also SETTING.

Myth A traditional story of unknown authorship, often involving goddesses, gods, and heroes, that attempts to explain a natural phenomenon, a historic event, or the origin of a belief or custom.

N

Narration Writing or speech that tells a story. Narration is used in prose fiction and narrative poetry. Narration can also be an important element in biographies, autobiographies, and essays.

Narrative poetry Verse that tells a story.

Narrator The person who tells a story. In some cases the narrator is a character in the story.

See also POINT OF VIEW.

Nonfiction Factual prose writing. Nonfiction deals with real people and experiences. Among the categories of nonfiction are biographies, autobiographies, and essays.

See also AUTOBIOGRAPHY, BIOGRAPHY, ESSAY, FICTION.

Novel A book-length fictional prose narrative. The novel has more scope than a short story in its presentation of plot, character, setting, and theme. Because novels are not subject to any limits in their presentation of these elements, they encompass a wide range of narratives.

See also FICTION.

Novella A work of fiction shorter than a novel but longer than a short story. A novella usually has more characters, settings, and events and a more complex plot than a short story.

O

Onomatopoeia The use of a word or a phrase that actually imitates or suggests the sound of what it describes.

See also SOUND DEVICES.

Oral tradition Stories, knowledge, customs, and beliefs passed by word of mouth from one generation to the next.

See also FOLKLORE, FOLKTALE, LEGEND, MYTH.

P

Parallelism The use of a series of words, phrases, or sentences that have similar grammatical form. Parallelism emphasizes the items that are arranged in the similar structures.

See also REPETITION.

Personification A figure of speech in which an animal, object, or idea is given human form or characteristics.

See also FIGURATIVE LANGUAGE, FIGURE OF SPEECH, METAPHOR.

Plot The sequence of events in a story, novel, or play. The plot begins with **exposition**, which introduces the story's characters, setting, and situation. The plot catches the reader's attention with a **narrative hook**. The **rising action** adds complications to the story's conflict, or problem, leading to the **climax**, or point of highest emotional pitch. The **falling action** is the logical result of the climax, and the **resolution** presents the final outcome.

Plot twist An unexpected turn of events in a plot. A surprise ending is an example of a plot twist.

Poetry A form of literary expression that differs from prose in emphasizing the line as the unit of composition. Many other traditional characteristics of poetry—emotional, imaginative language; use of metaphor and simile; division into stanzas; rhyme; regular pattern of stress, or meter—apply to some poems.

Point of view The relationship of the narrator, or storyteller, to the story. In a story with **first-person point of view**, the story is told by one of the characters, referred to as "I." The reader generally sees everything through that character's eyes. In a story with a **limited third-person point of view**, the narrator reveals the thoughts of only one character, but refers to that character as "he" or "she." In a story with an **omniscient point of view**, the narrator reveals the thoughts of several characters.

Propaganda Speech, writing, or other attempts to influence ideas or opinions, often through the use of stereotypes, faulty generalizations, logical fallacies, and/or emotional language.

Props Theater slang (a shortened form of *properties*) for objects and elements of the scenery of a stage play or movie set.

Prose Writing that is similar to everyday speech and language, as opposed to poetry. Its form is based on sentences and paragraphs without the patterns of rhyme, controlled line length, or meter found in much poetry. Fiction and nonfiction are the major categories of prose. Most modern drama is also written in prose.

See also DRAMA, ESSAY, FICTION, NONFICTION.

Protagonist The central character in a story, drama, or dramatic poem. Usually the action revolves around the protagonist, who is involved in the main conflict.

See ANTAGONIST, CONFLICT.

Pun A humorous play on two or more meanings of the same word or on two words with the same sound. Puns often appear in advertising headlines and slogans—for example, “Our hotel rooms give you suite feelings.”

See also HUMOR.

R

Refrain A line or lines repeated regularly, usually in a poem or song.

Repetition The recurrence of sounds, words, phrases, lines, or stanzas in a speech or piece of writing. Repetition increases the feeling of unity in a work. When a line or stanza is repeated in a poem or song, it is called a refrain.

See also PARALLELISM, REFRAIN.

Resolution The part of a plot that concludes the falling action by revealing or suggesting the outcome of the conflict.

Rhyme The repetition of sounds at the ends of words that appear close to each other in a poem. **End rhyme** occurs at the ends of lines. **Internal rhyme** occurs within a single line. **Slant rhyme** occurs when words include sounds that are similar but not identical. Slant rhyme usually involves some variation of **consonance** (the repetition of consonant sounds) or **assonance** (the repetition of vowel sounds).

Rhyme scheme The pattern of rhyme formed by the end rhyme in a poem. The rhyme scheme is

designated by the assignment of a different letter of the alphabet to each new rhyme. For example, one common rhyme scheme is *ababcb*.

Rhythm The pattern created by the arrangement of stressed and unstressed syllables, especially in poetry. Rhythm gives poetry a musical quality that helps convey its meaning. Rhythm can be regular (with a predictable pattern or meter) or irregular, (as in free verse).

See also METER.

Rising action The part of a plot that adds complications to the problems in the story and increases reader interest.

See also FALLING ACTION, PLOT.

S

Scene A subdivision of an act in a play. Each scene takes place in a specific setting and time. An act may have one or more scenes.

See also ACT.

Science fiction Fiction dealing with the impact of real science or imaginary superscience on human or alien societies of the past, present, or future. Although science fiction is mainly a product of the twentieth century, nineteenth-century authors such as Mary Shelley, Jules Verne, and Robert Louis Stevenson were pioneers of the genre.

Screenplay The script of a film, usually containing detailed instructions about camera shots and angles in addition to dialogue and stage directions. A screenplay for an original television show is called a teleplay.

See also DRAMA.

Sensory imagery Language that appeals to a reader’s five senses: hearing, sight, touch, taste, and smell.

See also VISUAL IMAGERY.

Sequence of events The order in which the events in a story take place.

Setting The time and place in which the events of a short story, novel, novella, or play occur. The setting often helps create the atmosphere or mood of the story.

Short story A brief fictional narrative in prose. Elements of the short story include **plot**, **character**, **setting**, **point of view**, **theme**, and sometimes **symbol** and **irony**.

Simile A figure of speech using *like* or *as* to compare seemingly unlike things.

See also FIGURATIVE LANGUAGE, FIGURE OF SPEECH.

Sound devices Techniques used to create a sense of rhythm or to emphasize particular sounds in writing. For example, sound can be controlled through the use of **onomatopoeia**, **alliteration**, **consonance**, **assonance**, and **rhyme**.

See also RHYTHM.

Speaker The voice of a poem—sometimes that of the poet, sometimes that of a fictional person or even a thing. The speaker's words communicate a particular tone or attitude toward the subject of the poem.

Stage directions Instructions written by the dramatist to describe the appearance and actions of characters, as well as sets, costumes, and lighting.

Stanza A group of lines forming a unit in a poem. Stanzas are, in effect, the paragraphs of a poem.

Stereotype A character who is not developed as an individual but as a collection of traits and mannerisms supposedly shared by all members of a group.

Style The author's choice and arrangement of words and sentences in a literary work. Style can reveal an author's purpose in writing and attitude toward his or her subject and audience.

Suspense A feeling of curiosity, uncertainty, or even dread about what is going to happen next. Writers increase the level of suspense in a story by giving readers clues to what may happen.

See also FORESHADOWING, RISING ACTION.

Symbol Any object, person, place, or experience that means more than what it is. **Symbolism** is the use of images to represent internal realities.

T

Tall tale A wildly imaginative story, usually passed down orally, about the fantastic adventures or amazing feats of folk heroes in realistic settings.

See also FOLKLORE, ORAL TRADITION.

Teleplay A play written or adapted for television.

Theme A literary work's overall message about life or human nature. Some works have a **stated theme**, which is expressed directly. More frequently works have an **implied theme**, which is revealed gradually through other elements such as plot, character, setting, point of view, symbol, and irony.

Third-person narrative *See* POINT OF VIEW.

Title The name of a literary work.

Tone The attitude of the narrator toward the subject, ideas, theme, or characters. A factual article would most likely have an objective tone, while an editorial on the same topic could be argumentative or satiric.

Tragedy A play in which the main character suffers a downfall. That character often is a person of dignified or heroic stature. The downfall may result from outside forces or from a weakness within the character, which is known as a tragic flaw.

V

Visual imagery Details that appeal to the sense of sight.

Voice An author's distinctive style or the particular speech patterns of a character in a story.

See also STYLE, TONE.

Using Foldables Makes Learning Easy and Enjoyable

Anyone who has paper, scissors, and maybe a stapler or some glue can use Foldables in the classroom. Just follow the illustrated step-by-step directions.

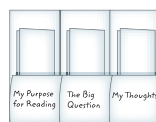
Foldable for Units 1 and 3



Step 1 With the long side at the top, fold a sheet of paper into thirds.



Step 2 Open the Foldable. Fold the bottom edge up two inches and crease well. Glue the outer edges of the tab to create three pockets. Staple both sides of the middle pocket. Use these pockets to hold notes you will take on index cards.



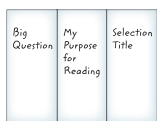
Step 3 Label the left pocket **My Purpose for Reading**. Label the center pocket **Big Question**. Label the right pocket **My Thoughts**. You can vary the way you label the pockets. For example, write the Part number—Part 1, Part 2, Part 3.

Step 4 On the front of the Foldable, list all the selections in the unit.

Foldable for Unit 2



Step 1 Place a sheet of paper in front of you with the long side at the top. Fold the right side of the paper over twice, making sure to leave at least a half-inch uncovered margin at the left side.



Step 2 Unfold the paper. On the left side, at the top, write the Big Question for the unit. On the middle panel, write the label **My Purpose for Reading**. On the right side, write a reading selection title.

Step 3 Repeat the above directions for each remaining selection in the unit.

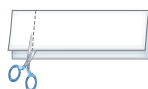
At the end of the unit, you use the half-inch margin space at the left to staple all of the fold-over pages together.



Foldable for Unit 4



Step 1 With the long side of the pages at the top, fold several sheets of paper in half from top to bottom.



Step 2 Separate the sheets. On each folded sheet, make a cut through only the top half, 1 inch from the left side of the top flap. Cut to the fold line.



Step 3 Place the folded sheets one on top of the other. On the left side, staple the sections together.

Step 4 Label the front of each fold-over page with the selection title. Above the title, write the label **Big Question**.

Step 5 Repeat these steps for each reading selection in the unit.



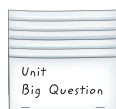
Foldable for Units 5 and 6



Step 1 Stack three or four sheets of paper with their top edges about a half-inch apart. These top edges will be tabs, so be sure to keep them straight.



Step 2 Fold up the bottom edges of the papers to form six or seven tabs. Align the edges so that all of the layers or tabs are the same distance apart. Crease the bottom tightly.



Step 3 Follow steps 1 and 2 again to make a second set of tabbed pages. Then place the two sets of tabbed pages back-to-back and staple them together at the bottom.

Step 4 On the top page of one side of the tabbed pages, write the unit number and the big question. Then, working your way up, label the tabs in order with the titles of the reading selections in the unit. Use both tabbed sides.

Step 5 Below each title, write **My Purpose for Reading**. A third of the way down from that, write the label **Big Question**.

Functional Documents

Business Letter

In the business world, in school, and even at home, there are many standard types of documents that serve specific functions. Understanding these forms of writing will help you to be a better communicator in your everyday life.

The following business letter uses modified block style.

1 10 Pullman Lane
Cromwell, CT 06416
January 16, 2009

2 Mr. Philip Fornaro
Principal
Cromwell School
179 West Maple St.
Cromwell, CT 06416

3 Dear Mr. Fornaro:

4 My friends and I in the seventh grade at Brimmer Middle School feel that there is not enough to do in Cromwell during the winter vacation week. Some students can afford to go away for vacation. Many families, however, cannot afford to go away, or the parents have to work.

5 I would like to suggest that you keep the Brimmer Middle School gym open during the vacation week. If the gym were open, the basketball teams could practice. The fencing club could meet. We could meet our friends there instead of going to the mall.

6 Thanks for listening to my request. I hope you will think it over.

7 Sincerely,
Kim Goodwin
Kim Goodwin

1 In the heading, write your address and the date on separate lines.

2 In the inside address, write the name and address of the person to whom you are sending the letter.

3 Use a colon after the greeting.

4 In your introduction, say who you are and why you are writing.

5 In the body of your letter, provide details concerning your request.

6 Conclude by restating your purpose and thanking the person you are writing to.

7 In the closing, use *Sincerely*, *Sincerely yours*, or *Yours truly* followed by a comma. Include both your signature and your printed or typed name.

Job Application

When applying for a job, you usually need to fill out a job application. Read the form carefully before beginning to fill it out. Write neatly and fill out the form completely, providing all information directly and honestly. If a question does not apply to you, indicate that by writing *n/a*, short for “not applicable.” Keep in mind that you will have the opportunity to provide additional information in your résumé, in your letter of application, or during the interview process.

Please type or print neatly in blue or black ink.

Name: _____ Today’s date: _____

Address: _____

Phone #: _____ Birth date: _____ Sex: _____ Soc. Sec. #: _____

Job History (List each job held, starting with the most recent job.)

1. Employer: _____ Phone #: _____

Dates of employment: _____

Position held: _____

Duties: _____

2. Employer: _____ Phone #: _____

Dates of employment: _____

Position held: _____

Duties: _____

Education (List the most recent level of education completed.)

Personal References:

1. Name: _____ Phone #: _____

Relationship: _____

2. Name: _____ Phone #: _____

Relationship: _____

- 1 The application provides specific instructions.
- 2 All of the information requested should be provided in its entirety.
- 3 The information should be provided neatly and succinctly.
- 4 Experience should be stated accurately and without embellishment.

Activity

Complete a copy of the above application thoroughly. Fill out the application as if you were actually applying for the job. Be sure to pay close attention to the guidelines mentioned above.

Writing a Memo

A memo, or memorandum, is a brief, efficient way of communicating information to another person or group of people. It begins with a header that provides basic information. A memo does not have a formal closing.

TO: *Brimmer Banner* newspaper staff
FROM: Paul Francis
SUBJECT: Winter issue
DATE: January 18, 2009

Articles for the winter issue of the *Brimmer Banner* are due by February 1. Please see Terry about your assignment as soon as possible! The following articles or features have not yet been assigned:

Cafeteria Mess: Who Is Responsible?
Teacher Profile: Mr. Jinks, Ms. Magee
Sports roundup

Using Electronic Business Correspondence

Imagine that you ordered a game through a company's Web site. When you tried playing the game, you found that it didn't work well. You could send a letter to the company you bought the game from explaining your problem. But it's easier and faster to send an e-mail. Any business that operates on the Internet has a way for customers to reach them—either a hyperlink "button" that will take you to customer service, or an e-mail address such as *service@gamecorp.com*.

Here are a few hints for effective business e-mails.

- Your e-mail window includes an area for the subject of your message. Think carefully and make your subject as clear and concise as possible. In a business e-mail you'll want your recipient to know right away your purpose for writing.
- Reread your message carefully before hitting the Send button. Check your grammar and spelling. Then double-check your spelling by using the spell-checker program on your computer.
- Your e-mail program probably offers options for how to send a message—for example: plain text, rich text, or HTML. If your letter contains some formatting (like italics or boldface) or special characters (such as a cursive typeface that looks like handwriting), choose rich text or HTML to avoid losing your formatting.

Technical Writing

Technical writing involves the use of very specific vocabulary and a special attention to detail. The purpose of technical writing is to describe a process clearly enough so that the reader can perform the steps and reach the intended goal, such as installing software, connecting a piece of equipment, or programming a device.

Instructions for Connecting DVD Player to HDTV

Your DVD player can be connected to an HDTV using RCA cables or, if available, an HDMI cable.

Connecting with RCA Cables

Step 1: Insert the ends of the red, white, and yellow cables into the jacks labeled “AUDIO/VIDEO OUT.” ❶ Be sure to match the color of the cable with the color of the jack.

❷ **Step 2:** Insert the other ends of the RCA cables into the jacks labeled “AUDIO/VIDEO IN” on your HDTV. These are usually located on the side or the back of the television. Again, be sure to match the color of the cable with the color of the jack.

Connecting with HDMI Cable

Step 1: Insert one end of the HDMI cable into the HDMI port located on the back of the DVD player.

Step 2: Insert the other end of the HDMI cable into the HDMI port on your HDTV.

❸ **Note:** Your television may have more than one HDMI port. If so, be sure that you set your television to the correct input when viewing.

- ❶ Uses specific language to clearly describe the process
- ❷ Lists each step individually
- ❸ Brings attention to possible variations the reader may encounter

Activity

Choose a device that you own or have access to, such as an mp3 player or a cell phone. Write brief step-by-step directions on how to perform a specific function on the device, so that someone else can follow your instructions and perform the function successfully.

Writing Handbook

Research Report Writing

When you write a research report, you explore a topic by gathering factual information from several different resources. Through your research, you develop a point of view or draw a conclusion. This point of view or conclusion becomes the main idea, or thesis, of your report.

Select a Topic

Because a research report usually takes time to prepare and write, your choice of topic is especially important. Follow these guidelines.

- Brainstorm a list of questions about a subject you would like to explore. Choose one that is neither too narrow nor too broad for the length of paper you will write. Use that question as your topic.
- Select a topic that genuinely interests you.
- Be sure you can find information on your topic from several different sources.

Do Research

Start by looking up your topic in an encyclopedia to find general information. Then find specific information in books, magazines, and newspapers, on CD-ROMs and the Internet, and from personal interviews when this seems appropriate. Use the computerized or card catalog in the library to locate books on your topic. Then search for up-to-date information in periodicals (magazines) or newspapers and from electronic sources, such as CD-ROMs or the Internet. If you need help in finding or using any of these resources, ask the librarian.

As you gather information, make sure each source you use relates closely to your topic. Also be sure that your source is reliable. Be extra careful if you are using information from the Internet. If you are not sure about the reliability of a source, consult the librarian or your teacher.

Internet Research

In order to conduct research on the Internet, you will need to use a search engine, a tool that allows you to use keywords to find information

on the World Wide Web. There are many different search engines on the Internet, but most of them operate similarly.

First, open a search engine. Somewhere near the top you'll find a white box that you can type into. Next to it will be a button that in most search engines says "Search." Try searching for Web sites about protecting animals in the wild. For keywords, try: "endangered wildlife." The quotation marks tell the search engine to look for the whole phrase rather than for each word by itself. Click on the Search button and the engine will provide you with a list of sites that include the phrase "endangered wildlife." Visit a few of these sites by clicking on the underlined titles.

As you conduct your Internet search, you may want to narrow your search to something more specific, such as "wildlife preserves." Try different keywords to come up with additional sites dealing with your topic. Most search engines also have an advanced search feature, which allows you to be even more specific about your search.

Since there is such a huge amount of information on the Internet, you will have to visit many sites and evaluate which ones have the information you need, based on relevance and appropriateness.

Exercise:

Conduct an Internet search using the word "cooking" as a keyword. How many sites do you find? Now do a search to find a recipe for your favorite dessert. Think of exact phrases you could place in quotes to narrow your search.

Make Source Cards

In a research report, you must document the source of your information. To keep track of your sources, write the author, title, publication information, and location of each source on a separate index card. Give each source card a number and write it in the upper right-hand corner. These cards will be useful for preparing a bibliography.

Sample Source Card

1	Douglas, Majory Stoneman	2	15
3	Everglades: River of Grass.		
4	Marietta, Georgia: Mockingbird		
5	Books, 1986.		
6	Carrollton Public Library	7	654.3 S2

- | | |
|-------------------------------------|-----------------------|
| 1 Author | 5 Date of publication |
| 2 Source number | 6 Location of source |
| 3 Title | 7 Library call number |
| 4 City of publication/
Publisher | |

Take Notes

As you read, you encounter many new facts and ideas. Taking notes will help you keep track of information and focus on the topic. Here are some helpful suggestions:

- Use a new card for each important piece of information. Separate cards will help you to organize your notes.
- At the top of each card, write a key word or phrase that tells you about the information. Also, write the number of the source you used.
- Write only details and ideas that relate to your topic.
- Summarize information in your own words.

- Write down a phrase or a quote only when the words are especially interesting or come from an important source. Enclose all quotes in quotation marks to make clear that the ideas belong to someone else.

This sample note card shows information to include.

Sample Note Card

1	Functions of Wetlands	2	15
Besides furnishing a home for a variety of wildlife, the wet, spongy soil of wetlands maintains the level of the water table.			
p. 79 3			

- 1 Write a key word or phrase that tells you what the information is about.
- 2 Write the source number from your source card.
- 3 Write the number of the page or pages on which you found the information.

Develop Your Thesis

As you begin researching and learning about your topic, think about the overall point you want to make. Write one sentence, your *thesis statement*, that says exactly what you plan to report on.

Sample Thesis Statement

Everglades National Park is a beautiful but endangered animal habitat.

Keep your thesis in mind as you continue to do research and think about your topic. The thesis will help you determine what information is

important. However, be prepared to change your thesis if the information you find does not support it.

Write an Outline

When you finish taking notes, organize the information in an outline. Write down the main ideas that you want to cover. Write your thesis statement at the beginning of your outline. Then list the supporting details. Follow an outline form like the one on the next page.

- 1 Everglades National Park is a beautiful but endangered animal habitat.
 - I. Special aspects of the Everglades
 - 2 A. Characteristics of wetlands
 - B. Endangered birds and animals
 - II. Pressures on the Everglades
 - A. Florida agriculture
 - B. Carelessness of visitors
 - III. How to protect the Everglades
 - A. Change agricultural practices
 - B. Educate park visitors
 1. Mandatory video on safety for individuals and environment
 - 3
 2. Instructional reminders posted throughout the park

- 1 The thesis statement identifies your topic and the overall point you will make.
- 2 If you have subtopics under a main topic, there must be at least two. They must relate directly to your main topic.
- 3 If you wish to divide a subtopic, you must have at least two divisions. Each must relate to the subtopic above it.

Document Your Information

You must document, or credit, the sources of all the information you use in your report. There are two common ways to document information.

Avoiding Plagiarism

Plagiarism is the act of presenting an author's words or ideas as if they were your own. This is not only illegal, it is also unethical. You must credit the source not only for material directly quoted but also for any facts or ideas obtained from the source. See the Media Workshop on Media Ethics (p. 625) for more information.

Footnotes

To document with footnotes, place a number at the end of the information you are documenting. Number your notes consecutively, beginning with number 1. These numbers should be slightly raised and should come after any punctuation. The documentation information itself goes at the bottom of the page, with a matching number.

In-text number for note:

The Declaration of Independence was read in public for the first time on July 6, 1776.³

Footnote at bottom of page:

³ John Smith, The Declaration of Independence (New York: DI, 2001) 221.

Parenthetical Documentation

In this method, you give the source for your information in parentheses at the end of the sentence where the information appears. You do not need to give all the details of the source. Just provide enough information for your readers to identify it. Here are the basic rules to follow.

- Usually it is enough to give the author's last name and the number of the page where you found the information.

The declaration was first read in public by militia colonel John Nixon (Smith 222).

- If you mention the author's name in the sentence, you do not need to repeat it in the parentheses.

According to Smith, the reading was greeted with wild applause (224).

- If your source does not identify a particular author, as in a newspaper or encyclopedia article, give the first word or two of the title of the piece.

The anniversary of the reading was commemorated by a parade and fireworks ("Reading Celebrated").

Full information on your sources goes in a list at the end of your paper.

Bibliography or Works Cited

At the end of your paper, list all the sources of information that you used in preparing your report. Arrange them alphabetically by the author's last name (or by the first word in the title if no author is mentioned) as shown below. Title this list *Works Cited*. (Use the term *bibliography* if all your sources are printed media, such as books, magazines, or newspapers.)

- Works Cited
- 2 Bertram, Jeffrey. "African Bees: Fact or Myth?" *Orlando Sentinel* 18 Aug. 1999: D2.
 - 3 Gore, Rick. "Neanderthals." National Geographic. January 1996: 2-35. 8
 - 4 Gould, Stephen J. The Panda's Thumb. New York: W. W. Norton & Co., 1982.
 - 5 "Governor Chiles Vetoes Anti-Everglades Bills-5/13/98." Friends of the Everglades. May 1998. 26 Aug 1998 <http://www.everglades.org/pressrel_may28.htm>. 9
 - 6 "Neanderthal man." The Columbia Encyclopedia. 5th Edition. New York: Columbia University Press, 1993.
 - 7 Pabst, Laura (Curator of Natural History Museum), Interview. March 11, 1998.

- 1 Indent all but the first line of each item.
- 2 Newspaper article
- 3 Magazine article
- 4 Book with one author
- 5 On-line article
- 6 Encyclopedia
- 7 Interview
- 8 Include page numbers for a magazine article but not for a book, unless the book is a collection of essays by different authors.
- 9 Include database (underlined), publication medium (online), computer service, and date of access.

Presenting

For readers to fully appreciate your writing, it is very important that you present it neatly, effectively, and according to the needs of your audience and the purpose of your writing. The following standard is how you should format most of your formal school papers.

Formatting your text

- The standard typeface setting for most school papers is Courier 12 point.
- Double-space your work so that it is easy to read.
- Leave one-inch margins on all sides of every page.
- Include the page number in the upper right-hand corner of each page.
- If you are including charts, graphs, maps, or other visual aids, consider setting them on their own page. This will allow you to show the graphic at a full size that is easy to read.

Exercise:

Look in the library or on the Internet to find style guides for various types of writing, such as short stories or magazine articles. Assess which format is right for your piece of writing and apply it.

Using a Computer for Writing

Using Word Processing Software

A word processor is a digital tool that lets you move your words and ideas around until you find the best way to present them. Each type of word processing software is a bit different, but they all help you plan, draft, revise, edit, and present neat and properly formatted documents.

Menus, Toolbars, and Rulers

Open a word processing document. At the top of your screen, locate the menu bar, one or more toolbars, and a ruler.



Menu Bar Menus help you perform important processes. The Edit menu, for example, allows you to copy, paste, and find text within your document.

Toolbars There are two basic types of tools. **Function tools** perform some kind of computer function, like printing a document or checking its spelling. **Formatting tools** are used to change the way a document looks—for example, changing its font (typeface) or paragraph style.

Ruler The ruler looks like a measuring stick with little markers at each end. These markers control the margins of your document. Try changing the margins on your document. You can also put tabs on the ruler so that you can use the tab key on your keyboard to send your cursor to those positions.

Exercise

Use the menu, toolbars, and ruler to properly format your document according to the guidelines on p. R17.

Multimedia Presentations

You can use digital technology, such as a computer with presentation software, to create a multimedia presentation of your work. Adding pictures, video, and sound to your presentation can attract and hold your audience's attention. However, it is important that you understand the rules and laws about using other people's creations in your work. See the Media Workshop on Media Ethics (p. 625) for more information.

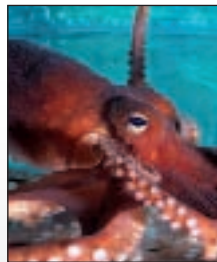
Slides

In a multimedia presentation, each screen a viewer sees is called a slide. Generally, a slide consists of text—not too much of it—and an image of some kind. Each slide should be limited to a single idea with a few supporting details. Because you want to get your point across quickly, it's important that you choose your images and words carefully. An Internet search engine can help you find downloadable images to use in your presentation. Most computer images have the file extension “gif” or “jpeg.”

Video

For some types of presentations, adding video can have a big impact. For example, if you're presenting a report on an actor, what better way

Main Idea



- Supporting Point
- Supporting Point
- Supporting Point

to illustrate his or her style than with movie clips? You can record video clips from your TV or downloaded them from the Internet. Most movie files have the extensions “avi,” “mov,” or “mpeg.”

You can add your images and video clips to your presentation using the Insert menu in your presentation software. Also, most presentation software has a “wizard” or templates that will help you put together your multimedia presentation.

Exercise:

Working with a partner, choose a movie or television show as the basis for a complete multimedia presentation. Include in your presentation at least six slides with pictures and text and two video clips. Don’t forget about media ethics, and be careful not to plagiarize as you choose media for your presentation.

Databases

An electronic database is a software program that allows you to organize, store, and retrieve information. Data is organized into a table of columns and rows. Each single piece of information is called a field.

Once the information is in your database, you can recall it in a number of useful ways. For example, you can arrange an address-book database to show you all the names of people who live in a certain city or zip code.

Exercise:

Create a database of your research materials for a current or upcoming report. Enter fields for authors, titles, types of media, and keywords of what useful information was found in each. Practice organizing the database in different ways. For example, organize your database to show how many magazine articles you used in your research.

Field Columns (Categories)

Record

Name	Address	City	State	Zip
Brown, Katie	12814 South Emerald	Chicago	IL	60601
Hauser, Sam	63 Taylor	Stamford	CT	06904
Marmalard, Greg	1001 Porterhouse	Laredo	TX	78040
O'Hare, Megan	140 Blossom	Shaker Heights	OH	44118
Trumbull, Ellen	302 St. Nicolas	Darien	CT	06820

Field

Language Handbook

Grammar Glossary

This glossary will help you quickly locate information on parts of speech and sentence structure.

A

Absolute phrase. *See* Phrase.

Abstract noun. *See* Noun chart.

Action verb. *See* Verb.

Active voice. *See* Voice.

Adjective A word that modifies a noun or pronoun by limiting its meaning. Adjectives appear in various positions in a sentence. **(The gray cat purred. The cat is gray.)**

Many adjectives have different forms to indicate **degree of comparison**. (**short, shorter, shortest**)

The **positive degree** is the simple form of the adjective. (**easy, interesting, good**)

The **comparative degree** compares two persons, places, things, or ideas. (**easier, more interesting, better**)

The **superlative degree** compares more than two persons, places, things, or ideas. (**easiest, most interesting, best**)

A **predicate adjective** follows a linking verb and further identifies or describes the subject. **(The child is happy.)**

A **proper adjective** is formed from a proper noun and begins with a capital letter. Many proper adjectives are created by adding these suffixes: -an, -ian, -n, -ese, and -ish. (**Chinese, African**)

Adjective clause. *See* Clause chart.

Adverb A word that modifies a verb, an adjective, or another adverb by making its meaning more specific. When modifying a verb, an adverb may appear in various positions in a sentence. **(Cats generally eat less than dogs. Generally, cats eat less than dogs.)** When modifying an adjective or another adverb, an adverb appears directly before the modified word. **(I was quite pleased that they got along so**

well.) The word not and the contraction -n't are adverbs. **(Mike wasn't ready for the test today.)**

Certain adverbs of time, place, and degree also have a negative meaning. **(He's never ready.)**

Some adverbs have different forms to indicate degree of comparison. (**soon, sooner, soonest**)

The **comparative** degree compares two actions. (**better, more quickly**)

The **superlative** degree compares three or more actions. (**fastest, most patiently, least rapidly**)

Adverb clause. *See* Clause chart.

Antecedent. *See* Pronoun.

Appositive A noun or a pronoun that further identifies another noun or pronoun. **(My friend Julie lives next door.)**

Appositive phrase. *See* Phrase.

Article The adjective a, an, or the.

Indefinite articles (a and an) refer to one of a general group of persons, places, or things. **(I eat an apple a day.)**

The **definite article (the)** indicates that the noun is a specific person, place, or thing. **(The alarm woke me up.)**

Auxiliary verb. *See* Verb.

B

Base form. *See* Verb tense.

C

Clause A group of words that has a subject and a predicate and that is used as a sentence or part of a sentence. Clauses fall into two categories: main clauses, which are also called independent clauses, and subordinate clauses, which are also called dependent clauses.

Types of Subordinate Clauses			
Clause	Function	Example	Begins with . . .
Adjective clause	Modifies a noun or pronoun	Songs <u>that have a strong beat</u> make me want to dance.	A relative pronoun such as <i>which, who, whom, whose, or that</i>
Adverb clause	Modifies a verb, an adjective, or an adverb	<u>Whenever Al calls me</u> , he asks to borrow my bike.	A subordinating conjunction such as <i>after, although, because, if, since, when, or where</i>
Noun clause	Serves as a subject, an object, or a predicate nominative	<u>What Philip did</u> surprised us.	Words such as <i>how, that, what, whatever, when, where, which, who, whom, whoever, whose, or why</i>

A **main clause** can stand alone as a sentence. There must be at least one main clause in every sentence. (**The rooster crowed, and the dog barked.**)

A **subordinate clause** cannot stand alone as a sentence. A subordinate clause needs a main clause to complete its meaning. Many subordinate clauses begin with subordinating conjunctions or relative pronouns. (**When Geri sang her solo, the audience became quiet.**) The chart on this page shows the main types of subordinate clauses.

Collective noun. See Noun chart.

Common noun. See Noun chart.

Comparative degree. See Adjective; Adverb.

Complement A word or phrase that completes the meaning of a verb. The four basic kinds of complements are direct objects, indirect objects, object complements, and subject complements.

A **direct object** answers the question What? or Whom? after an action verb. (**Kari found a dollar. Larry saw Denise.**)

An **indirect object** answers the question *to whom, for whom, to what, or for what* after an action verb. (**Do me a favor. She gave the child a toy.**)

An **object complement** answers the question *what* after a direct object. An object complement is a noun, a pronoun, or an adjective that completes the meaning of a direct object by identifying or describing it. (**The director made me the understudy for the role. The little girl called the puppy hers.**)

A **subject complement** follows a subject and a linking verb. It identifies or describes a subject. The two kinds of subject complements are predicate nominatives and predicate adjectives.

A **predicate nominative** is a noun or pronoun that follows a linking verb and tells more about the subject. (**The author of "The Raven" is Edgar Allan Poe.**)

A **predicate adjective** is an adjective that follows a linking verb and gives more information about the subject. (**Ian became angry at the bully.**)

Complex sentence. See Sentence.

Compound preposition. See Preposition.

Compound sentence. See Sentence.

Compound-complex sentence. See Sentence.

Conjunction A word that joins single words or groups of words.

A **coordinating conjunction** (**and, but, or, nor, for, yet, so**) joins words or groups of words that are equal in grammatical importance. (**David and Ruth are twins. I was bored, so I left.**)

Correlative conjunctions (**both . . . and, just as . . . so, not only . . . but also, either . . . or, neither . . . nor, whether . . . or**) work in pairs to join words and groups of words of equal importance. (**Choose either the muffin or the bagel.**)

A **subordinating conjunction** (**after, although, as if, because, before, if, since, so that, than, though, until, when, while**) joins a dependent idea or clause to a main clause. (**Beth acted as if she felt ill.**)

Conjunctive adverb An adverb used to clarify the relationship between clauses of equal weight in a sentence. Conjunctive adverbs are used to replace **and** (**also, besides, furthermore, moreover**); to replace **but** (**however, nevertheless, still**); to state a result (**consequently, therefore, so, thus**); or to state equality (**equally, likewise, similarly**). (**Ana was determined to get an A; therefore, she studied often.**)

Coordinating conjunction. See Conjunction.

Correlative conjunction. See Conjunction.

D

Declarative sentence. See Sentence.

Definite article. See Article.

Demonstrative pronoun. See Pronoun.

Direct object. See Complement.

E

Emphatic form. See Verb tense.

F

Future tense. See Verb tense.

G

Gerund A verb form that ends in -ing and is used as a noun. A gerund may function as a subject, the object of a verb, or the object of a preposition. (**Smiling uses fewer muscles than**

frowning. Marie enjoys walking.)

Gerund phrase. See Phrase.

I

Imperative mood. See Mood of verb.

Imperative sentence. See Sentence chart.

Indicative mood. See Mood of verb.

Indirect object. See Complement.

Infinitive A verb form that begins with the word **to** and functions as a noun, an adjective, or an adverb. (**No one wanted to answer.**) Note: When **to** precedes a verb, it is not a preposition but instead signals an infinitive.

Infinitive phrase. See Phrase.

Intensive pronoun. See Pronoun.

Interjection A word or phrase that expresses emotion or exclamation. An interjection has no grammatical connection to other words. Commas follow mild ones; exclamation points follow stronger ones. (**Well, have a good day. Wow!**)

Interrogative pronoun. See Pronoun.

Intransitive verb. See Verb.

Inverted order In a sentence written in inverted order, the predicate comes before the subject. Some sentences are written in inverted order for variety or special emphasis. (**Up the beanstalk scampered Jack.**) The subject also generally follows the predicate in a sentence that begins with **here** or **there**. (**Here was the solution to his problem.**) Questions, or interrogative sentences, are generally written in inverted order. In many questions, an auxiliary verb precedes the subject, and the main verb follows it. (**Has anyone seen Susan?**) Questions that begin with **who** or **what** follow normal word order.

Irregular verb. See Verb tense.

L

Linking verb. See Verb.

M

Main clause. *See* Clause.

Mood of verb A verb expresses one of three moods: indicative, imperative, or subjunctive.

The **indicative mood** is the most common. It makes a statement or asks a question. (**We are out of bread. Will you buy it?**)

The **imperative mood** expresses a command or makes a request. (**Stop acting like a child! Please return my sweater.**)

The **subjunctive mood** is used to express, indirectly, a demand, suggestion, or statement of necessity (**I demand that he stop acting like a child. It's necessary that she buy more bread.**) The subjunctive is also used to state a condition or wish that is contrary to fact. This use of the subjunctive requires the past tense. (**If you were a nice person, you would return my sweater.**)

N

Nominative pronoun. *See* Pronoun.

Noun A word that names a person, a place, a

thing, or an idea. The chart on this page shows the main types of nouns.

Noun clause. *See* Clause chart.

Noun of direct address. *See* Noun chart.

Number A noun, pronoun, or verb is singular in number if it refers to one; plural if it refers to more than one.

O

Object. *See* Complement.

P

Participle A verb form that can function as an adjective. Present participles always end in -ing. (**The woman comforted the crying child.**) Many past participles end in -ed. (**We bought the beautifully painted chair.**) However, irregular verbs form their past participles in some other way. (**Cato was Caesar's sworn enemy.**)

Passive voice. *See* Voice.

Past tense. *See* Verb tense.

Perfect tense. *See* Verb tense.

Personal pronoun. *See* Pronoun, Pronoun chart.

Types of Nouns

Noun	Function	Example
Abstract noun	Names an idea, a quality, or a state	independence, energy
Collective noun	Names a group of things or persons	herd, troop, crowd, class
Common noun	Names a general type of person, place, thing, or idea	musician, city, building
Compound noun	Is made up of two or more words	checkerboard, parking lot, mother-in-law
Noun of direct address	Identifies the person or persons being spoken to	Maria, please stand.
Possessive noun	Shows possession, ownership, or the relationship between two nouns	my friend's room, my friend's brother
Proper noun	Names a particular person, place, thing, or idea	Cleopatra, Italy, Christianity

Phrase A group of words that acts in a sentence as a single part of speech.

An **absolute phrase** consists of a noun or pronoun that is modified by a participle or participial phrase but has no grammatical relation to the complete subject or predicate. **(The vegetables being done, we finally sat down to eat dinner.)**

An **appositive phrase** is an appositive along with any modifiers. If not essential to the meaning of the sentence, an appositive phrase is set off by commas. **(Jack plans to go to the jazz concert, an important musical event.)**

A **gerund phrase** includes a gerund plus its complements and modifiers. **(Playing the flute is her hobby.)**

An **infinitive phrase** contains the infinitive plus its complements and modifiers. **(It is time to leave for school.)**

A **participial phrase** contains a participle and any modifiers necessary to complete its meaning. **(The woman sitting over there is my grandmother.)**

A **prepositional phrase** consists of a preposition, its object, and any modifiers of the object. A prepositional phrase can function as an adjective, modifying a noun or a pronoun. **(The dog in the yard is very gentle.)** A prepositional phrase may also function as an adverb when it modifies a verb, an adverb, or an adjective. **(The baby slept on my lap.)**

A **verb phrase** consists of one or more auxiliary verbs followed by a main verb. **(The job will have been completed by noon tomorrow.)**

Positive degree. See Adjective.

Possessive noun. See Noun chart.

Predicate The verb or verb phrase and any objects, complements, or modifiers that express the essential thought about the subject of a sentence.

A **simple predicate** is a verb or verb phrase that tells something about the subject. **(We ran.)**

A **complete predicate** includes the simple predicate and any words that modify or complete it. **(We solved the problem in a short time.)**

A **compound predicate** has two or more verbs or verb phrases that are joined by a conjunction and share the same subject. **(We ran to the park and began to play baseball.)**

Predicate adjective. See Adjective; Complement.

Predicate nominative. See Complement.

Preposition A word that shows the relationship of a noun or pronoun to some other word in the sentence. Prepositions include about, above, across, among, as, behind, below, beyond, but, by, down, during, except, for, from, into, like, near, of, on, outside, over, since, through, to, under, until, with. **(I usually eat breakfast before school.)**

A **compound preposition** is made up of more than one word. **(according to, ahead of, as to, because of, by means of, in addition to, in spite of, on account of)** **(We played the game in spite of the snow.)**

Prepositional phrase. See Phrase.

Present tense. See Verb tense.

Progressive form. See Verb tense.

Pronoun A word that takes the place of a noun, a group of words acting as a noun, or another pronoun. The word or group of words that a pronoun refers to is called its antecedent. **(In the following sentence, Mari is the antecedent of she. Mari likes Mexican food, but she doesn't like Italian food.)**

A **demonstrative pronoun** points out specific persons, places, things, or ideas. **(this, that, these, those)**

An **indefinite pronoun** refers to persons, places, or things in a more general way than a noun does. **(all, another, any, both, each, either, enough, everything, few, many, most, much, neither, nobody, none, one, other, others, plenty, several, some)**

An **intensive pronoun** adds emphasis to another noun or pronoun. If an intensive pronoun is omitted, the meaning of the sentence will be the same. (**Rebecca herself decided to look for a part-time job.**)

An **interrogative pronoun** is used to form questions. (**who? whom? whose? what? which?**)

A **personal pronoun** refers to a specific person or thing. Personal pronouns have three cases: nominative, possessive, and objective. The case depends upon the function of the pronoun in a sentence. The first chart on this page shows the case forms of personal pronouns.

A **reflexive pronoun** reflects back to a noun or pronoun used earlier in the sentence, indicating that the same person or thing is involved. (**We told ourselves to be patient.**)

A **relative pronoun** is used to begin a subordinate clause. (**who, whose, that, what, whom, whoever, whomever, whichever, whatever**)

Proper adjective. See Adjective.

Proper noun. See Noun chart.

R

Reflexive pronoun. See Pronoun.

Relative pronoun. See Pronoun.

S

Sentence A group of words expressing a complete thought. Every sentence has a subject and a predicate. Sentences can be classified by function or by structure. The second chart on this page shows the categories by function; the following subentries describe the categories by structure. See also Subject; Predicate; Clause.

Personal Pronouns

Case	Singular Pronouns	Plural Pronouns	Function in Sentence
Nominative	I, you, she, he, it	we, you, they	subject or predicate nominative
Objective	me, you, her, him, it	us, you, them	direct object, indirect object, or object of a preposition
Possessive	my, mine, your, yours, her, hers, his, its	our, ours, your, yours, their, theirs	replacement for the possessive form of a noun

Types of Sentences

Sentence Type	Function	Ends with . . .	Examples
Declarative sentence	Makes a statement	A period	I did not enjoy the movie.
Exclamatory sentence	Expresses strong emotion	An exclamation point	The books are already finished!
Imperative sentence	Expresses a request or a demand	A period or an exclamation point	Please come to the party. Stop!
Interrogative sentence	Asks a question	A question mark	Is the composition due today?

A **simple sentence** has only one main clause and no subordinate clauses. (**Alan found an old violin.**) A simple sentence may contain a compound subject or a compound predicate or both. (**Alan and Teri found an old violin. Alan found an old violin and tried to play it. Alan and Teri found an old violin and tried to play it.**) The subject and the predicate can be expanded with adjectives, adverbs, prepositional phrases, appositives, and verbal phrases. As long as the sentence has only one main clause, however, it remains a simple sentence. (**Alan, rummaging in the attic, found an old violin.**)

A **compound sentence** has two or more main clauses. Each main clause has its own subject and predicate, and these main clauses are usually joined by a comma and a coordinating conjunction. (**Cats meow, and dogs bark, but ducks quack.**) Semicolons may also be used to join the main clauses in a compound sentence. (**The helicopter landed; the pilot had saved four passengers.**)

A **complex sentence** has one main clause and one or more subordinate clauses. (**Since the movie starts at eight, we should leave here by seven-thirty.**)

A **compound-complex** sentence has two or more main clauses and at least one subordinate clause. (**If we leave any later, we may miss the previews, and I want to see them.**)

Simple predicate. *See* Predicate.

Simple subject. *See* Subject.

Subject The part of a sentence that tells what the sentence is about.

A **simple subject** is the main noun or pronoun in the subject. (**Babies crawl.**)

A **complete subject** includes the simple subject and any words that modify it. (The man from New Jersey won the race.) In some sentences, the simple subject and the complete subject are the same. (**Birds fly.**)

A **compound subject** has two or more simple subjects joined by a conjunction. The subjects share the same verb. (**Firefighters and police officers protect the community.**)

Subjunctive mood. *See* Mood of verb.

Subordinate clause. *See* Clause.

Subordinating conjunction. *See* Conjunction.

Superlative degree. *See* Adjective; Adverb.

T

Tense. *See* Verb tense.

Transitive verb. *See* Verb.

V

Verb A word that expresses action or a state of being. (**cooks, seem, laughed**)

An **action verb** tells what someone or something does. Action verbs can express either physical or mental action. (**Crystal decided to change the tire herself.**)

A **transitive verb** is an action verb that is followed by a word or words that answer the question What? or Whom? (**I held the baby.**)

An **intransitive verb** is an action verb that is not followed by a word that answers the question What? or Whom? (**The baby laughed.**)

A **linking verb** expresses a state of being by linking the subject of a sentence with a word or an expression that identifies or describes the subject. (**The lemonade tastes sweet. He is our new principal.**) The most commonly used linking verb is be in all its forms (**am, is, are, was, were, will be, been, being**). Other linking verbs include appear, become, feel, grow, look, remain, seem, sound, smell, stay, taste.

An **auxiliary verb**, or helping verb, is a verb that accompanies the main verb to form a verb phrase. (**I have been swimming.**) The forms of be and have are the most common auxiliary verbs: (**am, is, are, was, were, being, been; has, have, had, having**). Other auxiliaries include can, could, do, does, did, may, might, must, shall, should, will, would.

Verbal A verb form that functions in a sentence as a noun, an adjective, or an adverb. The three kinds of verbals are gerunds, infinitives, and participles. See Gerund; Infinitive; Participle.

Verb tense The tense of a verb indicates when the action or state of being occurs. All the verb tenses are formed from the four principal parts of a verb: a base form (**talk**), a present participle (**talking**), a simple past form (**talked**), and a past participle (**talked**). A regular verb forms its simple past and past participle by adding -ed to the base form. (**climb, climbed**) An irregular verb forms its past and past participle in some other way. (**get, got, gotten**)

In addition to present, past, and future tenses, there are three perfect tenses.

The **present perfect tense** expresses an action or condition that occurred at some indefinite time in the past. This tense also shows an action or condition that began in the past and continues into the present. (**She has played the piano for four years.**)

The **past perfect tense** indicates that one past action or condition began and ended before another past action started. (**Andy had finished his homework before I even began mine.**)

The **future perfect tense** indicates that one future action or condition will begin and end before another future event starts. Use *will have* or *shall have* with the past participle of a verb. (**By tomorrow, I will have finished my homework, too.**)

The **progressive form** of a verb expresses a continuing action with any of the six tenses. To make the progressive forms, use the appropriate tense of the verb *be* with the present participle of the main verb. (**She is swimming. She has been swimming.**)

The **emphatic form** adds special force, or emphasis, to the present and past tense of a verb. For the emphatic form, use *do*, *does*, or *did* with the base form. (**Toshi did want that camera.**)

Voice The voice of a verb shows whether the subject performs the action or receives the action of the verb.

A verb is in the **active voice** if the subject of the sentence performs the action. (**The referee blew the whistle.**)

A verb is in the **passive voice** if the subject of the sentence receives the action of the verb. (**The whistle was blown by the referee.**)

Troubleshooter

Use the Troubleshooter to recognize and correct common writing errors.

Sentence Fragment

A sentence fragment does not express a complete thought. It may lack a subject or verb or both.

Problem: Fragment that lacks a subject

The lion paced the floor of the cage. Looked hungry. frag

Solution: Add a subject to the fragment to make a complete sentence.

The lion paced the floor of the cage. He looked hungry.

Problem: Fragment that lacks a predicate

I'm painting my room. The walls yellow. frag

Solution: Add a predicate to make the sentence complete.

I'm painting my room. The walls are going to be yellow.

Problem: Fragment that lacks both a subject and a predicate

We walked around the reservoir. Near the parkway. frag

Solution: Combine the fragment with another sentence.

We walked around the reservoir near the parkway.

Tip: When subject and verb are separated by a prepositional phrase, check for agreement by reading the sentence without the prepositional phrase.

Run-on Sentence

A run-on sentence is two or more sentences written incorrectly as one sentence.

Problem: Two main clauses separated only by a comma

Roller coasters make me dizzy, I don't enjoy them. run-on

Solution A: Replace the comma with a period or other end mark. Start the second sentence with a capital letter.

Roller coasters make me dizzy. I don't enjoy them.

Solution B: Replace the comma with a semicolon.

Roller coasters make me dizzy; I don't enjoy them.

Problem: Two main clauses with no punctuation between them

Acid rain is a worldwide problem there are no solutions in sight. run-on

Solution A: Separate the main clauses with a period or other end mark. Begin the second sentence with a capital letter.

Acid rain is a worldwide problem. There are no solutions in sight.

Solution B: Add a comma and a coordinating conjunction between the main clauses.

Acid rain is a worldwide problem, but there are no solutions in sight.

Problem: Two main clauses with no comma before the coordinating conjunction

Our chorus has been practicing all month but we still need another rehearsal. run-on

Solution: Add a comma before the coordinating conjunction.

Our chorus has been practicing all month, but we still need another rehearsal.

Lack of Subject-Verb Agreement

A singular subject calls for a singular form of the verb. A plural subject calls for a plural form of the verb.

Problem: A subject that is separated from the verb by an intervening prepositional phrase

The two policemen at the construction site looks bored. agr

The members of my baby-sitting club is saving money. agr

Solution: Make sure that the verb agrees with the subject of the sentence, not with the object of the preposition. The object of a preposition is never the subject.

The two policemen at the construction site look bored.

The members of my baby-sitting club are saving money.

Tip: When subject and verb are separated by a prepositional phrase, check for agreement by reading the sentence without the prepositional phrase.

Problem: A sentence that begins with **here** or **there**

Here come the last bus to Pelham Heights. agr

There is my aunt and uncle. agr

Solution: In sentences that begin with *here* or *there*, look for the subject after the verb. Make sure that the verb agrees with the subject.

Here comes the last bus to Pelham Heights.

There are my aunt and uncle.

Problem: An indefinite pronoun as the subject

Each of the candidates are qualified. agr

All of the problems on the test was hard. agr

Solution: Some indefinite pronouns are singular; some are plural; and some can be either singular or plural, depending on the noun they refer to. Determine whether the indefinite pronoun is singular or plural, and make sure the verb agrees with it.

Each of the candidates is qualified.

All of the problems on the test were hard.

Problem: A compound subject that is joined by **and**

Fishing tackle and a life jacket was stowed in the boat. agr

Peanut butter and jelly are delicious. agr

Solution A: If the compound subjects refer to different people or things, use a plural verb.

Fishing tackle and a life jacket were stowed in the boat.

Solution B: If the parts of a compound subject name one unit or if they refer to the same person or thing, use a singular verb.

Peanut butter and jelly is delicious.

Problem: A compound subject that is joined by **or** or **nor**

Either my aunt or my parents plans to attend parents' night. agr

Neither onions nor pepper improve the taste of this meatloaf. agr

Solution: Make the verb agree with the subject that is closer to it.

Either my aunt or my parents plan to attend parents' night.

Neither onions nor pepper improves the taste of this meatloaf.

Incorrect Verb Tense or Form

Verbs have different tenses to show when the action takes place.

Problem: An incorrect or missing verb ending

The Parks Department install a new water fountain last week. tense

They have also plant flowers in all the flower beds. tense

Solution: To form the past tense and the past participle, add -ed to a regular verb.

The Parks Department installed a new water fountain last week.

They have also planted flowers in all the flower beds.

Problem: An improperly formed irregular verb

Wendell has standed in line for two hours. tense

I caught the fly ball and throwed it to first base. tense

Solution: Irregular verbs vary in their past and past participle forms. Look up the ones you are not sure of.

Wendell has stood in line for two hours.

I caught the fly ball and threw it to first base.

Problem: Confusion between the past form and the past participle

The cast for The Music Man has began rehearsals. tense

Solution: Use the past participle form of an irregular verb, not its past form, when you use the auxiliary verb *have*.

The cast for The Music Man has begun rehearsals.

Problem: Improper use of the past participle

Our seventh grade drawn a mural for the wall of the cafeteria. tense

Solution: Add the auxiliary verb have to the past participle of an irregular verb to form a complete verb.

Our seventh grade has drawn a mural for the wall of the cafeteria.

Tip: Because irregular verbs vary, it is useful to memorize the verbs that you use most often.

Incorrect Use of Pronouns

The noun that a pronoun refers to is called its antecedent. A pronoun must refer to its **antecedent** clearly. Subject pronouns refer to subjects in a sentence. Object pronouns refer to objects in a sentence.

Problem: A pronoun that could refer to more than one antecedent

Gary and Mike are coming, but he doesn't know the other kids. ant

Solution: Substitute a noun for the pronoun to make your sentence clearer.

Gary and Mike are coming, but Gary doesn't know the other kids.

Problem: Personal pronouns as subjects

Him and John were freezing after skating for three hours. pro

Lori and me decided not to audition for the musical. pro

Solution: Use a subject pronoun as the subject part of a sentence.

He and John were freezing after skating for three hours.

Lori and I decided not to audition for the musical.

Problem: Personal pronouns as objects

Ms. Wang asked Reggie and I to enter the science fair. pro

Ms. Wang helped he and I with the project. pro

Solution: Use an object pronoun as the object of a verb or a preposition.

Ms. Wang asked Reggie and me to enter the science fair.

Ms. Wang helped him and me with the project.

Incorrect Use of Adjectives

Some adjectives have irregular forms: comparative forms for comparing two things and superlative forms for comparing more than two things.

Problem: Incorrect use of good, better, best

Their team is more good at softball than ours. adj

They have more better equipment too. adj

Solution: The comparative and superlative forms of good are better and best. Do not use more or most before irregular forms of comparative and superlative adjectives.

Their team is better at softball than ours.

They have better equipment too.

Problem: Incorrect use of bad, worse, worst

The flooding on East Street was the baddest I've seen. adj

Mike's basement was in badder shape than his garage. adj

Solution: The comparative and superlative forms of bad are worse and worst. Do not use more or most or the endings -er or -est with bad.

The flooding on East Street was the worst I've seen.

Mike's basement was in worse shape than his garage.

Problem: Incorrect use of comparative and superlative adjectives

The Appalachian Mountains are more older than the Rockies. adj

Mount Washington is the most highest of the Appalachians. *adj*

Solution: Do not use both -er and more or -est and most at the same time.

The Appalachian Mountains are older than the Rockies.

Mount Washington is the highest of the Appalachians.

Incorrect Use of Commas

Commas signal a pause between parts of a sentence and help to clarify meaning.

Problem: Missing commas in a series of three or more items

Sergio put mustard catsup and bean sprouts on his hot dog. *com*

Solution: If there are three or more items in a series, use a comma after each one, including the item preceding the conjunction.

Sergio put mustard, catsup, and bean sprouts on his hot dog.

Problem: Missing commas with direct quotations

"A little cold water" the swim coach said "won't hurt you." *com*

Solution: The first part of an interrupted quotation ends with a comma followed by quotation marks. The interrupting words are also followed by a comma.

"A little cold water," the swim coach said, "won't hurt you."

Problem: Missing commas with nonessential appositives

My sneakers a new pair are covered with mud. *com*

Solution: Determine whether the appositive is important to the meaning of the sentence. If it is not essential, set off the appositive with commas.

My sneakers, a new pair, are covered with mud.

Incorrect Use of Apostrophes

An apostrophe shows possession. It can also indicate missing letters in a contraction.

Problem: Singular possessive nouns

A parrots toes are used for gripping. *poss*

The bus color was bright yellow. *poss*

Solution: Use an apostrophe and an s to form the possessive of a singular noun, even one that ends in s.

A parrot's toes are used for gripping.

The bus's color was bright yellow.

Problem: Plural possessive nouns ending in -s

The visitors center closes at five o'clock. *poss*

The guide put several tourists luggage in one compartment. *poss*

Solution: Use an apostrophe alone to form the possessive of a plural noun that ends in s.

The visitors' center closes at five o'clock.

The guide put several tourists' luggage in one compartment.

Problem: Plural possessive nouns not ending in -s

The peoples applause gave courage to the young gymnast. *poss*

Solution: Use an apostrophe and an s to form the possessive of a plural noun that does not end in s.

The people's applause gave courage to the young gymnast.

Problem: Possessive personal pronouns

Jenny found the locker that was her's; she waited while her friends found their's. *poss*

Solution: Do not use apostrophes with possessive personal pronouns.

Jenny found the locker that was hers; she waited while her friends found theirs.

Incorrect Capitalization

Proper nouns, proper adjectives, and the first words of sentences always begin with a capital letter.

Problem: Words referring to ethnic groups, nationalities, and languages

Many Canadians in the province of Quebec speak French. cap

Solution: Capitalize proper nouns and adjectives that refer to ethnic groups, nationalities, and languages.

Many Canadians in the province of Quebec speak French.

Problem: Words that refer to a family member

Yesterday aunt Doreen asked me to baby-sit. cap

Don't forget to give dad a call. cap

Solution: Capitalize words that are used as part of or in place of a family member's name.

Yesterday Aunt Doreen asked me to baby-sit.

Don't forget to give Dad a call.

Tip: Do not capitalize a word that identifies a family member when it is preceded by a possessive adjective: My father bought a new car.

Problem: The first word of a direct quotation

The judge declared, "the court is now in session." cap

Solution: Capitalize the first word in a direct quotation.

The judge declared, "The court is now in session."

Tip: If you have difficulty with a rule of usage, try rewriting the rule in your own words. Check with your teacher to be sure you understand the rule.

Troublesome Words

This section will help you choose between words and expressions that are often confusing or misused.

accept, except

Accept means "to receive." *Except* means "other than."

Phillip walked proudly to the stage to accept the award.

Everything fits in my suitcase except my sleeping bag.

affect, effect

Affect is a verb meaning "to cause a change in" or "to influence." *Effect* as a verb means "to bring about or accomplish." As a noun, *effect* means "result."

Bad weather will affect our plans for the weekend.

The new medicine effected an improvement in the patient's condition.

The gloomy weather had a bad effect on my mood.

ain't

Ain't is never used in formal speaking or writing unless you are quoting the exact words of a character or a real person. Instead of using *ain't*, say or write *am not*, *is not*, *are not*; or use contractions such as *I'm not*, *she isn't*.

The pizza is not going to arrive for another half hour.

The pizza isn't going to arrive for another half hour.

a lot

The expression *a lot* means “much” or “many” and should always be written as two words. Some authorities discourage its use in formal writing.

A lot of my friends are learning Spanish.

Many of my friends are learning Spanish.

all ready, already

All ready, written as two words, is a phrase that means “completely ready.” *Already*, written as one word, is an adverb that means “before” or “by this time.”

By the time the fireworks display was all ready, we had already arrived.

all right, alright

The expression *all right* should be written as two words. Some dictionaries do list the single word *alright* but usually not as a preferred spelling.

Tom hurt his ankle, but he will be all right.

all together, altogether

All together means “in a group.” *Altogether* means “completely.”

The Minutemen stood all together at the end of Lexington Green.

The rebel farmers were not altogether sure that they could fight the British soldiers.

among, between

Use *among* for three or more people, things, or groups. Use *between* for two people, things, or groups.

Mr. Kendall divided the jobs for the car wash among the team members.

Our soccer field lies between the gym and Main Street.

amount, number

Use *amount* with nouns that cannot be counted. Use *number* with nouns that can be counted.

This recipe calls for an unusual amount of pepper.

A record number of students attended last Saturday's book fair.

bad, badly

Bad is an adjective; it modifies a noun.

Badly is an adverb; it modifies a verb, an adjective, or another adverb.

The badly burnt cookies left a bad smell in the kitchen.

Joseph badly wants to be on the track team.

beside, besides

Beside means “next to.” *Besides* means “in addition to.”

The zebra is grazing beside a wildebeest.

Besides the zoo, I like to visit the aquarium.

bring, take

Bring means “to carry from a distant place to a closer one.” *Take* means “to carry from a nearby place to a more distant one.”

Please bring a bag lunch and subway money to school tomorrow.

Don't forget to take your art projects home this afternoon.

can, may

Can implies the ability to do something. *May* implies permission to do something.

You may take a later bus home if you can remember which bus to get on.

Tip: Although *can* is sometimes used in place of *may* in informal speech, a distinction should be made when speaking and writing formally.

choose, chose

Choose means “to select.” *Chose*, the past tense of *choose*, means “selected.”

Dad helped me choose a birthday card for my grandmother.

Dad chose a card with a funny joke inside.

doesn't, don't

The subject of the contraction *doesn't* (*does not*) is the third-person singular (*he* or *she*). The subject of the contraction *don't* (*do not*) is *I*, *you*, *we*, or *they*.

Tanya doesn't have any tickets for the concert.

We don't need tickets if we stand in the back row.

farther, further

Farther refers to physical distance. *Further* refers to time or degree.

Our new apartment is farther away from the school.

I will not continue this argument further.

fewer, less

Fewer is used to refer to things or qualities that can be counted. *Less* is used to refer to things or qualities that cannot be counted. In addition, *less* is used with figures that are regarded as single amounts.

Fewer people were waiting in line after lunch.

There is less fat in this kind of peanut butter.

*Try to spend less than ten dollars on a present.
[The money is treated as a single sum, not as individual dollars.]*

good, well

Good is often used as an adjective meaning “pleasing” or “able.” *Well* may be used as an adverb of manner telling how ably something is done or as an adjective meaning “in good health.”

That is a good haircut.

Marco writes well.

Because Ms. Rodriguez had a headache, she was not well enough to correct our tests.

in, into

In means “inside.” *Into* indicates a movement from outside toward the inside.

Refreshments will be sold in the lobby of the auditorium.

The doors opened, and the eager crowd rushed into the auditorium.

it's, its

Use an apostrophe to form the contraction of *it is*. The possessive of the personal pronoun *it* does not take an apostrophe.

It's hard to keep up with computer technology.

The computer industry seems to change its products daily.

lay, lie

Lay means “to place.” *Lie* means “to recline.”

I will lay my beach towel here on the warm sand.

Help! I don't want to lie next to a hill of red ants!

learn, teach

Learn means “to gain knowledge.” *Teach* means “to give knowledge.”

I don't learn very quickly.

My uncle is teaching me how to juggle.

leave, let

Leave means “to go away.” *Let* means “to allow.” With the word *alone*, you may use either *let* or *leave*.

Huang has to leave at eight o'clock.

Mr. Davio lets the band practice in his basement.

Leave me alone. Let me alone.

like, as

Use *like*, a preposition, to introduce a phrase of comparison. Use *as*, a subordinating conjunction, to introduce a subordinate clause. Many authorities believe that *like* should not be used before a clause in formal English.

Andy sometimes acts like a clown.

The detective looked carefully at the empty suitcase as she examined the room.

Tip: *As* can be a preposition in cases like the following: *Jack went to the costume party as a giant pumpkin.*

loose, lose

Loose means “not firmly attached.” *Lose* means “to misplace” or “to fail to win.”

If you keep wiggling that loose tooth, you might lose it.

raise, rise

Raise means to “cause to move up.” *Rise* means “to move upward.”

Farmers in this part of Florida raise sugarcane.

The hot air balloon began to rise slowly in the morning sky.

set, sit

Set means “to place” or “to put.” *Sit* means “to place oneself in a seated position.”

I set the tips of my running shoes against the starting line.

After running the fifty-yard dash, I had to sit down and catch my breath.

than, then

Than introduces the second part of a comparison. *Then* means “at that time” or “after that.”

I'd rather go to Disney World in the winter than in the summer.

The park is too crowded and hot then.

their, they're

Their is the possessive form of *they*. *They're* is the contraction of *they are*.

Their're visiting Plymouth Plantation during their vacation.

to, too, two

To means “in the direction of.” *Too* means “also” or “to an excessive degree.” *Two* is the number after one.

I bought two tickets to the concert.

The music was too loud.

It's my favorite group too.

who, whom

Who is a subject pronoun. *Whom* is an object pronoun.

Who has finished the test already?

Mr. Russo is the man to whom we owe our thanks.

who's, whose

Who's is the contraction of *who is*. *Whose* is the possessive form of *who*.

Who's going to wake me up in the morning?

The policeman discovered whose car alarm was making so much noise.

Mechanics

This section will help you use correct capitalization, punctuation, and abbreviations in your writing.

Capitalization

Capitalizing Sentences, Quotations, and Salutations

Rule: A capital letter appears at the beginning of a sentence.

Example: *Another gust of wind shook the house.*

Rule: A capital letter marks the beginning of a direct quotation that is a complete sentence.

Example: *Sabrina said, "The lights might go out."*

Rule: When a quoted sentence is interrupted by explanatory words, such as *she said*, do not begin the second part of the sentence with a capital letter.

Example: *"There's a rainbow," exclaimed Jeffrey, "over the whole beach."*

Rule: When the second part of a quotation is a new sentence, put a period after the explanatory words; begin the new part with a capital letter.

Example: *"Please come inside," Justin said. "Wipe your feet."*

Rule: Do not capitalize an indirect quotation.

Example: *Jo said that the storm was getting worse.*

Rule: Capitalize the first word in the salutation and closing of a letter. Capitalize the title and name of the person addressed.

Example: *Dear Dr. Menino*

Dear Editor

Sincerely

Capitalizing Names and Titles of People

Rule: Capitalize the names of people and the initials that stand for their names.

Example: *Malcolm X; J. F. K.; Robert E. Lee; Queen Elizabeth I*

Rule: Capitalize a title or an abbreviation of a title when it comes before a person's name or when it is used in direct address.

Example: *Dr. Salinas, "Your patient, Doctor, is waiting."*

Rule: Do not capitalize a title that follows or is a substitute for a person's name.

Example: *Marcia Salinas is a good doctor. He asked to speak to the doctor.*

Rule: Capitalize the names and abbreviations of academic degrees that follow a person's name. Capitalize Jr. and Sr.

Example: *Marcia Salinas, M.D.; Raoul Tobias, Attorney; Donald Bruns Sr.; Ann Lee, Ph.D.*

Rule: Capitalize words that show family relationships when used as titles or as substitutes for a person's name.

Example: *We saw Uncle Carlos.*

She read a book about Mother Teresa.

Rule: Do not capitalize words that show family relationships when they follow a possessive noun or pronoun.

Example: *Your brother will give us a ride.*

I forgot my mother's phone number.

Rule: Always capitalize the pronoun I.

Example: *After I clean my room, I'm going swimming.*

Capitalizing Names of Places

Tip: Do not capitalize articles and prepositions in proper nouns: *the Rock of Gibraltar, the Statue of Liberty*.

Rule: Capitalize the names of cities, counties, states, countries, and continents.

Example: *St. Louis, Missouri; Marin County; Australia; South America*

Rule: Capitalize the names of bodies of water and other geographical features.

Example: *the Great Lakes; Cape Cod; the Dust Bowl*

Rule: Capitalize the names of sections of a country and regions of the world.

Example: *East Asia; New England; the Pacific Rim; the Midwest*

Rule: Capitalize compass points when they refer to a specific section of a country.

Example: *the Northwest; the South*

Rule: Do not capitalize compass points when they indicate direction.

Example: *Canada is north of the United States.*

Rule: Do not capitalize adjectives indicating direction.

Example: *western Utah*

Rule: Capitalize the names of streets and highways.

Example: *Dorchester Avenue; Route 22*

Rule: Capitalize the names of buildings, bridges, monuments, and other structures.

Example: *World Trade Center; Chesapeake Bay Bridge*

Capitalizing Other Proper Nouns and Adjectives

Rule: Capitalize the names of clubs, organizations, businesses, institutions, and political parties.

Example: *Houston Oilers; the Food and Drug Administration; Boys and Girls Club*

Rule: Capitalize brand names but not the nouns following them.

Example: *Zippo brand energy bar*

Rule: Capitalize the names of days of the week, months, and holidays.

Example: *Saturday; June; Thanksgiving Day*

Rule: Do not capitalize the names of seasons.

Example: *winter; spring; summer; fall*

Rule: Capitalize the first word, the last word, and all important words in the title of a book, play, short story, poem, essay, article, film, television series, song, magazine, newspaper, and chapter of a book.

Example: *Not Without Laughter; World Book Encyclopedia; "Jingle Bells"; Star Wars; Chapter 12*

Rule: Capitalize the names of ethnic groups, nationalities, and languages.

Example: *Latino; Japanese; European; Spanish*

Rule: Capitalize proper adjectives that are formed from the names of ethnic groups and nationalities.

Example: *Shetland pony; Jewish holiday; Punctuation*

Using the Period and Other End Marks

Rule: Use a period at the end of a declarative sentence.

My great-grandfather fought in the Mexican Revolution.

Rule: Use a period at the end of an imperative sentence that does not express strong feeling.

Please set the table.

Rule: Use a question mark at the end of an interrogative sentence.

How did your sneakers get so muddy?

Rule: Use an exclamation point at the end of an exclamatory sentence or a strong imperative.

**How exciting the play was!
Watch out!**

Using Commas

Rule: Use commas to separate three or more items in a series.

The canary eats bird seed, fruit, and suet.

Rule: Use commas to show a pause after an introductory word and to set off names used in direct address.

Yes, I offered to take care of her canary this weekend.

Please, Stella, can I borrow your nail polish?

Rule: Use a comma after two or more introductory prepositional phrases or when the comma is needed to make the meaning clear. A comma is not needed after a single short prepositional phrase, but it is acceptable to use one.

From the back of the balcony, we had a lousy view of the stage.

After the movie we walked home. (no comma needed)

Rule: Use a comma after an introductory participle and an introductory participial phrase.

Whistling and moaning, the wind shook the little house.

Rule: Use commas to set off words that interrupt the flow of thought in a sentence.

Tomorrow, I think, our projects are due.

Rule: Use a comma after conjunctive adverbs such as *however*, *moreover*, *furthermore*, *nevertheless*, and *therefore*.

The skating rink is crowded on Saturday; however, it's the only time I can go.

Rule: Use commas to set off an appositive if it is not essential to the meaning of a sentence.

Ben Wagner, a resident of Pittsfield, won the first round in the golf tournament.

Rule: Use a comma before a conjunction (*and*, *or*, *but*, *nor*, *so*, *yet*) that joins main clauses.

We can buy our tickets now, or we can take a chance on buying them just before the show.

Rule: Use a comma after an introductory adverb clause.

Because I stayed up so late, I'm sleepy this morning.

Rule: In most cases, do not use a comma with an adverb clause that comes at the end of a sentence.

The picnic will be canceled unless the weather clears.

Rule: Use a comma or a pair of commas to set off an adjective clause that is not essential to the meaning of a sentence.

Tracy, who just moved here from Florida, has never seen snow before.

Rule: Do not use a comma or pair of commas to set off an essential clause from the rest of the sentence.

Anyone who signs up this month will get a discount.

Rule: Use commas before and after the year when it is used with both the month and the day. If only the month and the year are given, do not use a comma.

On January 2, 1985, my parents moved to Dallas, Texas.

I was born in May 1985.

Rule: Use commas before and after the name of a state or a country when it is used with the name of a city. Do not use a comma after the state if it is used with a ZIP code.

The area code for Concord, New Hampshire, is 603.

Please forward my mail to 6 Madison Lane, Topsham, ME 04086

Rule: Use commas or a pair of commas to set off an abbreviated title or degree following a person's name.

The infirmary was founded by Elizabeth Blackwell, M.D., the first woman in the United States to earn a medical degree.

Rule: Use a comma or commas to set off *too* when *too* means “also.”

We, too, bought groceries, from the new online supermarket.

Rule: Use a comma or commas to set off a direct quotation.

“My nose,” exclaimed Pinocchio, “is growing longer!”

Rule: Use a comma after the salutation of a friendly letter and after the closing of both a friendly letter and a business letter.

**Dear Gary,
Sincerely,
Best regards,**

Rule: Use a comma when necessary to prevent misreading of a sentence.

In math, solutions always elude me.

Using Semicolons and Colons

Rule: Use a semicolon to join the parts of a compound sentence when a coordinating conjunction, such as *and*, *or*, *nor*, or *but*, is not used.

Don’t be late for the dress rehearsal; it begins at 7 o’clock sharp.

Rule: Use a semicolon to join parts of a compound sentence when the main clauses are long and are subdivided by commas. Use a semicolon even if these clauses are already joined by a coordinating conjunction.

In the gray light of early morning, on a remote airstrip in the desert, two pilots prepared to fly on a dangerous mission; but accompanying them were a television camera crew, three newspaper reporters, and a congressman from their home state of Nebraska.

Rule: Use a semicolon to separate main clauses joined by a conjunctive adverb. Be sure to use a comma after the conjunctive adverb.

We’ve been climbing all morning; therefore, we need a rest.

Rule: Use a colon to introduce a list of items that ends a sentence. Use words such as *these*, *the following*, or *as follows* to signal that a list is coming.

Remember to bring the following items: a backpack, a bag lunch, sunscreen, and insect repellent.

Rule: Do not use a colon to introduce a list preceded by a verb or preposition.

Remember to bring a backpack, a bag lunch, sunscreen, and insect repellent. (No colon is used after bring.)

Rule: Use a colon to separate the hour and the minutes when you write the time of day.

My Spanish class starts at 9:15.

Rule: Use a colon after the salutation of a business letter.

**Dear Dr. Coulombe:
Director of the Personnel Dept.:**

Using Quotation Marks and Italics

Rule: Use quotation marks before and after a direct quotation.

“Curiouser and curiouser,” said Alice.

Rule: Use quotation marks with both parts of a divided quotation.

“This gymnastics trick,” explained Amanda, “took me three months to learn.”

Rule: Use a comma or commas to separate a phrase such as *she said* from the quotation itself. Place the comma that precedes the phrase inside the closing quotation marks.

“I will be late,” said the cable technician, “for my appointment.”

Rule: Place a period that ends a quotation inside the closing quotation marks.

Scott said, “Thanks for letting me borrow your camping tent.”

Rule: Place a question mark or an exclamation point inside the quotation marks when it is part of the quotation.

“Why is the door of your snake’s cage open?”
asked my mother.

Rule: Place a question mark or an exclamation point outside the quotation marks when it is part of the entire sentence.

How I love “The Pit and the Pendulum”!

Rule: Use quotation marks for the title of a short story, essay, poem, song, magazine or newspaper article, or book chapter.

short story: “The Necklace”

poem: “The Fish”

article: “Fifty Things to Make from Bottlecaps”

Rule: Use italics or underlining for the title of a book, play, film, television series, magazine, newspaper, or work of art.

book: *To Kill a Mockingbird*

magazine: *The New Republic*

painting: *Sunflowers*

Rule: Use italics or underlining for the names of ships, trains, airplanes, and spacecraft.

ship: *Mayflower*

airplane: *Air Force One*

Using Apostrophes

Rule: Use an apostrophe and an s (’s) to form the possessive of a singular noun.

my brother’s rock collection

Chris’s hat

Rule: Use an apostrophe and an s (’s) to form the possessive of a plural noun that does not end in s.

the geese’s feathers

the oxen’s domestication

Tip: If a thing is owned jointly by two or more individuals, only the last name should show possession: *Mom and Dad’s car*. If the ownership is not joint, each name should show possession: *Mom and Dad’s parents are coming for Thanksgiving*.

Rule: Use an apostrophe alone to form the possessive of a plural noun that ends in s.

the animals’ habitat

the instruments’ sound

Rule: Use an apostrophe and an s (’s) to form the possessive of an indefinite pronoun.

everyone’s homework

someone’s homework

Rule: Do not use an apostrophe in a possessive pronoun.

The dog knocked over its dish.

Yours is the best entry in the contest.

One of these drawings must be hers.

Rule: Use an apostrophe to replace letters that have been omitted in a contraction.

it + is = it’s

can + not = can’t

I + have = I’ve

Rule: Use an apostrophe to form the plural of a letter, a figure, or a word that is used as itself.

Write three 7’s.

The word is spelled with two m’s.

The sentence contains three and’s.

Rule: Use an apostrophe to show missing numbers in a year.

the class of ’02

Using Hyphens, Dashes, and Parentheses

Rule: Use a hyphen to show the division of a word at the end of a line. Always divide the word between its syllables.

With the new recycling program, more residents are recycling their trash.

Tip: One-letter divisions (for example, *e-lectric*) are not permissible. Avoid dividing personal names, if possible.

Rule: Use a hyphen in a number written as a compound word.

He sold forty-six ice creams in one hour.

Rule: Use a hyphen in a fraction.

**We won the vote by a two-thirds majority.
Two-thirds of the votes have been counted.**

Rule: Use a hyphen or hyphens in certain compound nouns.

**great-grandmother
merry-go-round**

Rule: Hyphenate a compound modifier only when it precedes the word it modifies.

**A well-known musician visited our school.
The story was well written.**

Rule: Use a hyphen after the prefixes *all-*, *ex-*, and *self-* when they are joined to any noun or adjective.

**all-star
ex-president
self-conscious**

Rule: Use a hyphen to separate any prefix from a word that begins with a capital letter.

**un-American
mid-January**

Rule: Use a dash or dashes to show a sudden break or change in thought or speech.

Daniel—he's kind of a pest—is my youngest cousin.

Rule: Use parentheses to set off words that define or helpfully explain a word in the sentence.

The transverse flute (transverse means "sideways") is a wind instrument.

Abbreviations

Rule: Abbreviate the titles *Mr.*, *Mrs.*, *Ms.*, and *Dr.* before a person's name. Also abbreviate any professional or academic degree that follows a name. The titles *Jr.* and *Sr.* are not preceded by a comma.

**Dr. Stanley Livingston (doctor)
Luisa Mendez, M.A. (Master of Arts)
Martin Luther King Jr.**

Rule: Use capital letters and no periods with abbreviations that are pronounced letter by letter or as words. Exceptions are *U.S.* and *Washington, D.C.*, which do use periods.

NAACP	National Association for the Advancement of Colored People
UFO	unidentified flying object
MADD	Mothers Against Driving Drunk

Rule: With exact times use a.m. (*ante meridiem*, "before noon") and p.m. (*post meridiem*, "after noon"). For years use b.c. (before Christ) and, sometimes, a.d. (*anno Domini*, "in the year of the lord," after Christ).

8:15 A.M.	6:55 P.M.
5000 B.C.	A.D. 235

Rule: Abbreviate days and months only in charts and lists.

**School will be closed on
Mon., Sept. 3
Wed., Nov. 11
Thurs., Nov. 27**

Rule: In scientific writing abbreviate units of measure. Use periods with English units but not with metric units.

inch(es) in.	yard(s) yd.
meter(s) m	milliliter(s) ml

Rule: On envelopes only, abbreviate street names and state names. In general text, spell out street names and state names.

**Ms. Karen Holmes
347 Grandville St.
Tilton, NH 03276**

**Karen lives on Grandville Street in Tilton,
New Hampshire.**

Writing Numbers

Rule: In charts and tables, always write numbers as numerals. Other rules apply to numbers not in charts or tables.

Student Test Scores			
Student	Test 1	Test 2	Test 3
Lai, W.	82	89	94
Ostos, A.	78	90	86

Rule: Spell out a number that is expressed in one or two words.

We carried enough supplies for twenty-three days.

Rule: Use a numeral for a number of more than two words.

The tallest mountain in Mexico rises 17,520 feet.

Rule: Spell out a number that begins a sentence, or reword the sentence so that it does not begin with a number.

One hundred forty-three days later the baby elephant was born.

The baby elephant was born 143 days later.

Rule: Write a very large number as a numeral followed by the word *million* or *billion*.

There are 15 million people living in or near Mexico City.

Rule: Related numbers should be written in the same way. If one number must be written as a numeral, use numerals for all the numbers.

There are 365 days in the year, but only 52 weekends.

Rule: Spell out an ordinal number (first, second).

Welcome to our fifteenth annual convention.

Rule: Use words to express the time of day unless you are writing the exact time or using the abbreviation A.M. or P.M.

My guitar lesson is at five o'clock. It ends by 5:45 P.M.

Rule: Use numerals to express dates, house and street numbers, apartment and room numbers, telephone numbers, page numbers, amounts of money of more than two words, and percentages. Write out the word *percent*.

August 5, 1999

9 Davio Dr.

Apartment 9F

24 percent

Spelling

The following rules, examples, and exceptions can help you master the spelling of many words.

Spelling *ie* and *ei*

Put *i* before *e* except when both letters follow *c* or when both letters are pronounced together as an *a* sound.

believe	sieve	weight
receive	relieve	neighborhood

It is helpful to memorize exceptions to this rule. Exceptions include the following words: *species*, *science*, *weird*, *either*, *seize*, *leisure*, and *protein*.

Spelling unstressed vowels

Notice the vowel sound in the second syllable of the word *won-d_r-ful*. This is the unstressed vowel sound; dictionary respellings use the schwa symbol (ə) to indicate it. Because any of several vowels can be used to spell this sound, you might find yourself uncertain about which vowel to use. To spell words with unstressed vowels, try thinking of a related word in which the syllable containing the vowel sound is stressed.

Unknown Spelling	Related Word	Word Spelled Correctly
wond_rful	wonder	wonderful
fort_fications	fortify	fortifications
res_dent	reside	resident

Suffixes and the silent *e*

For most words with silent *e*, keep the *e* when adding a suffix. When you add the suffix *-ly* to a word that ends in *l* plus silent *e*, drop the *-le*. Also drop the silent *e* when you add a suffix beginning with a vowel or a *y*.

wise + ly = wisely
peaceful + ly = peacefully

skate + ing = skating

gentle + ly = gently

There are exceptions to the rule, including the following:

awe + ful = awful

judge + ment = judgment

true + ly = truly

noise + y = noisy

dye + ing = dyeing

mile + age = mileage

Suffixes and the final *y*

When you are adding a suffix to words ending with a vowel + *y*, keep the *y*. For words ending with a consonant + *y*, change the *y* to *i* unless the suffix begins with *i*. To avoid having two *i*'s together, keep the *y*.

enjoy + ment = enjoyment

merry + ment = merriment

display + ed = displayed

lazy + ness = laziness

play + ful = playful

worry + ing = worrying

Note: For some words, there are alternate spellings:

sly + er = slyer or slier

shy + est = shyest or shiest

Adding prefixes

When you add a prefix to a word, do not change the spelling of the word.

un + done = undone

re + schedule = reschedule

il + legible = illegible

semi + sweet = semisweet

Doubling the final consonant

Double the final consonant when a word ends with a single consonant following one vowel and the word is one syllable, or when the last syllable of the word is accented both before and after adding the suffix.

sit + ing = sitting

rub + ing = rubbing

commit + ed = committed

confer + ed = conferred

Do not double the final consonant if the suffix begins with a consonant, if the accent is not on the last syllable, or if the accent moves when the suffix is added.

cancel + ing = canceling

commit + ment = commitment

travel + ed = traveled

defer + ence = deference

Do not double the final consonant if the word ends in two consonants or if the suffix begins with a consonant.

climb + er = climber

nervous + ness = nervousness

import + ance = importance

star + dom = stardom

When adding *-ly* to a word that ends in *ll*, drop one *l*.

hill + ly = hilly

full + ly = fully

Forming compound words

When forming compound words, keep the original spelling of both words.

home + work = homework

scare + crow = scarecrow

pea + nut = peanut

Forming Plurals

General Rules for Plurals		
If the noun ends in...	Rule	Example
<i>s, ch, sh, x, or z</i>	add <i>-es</i>	loss→losses, latch→latches, box→boxes, bush→bushes, quiz→quizzes
a consonant + <i>y</i>	change <i>y</i> to <i>i</i> and add <i>-es</i>	ferry→ferries, baby→babies, worry→worries
a vowel + <i>y</i>	add <i>-s</i>	chimney→chimneys, monkey→monkeys, toy→toys
a vowel + <i>o</i>	add <i>-s</i>	cameo→cameos, radio→radios, rodeo→rodeos
a consonant + <i>o</i>	add <i>-es</i> but sometimes add <i>-s</i>	potato→potatoes, echo→echoes photo→photos, solo→solos
<i>f</i> or <i>ff</i>	add <i>-s</i> but sometimes change <i>f</i> to <i>v</i> and add <i>-es</i>	proof→proofs, bluff→bluffs sheaf→sheaves, thief→thieves, hoof→hooves
<i>lf</i>	change <i>f</i> to <i>v</i> and add <i>-es</i>	calf→calves, half→halves, loaf→loaves
<i>fe</i>	change <i>f</i> to <i>v</i> and add <i>-s</i>	knife→knives, life→lives

Special Rules for Plurals	
Rule	Example
To form the plural of most proper names and one-word compound nouns, follow the general rules for plurals.	Jones→Joneses, Thomas→Thomases, Hatch→Hatches
To form the plural of hyphenated compound nouns or compound nouns of more than one word, make the most important word plural.	credit card→credit cards mother-in-law→mothers-in-law district attorney→district attorneys
Some nouns have irregular plural forms and do not follow any rules.	man→men, foot→feet, tooth→teeth
Some nouns have the same singular and plural forms	deer→deer, species→species, sheep→sheep

Speaking, Listening, and Viewing Handbook

A large part of the school day is spent either listening or speaking to others. By becoming a better listener and speaker, you will know more about what is expected of you, and understand more about your audience.

Speaking Effectively

- Speak slowly, clearly, and in a normal tone of voice. Raise your voice a bit, or use gestures to stress important points.
- Pause a few seconds after making an important point.
- Use words that help your audience picture what you're talking about. Visual aids such as pictures, graphs, charts, and maps can also help make your information clear.
- Stay in contact with your audience. Make sure your eyes move from person to person in the group you're addressing.

Speaking informally

Most oral communication is informal. When you speak casually with your friends, family, and neighbors, you use informal speech. Human relationships depend on this form of communication.

- Be courteous. Listen until the other person has finished speaking.
- Speak in a relaxed and spontaneous manner.
- Make eye contact with your listeners.
- Do not monopolize a conversation.
- When telling a story, show enthusiasm.
- When giving an announcement or directions, speak clearly and slowly. Check that your listeners understand the information.

Presenting an oral report

The steps in preparing an oral report are similar to the steps in the writing process. Complete each step carefully and you can be confident of presenting an effective oral report.

Steps in preparing an Oral Report

Prewriting	• Determine your purpose and audience. • Decide on a topic and narrow it.
Drafting	• Make an outline. • Fill in the supporting details. • Write the report.
Revising and Editing	• Review your draft. • Check the organization of ideas and details. • Reword unclear statements.
Practicing	• Practice the report aloud in front of a family member. • Time the report. • Ask for and accept advice.
Presenting	• Relax in front of your audience. • Make eye contact with your audience. • Speak slowly and clearly.

Practice

Pretend that you have been invited to give an oral report to a group of fifth graders. Your report will tell them what to expect and how to adjust to new conditions when they enter middle school. As you plan your report, keep your purpose and your audience in mind. Include lively descriptions and examples to back up your suggestions and hold your audience's attention. As you practice giving your report, be sure to give attention to your body language as well as your vocal projection. Ask a partner to listen to your report to give you feedback on how to improve your performance. Do the same for your partner after listening to his or her report.

Listening Effectively

Listening to instructions in class

Some of the most important listening in the school day involves listening to instructions. Use the following tips to help you.

- First, make sure you understand what you are listening for. Are you receiving instructions for homework or for a test? What you listen for depends upon the type of instructions being given.
- Think about what you are hearing, and keep your eyes on the speaker. This will help you stay focused on the important points.
- Listen for keywords, or word clues. Examples of word clues are phrases such as above all, most important, or the three basic parts. These clues help you identify important points that you should remember.
- Take notes on what you hear. Write down only the most important parts of the instructions.
- If you don't understand something, ask questions. Then if you're still unsure about the instructions, repeat them aloud to your teacher to receive correction on any key points that you may have missed.

Interpreting nonverbal clues

Understanding nonverbal clues is part of effective listening. Nonverbal clues are everything you notice about a speaker except what the speaker says. As you listen, ask yourself these questions:

- Where and how is the speaker standing?
- Are some words spoken more loudly than others?
- Does the speaker make eye contact?
- Does he or she smile or look angry?
- What message is sent by the speaker's gestures and facial expression?

Practice

Work with a partner to practice listening to instructions. Each of you should find a set of directions for using a simple device—for example, a mechanical tool, a telephone answering machine, or an DVD player. Study the instructions carefully. If you can bring the device to class, ask your partner to try to use it by following your step-by-step instructions. If you cannot have the device in class, ask your partner to explain the directions back to you. Then change roles and listen as your partner gives you a set of directions.

Viewing Effectively

Critical viewing means thinking about what you see while watching a TV program, newscast, film, or video. It requires paying attention to what you hear and see and deciding whether information is true, false, or exaggerated. If the information seems to be true, try to determine whether it is based on a fact or an opinion.

Fact versus opinion

A **fact** is something that can be proved. An opinion is what someone believes is true.

Opinions are based on feelings and experiences and cannot be proved.

Television commercials, political speeches, and even the evening news contain both facts and opinions. They use emotional words and actions to persuade the viewer to agree with a particular point of view. They may also use faulty reasoning, such as linking an effect with the wrong cause. Think through what is being said. The speaker may seem sincere, but do his or her reasons make sense? Are the reasons based on facts or on unfair generalizations?

Commercials contain both obvious and hidden messages. Just as you need to discover the author's purpose when you read a writer's words, you must be aware of the purpose of nonverbal attempts to persuade you. What does the message sender want, and how is the sender trying to influence you?

For example, a magazine or TV ad picturing a group of happy teenagers playing volleyball on a sunny beach expresses a positive feeling. The advertiser hopes viewers will transfer that positive feeling to the product being advertised—perhaps a soft drink or a brand of beachwear. This technique, called **transfer**, is one of several propaganda techniques regularly used by advertisers to influence consumers.

Following are a few other common techniques.

Testimonial—Famous and admired people recommend or praise a product, a policy, or a course of action even though they probably have no professional knowledge or expertise to back up their opinion.

Bandwagon—People are urged to follow the crowd (“get on the bandwagon”) by buying a product, voting for a candidate, or whatever else the advertiser wants them to do.

Glittering generalities—The advertiser uses positive, good-sounding words (for example, *all-American* or *medically proven*) to impress people.

Practice

Think of a television commercial that you have seen often or watch a new one and take notes as you watch it. Then analyze the commercial.

- What is the purpose behind the ad?
- What is expressed in written or spoken words?
- What is expressed nonverbally (in music or sound effects as well as in pictures and actions)?
- What methods does the advertiser use to persuade viewers?
- What questions would you ask the advertiser if you could?
- How effective is the commercial? Why?

Working in Groups

Working in a group is an opportunity to learn from others. Whether you are planning a group project (such as a class trip) or solving a math problem, each person in a group brings specific strengths and interests to the task. When a task is large, such as planting a garden, a group provides the necessary energy and talent to get the job done.

Small groups vary in size according to the nature of the task. Three to five students is a good size for most small-group tasks. Your teacher may assign you to a group, or you may be asked to form your own group. Don't work with your best friend if you are likely to chat too much. Successful groups often have a mix of student abilities and interests.

Individual role assignments give everyone in a group something to do. One student, the group recorder, may take notes. Another may lead the discussion, and another report the results to the rest of the class.

Roles for a Small Group	
Reviewer	Reads or reviews the assignment and makes sure everyone understands it
Recorder 1 (of the process)	Takes notes on the discussion
Recorder 2 (of the results)	Takes notes on the final results
Reporter	Reports results to the rest of the class
Discussion leader	Asks questions to get the discussion going; keeps the group focused
Facilitator	Helps the group resolve disagreements and reach a compromise

For a small group of three or four students, some of these roles can be combined. Your teacher may assign a role to each student in your group. Or you may be asked to choose your own role.

Tips for working in groups

- Review the group assignment and goal. Be sure that everyone in the group understands the assignment.
- Review the amount of time allotted for the task. Decide how your group will organize its time.
- Check that all the group members understand their roles in the group.
- When a question arises, try to solve it as a group before asking a teacher for help.
- Listen to other points of view. Be respectful as you point out mistakes a speaker might have made.
- When it is your turn to talk, address the subject and help the project move forward by building on the ideas of the previous speaker.

Glossary/Glosario

This glossary lists the vocabulary words found in the selections in this book. The definition given is for the word as it is used in the selection; you may wish to consult a dictionary for other meanings of these words. The key below is a guide to the pronunciation symbols used in each entry.

Pronunciation Key					
a	at	ō	hope	ng	sing
ā	ape	ô	fork, all	th	thin
ä	father	oo	wood, put	th	this
e	end	oo	fool	zh	treasure
ē	me	oi	oil	ə	ago, taken, pencil,
i	it	ou	out		lemon, circus
ī	ice	u	up	ˈ	primary stress
o	hot	ū	use	ˈ	secondary stress

English

A

accusations (ak' yə zā' shəns) *n.* statements that suggest someone has done wrong; **p. 807**

arid (ar' id) *adj.* extremely dry; **p. 688**

aromas (ə rō' məz) *n.* pleasing smells or scents; **p. 513**

assurance (ə shoer' əns) *n.* a guarantee, or certainty; **p. 539**

avidly (av' id lē) *adv.* eagerly; enthusiastically; **p. 724**

B

balmy (bā' mē) *adj.* mild; soothing; **p. 653**

banished (ban' ishɪd) *v.* forced to leave a country or community; **p. 10**

barbarians (bār bār' ē əns) *n.* people from a culture that others see as uncivilized; **p. 777**

Español

A

accusations/acusaciones *n.* aserciones que sugieren que alguien ha hecho mal; **p. 807**

arid/árido *adj.* extremadamente seco; **p. 688**

aromas/aromas *n.* olores agradables; **p. 513**

assurance/seguridad *n.* garantía o certidumbre; **p. 539**

avidly/ávidamente *adv.* con ganas o entusiasmo; **p. 724**

B

balmy/balsámico *adj.* suave; relajante; **p. 653**

banished/desterrado *v.* obligado a salir de un país o una comunidad; **p. 10**

barbarians/bárbaros *n.* gente de una cultura que otros perciben como incultos o no civilizados; **p. 777**

bartered (bär' tərđ) *v.* traded without using money; **p. 693**

benefactors (ben' ə fak' tərz) *n.* people who help, especially by giving money or gifts; **p. 100**

C

campus (kam' pəs) *n.* the land and buildings of a school; **p. 117**

charred (chärd) *adj.* burned; **p. 843**

chivalry (shiv' əl rē) *n.* the customs of medieval knighthood; **p. 213**

circulation (sur' kyə lā' shən) *n.* the sharing of printed materials, such as books and newspapers, among readers; **p. 645**

civic (siv' ik) *adj.* having to do with a city or citizenship; **p. 484**

coincidence (kō in' si dəns) *n.* a situation in which two or more events that seem related accidentally occur at the same time; **p. 476**

commended (kə mend' ed) *v.* expressed approval of; **p. 15**

commotion (kə mō' shən) *n.* noisy confusion; **p. 14**

conceded (kən sēd' ed) *v.* admitted as true; **p. 650**

conspirator (kən spir' ə tər) *n.* a person who secretly plans with others to do something evil or illegal; **p. 300**

converging (kən' vurj' ing) *v.* coming together at a place or point; **p. 822**

conviction (kən vik' shən) *n.* a firmness of belief or opinion; **p. 116**

cope (kōp) *v.* to deal with or try to overcome difficulties; **p. 676**

courtship (kōrt' ship') *n.* the act, process, and time period that leads up to mating between animals; **p. 292**

cowered (kou' ərd) *v.* crouched or drawn back in fear; **p. 43**

crucial (krōō' shəl) *adj.* extremely important; **p. 539**

bartered/trocó *v.* cambió sin usar dinero; **p. 693**

benefactors/benefactores *n.* gente que ayuda, especialmente por ofertas de dinero o regalos; **p. 100**

C

campus/campus *n.* la tierra y los edificios de una escuela; **p. 117**

charred/carbonizado *adj.* quemado; **p. 843**

chivalry/caballería *n.* las costumbres de los caballeros medievales; **p. 213**

circulation/circulación *n.* compartir materiales impresos, como libros y periódicos, entre lectores; **p. 645**

civic/civil *adj.* relacionado con una ciudad o la ciudadanía; **p. 484**

coincidence/coincidencia *n.* situación en la que dos o más eventos que parecen relacionados ocurren por casualidad al mismo tiempo; **p. 476**

commended/comendó *v.* expresó aprobación de; **p. 15**

commotion/conmoción *n.* confusión ruidosa; **p. 14**

conceded/concedió *v.* admitió como verdad; **p. 650**

conspirator/conspirador *n.* alguien que hace planes secretos con otros para hacer algo malo o ilegal; **p. 300**

converging/convergiéndose *v.* juntándose en un lugar o punto; **p. 822**

conviction/convicción *n.* firmeza de opinión o creencia; **p. 116**

cope/contender *v.* bregar con o intentar superar dificultades; **p. 676**

courtship/cortejo *n.* acto, proceso y periodo de tiempo que termina con el apareamiento de animales; **p. 292**

cowered/se agachó *v.* se encogió o retrocedió por miedo; **p. 43**

crucial/crucial *adj.* extremadamente importante; **p. 539**

cultivated/evading

cultivated (kul' tə vā' tid) *adj.* prepared for growing plants and free from weeds; **p. 43**

D

debris (də brē') *n.* remains of something destroyed; **p. 251**

deception (di sep' shən) *n.* that which fools or misleads; **p. 618**

deprived (di prīvd') *v.* taken away, removed; **p. 182**

desolate (des' ə lit) *adj.* lifeless or empty; **p. 688**

devastating (dev' əs tāt' ing) *adj.* causing a lot of pain, damage, or destruction; overwhelming; **p. 22**

diploma (di plō' mə) *n.* a certificate indicating that a person has graduated from a school or a program; **p. 270**

disastrous (di zas' trəs) *adj.* awful, terrible; **p. 650**

discreetly (dis krēt' lē) *adv.* in a manner showing good judgment; **p. 428**

disrupted (dis rupt' ed) *v.* interrupted; **p. 251**

droplets (drop' litz) *n.* tiny amounts of liquid; **p. 857**

E

eavesdrop (ēvz' drop') *v.* to listen secretly to a private conversation; **p. 475**

eclipse (i klips') *n.* the partial or complete hiding from view of the sun or moon by another object in space; **p. 776**

ecstatic (ek stat' ik) *adj.* overwhelmed with joy or delight; **p. 722**

embarked (em bärkd') *v.* made a start; **p. 378**

emphasis (em' fə sis) *n.* special weight or importance; **p. 646**

ensure (en shoor') *v.* to guarantee or make certain; **p. 538**

epithet (ep' ə thet') *n.* a descriptive word or phrase used with or in place of a name; **p. 300**

evading (i vād' ing) *adj.* keeping away or avoiding; **p. 32**

cultivated/cultivado *adj.* preparado para las plantas y libre de hierbas malas; **p. 43**

D

debris/escombros *n.* los restos de algo destruido; **p. 251**

deception/decepción *n.* lo que engaña o distrae; **p. 618**

deprived/deprivó *v.* quitó, eliminó; **p. 182**

desolate/desolado *adj.* vacío o sin vida; **p. 688**

devastating/devastador *adj.* que causa mucho dolor, daño o destrucción; abrumador; **p. 22**

diploma/diploma *n.* certificado que indica que alguien se ha graduado de una escuela o un programa; **p. 270**

disastrous/desastroso *adj.* horrible, terrible; **p. 650**

discreetly/discretamente *adv.* de manera que demuestra buen juicio; **p. 428**

disrupted/desbarató *v.* interrumpió; **p. 251**

droplets/gotas *n.* cantidades pequeñas de líquido; **p. 857**

E

eavesdrop/escuchar a escondidas *v.* escuchar secretamente una conversación privada; **p. 475**

eclipse/eclíipse *n.* ocultamiento parcial o completo de la vista del sol o la luna por otro objeto en el espacio; **p. 776**

ecstatic/extático *adj.* asombrado con placer o alegría; **p. 722**

embarked/se embarcó en *v.* comenzó; **p. 378**

emphasis/énfasis *n.* importancia o peso especial; **p. 646**

ensure/asegurar *v.* garantizar o hacer seguro; **p. 538**

epithet/epíteto *n.* palabra o frase descriptiva usada con o en lugar de un nombre; **p. 300**

evading/evasivo *adj.* que elude o evita; **p. 32**

excavated (eks' kə vāt' əd) *adj.* uncovered or removed by digging; unearthed; **p. 612**

excess (ek' ses) *adj.* more than usual or necessary; **pp. 212, 421**

explicit (eks plis' it) *adj.* clearly expressed or revealed; **p. 825**

F

facility (fə sil' ə tē) *n.* something, such as a building, built to serve a particular purpose; **p. 490**

fanfare (fan' fār') *n.* a short tune sounded by bugle, trumpets, or other brass instruments; **p. 776**

ferocity (fə ros' ə tē) *n.* a wild fierceness; **p. 115**

festive (fes' tiv) *adj.* joyful; suitable for a celebration; **p. 705**

forfeit (fôr' fit) *v.* to lose or lose the right to something; **p. 485**

frenzy (fren' zē) *n.* a state of wild, intense emotion or excitement; **p. 845**

G

grievous (grē' vəs) *adj.* very serious; **p. 630**

H

habitual (hə bich' ō əl) *adj.* regular; usual; done out of habit; **p. 196**

haughtily (hō' tə lē) *adv.* in a way that shows too much pride in oneself and scorn for others; **p. 10**

hysteria (his ter' ē ə) *n.* overwhelming fear or emotion; **p. 253**

I

ignorant (ig' nər ənt) *adj.* without an education or knowledge; **p. 270**

illuminated (i lōō' mə nāt id) *adj.* lit up; **p. 424**

immobilized (i mō' bə līzd') *v.* made unable to move; fixed in place; **p. 612**

excavated/excavado *adj.* descubierto o sacado por cavar; desenterrado; **p. 612**

excess/exceso *adj.* más que la cantidad normal; **pp. 212, 421**

explicit/explicito *adj.* claramente expresado o revelado; **p. 825**

F

facility/facilidad *n.* algo, como un edificio, construido para servir un propósito en particular; **p. 490**

fanfare/fanfarria *n.* una canción breve tocada por clarín, trompetas o otros instrumentos de metal; **p. 776**

ferocity/ferocidad *n.* fiereza salvaje; **p. 115**

festive/festivo *adj.* feliz; apto para una celebración; **p. 705**

forfeit/ echar a perder *v.* perder el derecho a algo, como penalización; **p. 485**

frenzy/frenesí *n.* estado de emoción o excitación intensa y violenta; **p. 845**

G

grievous/grave *adj.* muy serio; **p. 630**

H

habitual/habitual *adj.* regular; usual; hecho por costumbre; **p. 196**

haughtily/con altivez *adv.* de manera que demuestra demasiado orgullo personal y desdén hacia otros; **p. 10**

hysteria/histeria *n.* miedo o emoción abrumador; **p. 253**

I

ignorant/ignorante *adj.* sin educación o conocimiento; **p. 270**

illuminated/iluminado *adj.* lleno de luz; **p. 424**

immobilized/inmovilizado *v.* incapaz de moverse; fijo en un solo lugar; **p. 612**

improbable/melancholy

improbable (im prob' ə bəl) *adj.* not likely; p. 423

improvised (im' prə vīzd') *v.* invented, composed, or did without preparation; p. 27

inconvenience (in' kən vən' yəns) *n.* something that causes difficulty, discomfort, or bother; p. 844

inevitably (i nev' ə tə blē) *adv.* in a way that cannot be avoided or prevented; p. 499

infinite (in' fə nit) *adj.* extremely great; having no limits or end; p. 706

infinity (in fin' ə tē) *n.* an unlimited amount of time or space; p. 797

initiative (i nish' ə tiv) *n.* the action of taking the first step; p. 836

inscription (in skrip' shən) *n.* something written or carved on a surface as a lasting record; p. 520

instill (in stil') *v.* to put in gradually, little by little; p. 803

integrity (in teg' rə tē) *n.* honesty; sincerity; p. 300

intricate (in' tri kit) *adj.* complicated; p. 196

ironically (ī ron' i kəl ē) *adv.* in a way that is different from what would be expected; p. 497

L

lacquer (lak' ət) *n.* a liquid that is poured on wood or metal and dries to form a shiny coat; p. 137

lapses (laps' əs) *n.* interruptions, pauses; p. 187

legitimate (li jit' ə mit) *adj.* authentic or genuine; p. 816

M

majority (mə jôr' ə tē) *n.* the most of a group; p. 196

maneuvered (mə nōō' vərd) *v.* guided with skill and design; p. 187

maximum (mak' sə məm) *n.* greatest possible amount or number; p. 646

melancholy (mel' ən kol' e) *n.* sadness, depression; p. 629

improbable/improbable *adj.* poco probable; p. 423

improvised/improvizó *v.* inventó, compuso o hizo sin preparación; p. 27

inconvenience/inconveniencia *n.* algo que causa dificultad, incomodidad o molestia; p. 844

inevitably/inevitavelmente *adv.* de manera que no se puede evadir o prevenir; p. 499

infinite/infinito *adj.* extremadamente enorme o grande; sin límite o fin; p. 706

infinity/infinidad *n.* cantidad sin límite de tiempo o espacio; p. 797

initiative/iniciativa *n.* capacidad de tomar el primero paso en o comenzar una actividad o proceso; p. 836

inscription/inscripción *n.* algo escrito o tallado en una superficie para crear un récord permanente; p. 520

instill/inculcar *v.* instalar gradualmente, poco a poco; p. 803

integrity/integridad *n.* honestidad; sinceridad; p. 300

intricate/intricado *adj.* complicado; p. 196

ironically/irónicamente *adv.* en una manera diferente de lo que se espera; p. 497

L

lacquer/laca *n.* líquido que se emite en madera o metal y que seca para formar una capa brillante; p. 137

lapses/lapsos *n.* interrupciones, pausas; p. 187

legitimate/legítimo *adj.* auténtico o genuino; p. 816

M

majority/mayoría *n.* más de la mitad de un grupo; p. 196

maneuvered/manejó *v.* guió con habilidad y preparación; p. 187

maximum/máximo *n.* el número o la cantidad más grande posible; p. 646

melancholy/melancolía *n.* tristeza, depresión; p. 629

merge (mɜrj) *v.* to join together so as to become one; unite; **p. 499**

misery (miz' ə r ē) *n.* extreme unhappiness; despair; **p. 678**

mistrusted (mis trust' ed) *v.* regarded with suspicion or doubt; **p. 130**

moderately (mod' ə r it lē) *adv.* to a limited degree; **p. 200**

N

novelty (nov' ə l tē) *n.* something new and unusual; **p. 97**

O

obligation (ob' lə gā' shən) *n.* something a person must do because of laws or duty; **p. 558**

obscure (əb skyoor') *adj.* not clearly seen; remote; **p. 380**

omen (ō' mən) *n.* a sign or an event thought to foretell good or bad fortune; **p. 138**

optimistic (op' tə mis' tik) *adj.* believing that things will turn out for the best; hopeful; **p. 558**

P

pageant (paj' ə nt) *n.* a show or exhibition; **p. 564**

painstaking (pānz' tā king) *adj.* requiring close, careful labor or attention; **p. 618**

parasites (par' ə sīts') *n.* plants or animals that live in or on other plants or animals and that get all they need from their hosts and provide nothing in return; **p. 293**

passionately (pash' ə nit lē) *adv.* enthusiastically, intensely; **p. 183**

perpetual (pər pech' ōō əl) *adj.* constant; unceasing; **p. 26**

perspective (pər spek' tiv) *n.* the ability to see things in their relative, or comparative, importance; **p. 564**

merge/fusionar *v.* combinar para que se crea una sola cosa; unir; **p. 499**

misery/miseria *n.* tristeza profunda; desesperación; **p. 678**

mistrusted/desconfió *v.* miró con sospecha o duda; **p. 130**

moderately/moderadamente *adv.* hasta cierto punto limitado; **p. 200**

N

novelty/novedad *n.* algo nuevo y poco ordinario; **p. 97**

O

obligation/obligación *n.* algo que una persona debe hacer por ley o deber; **p. 558**

obscure/oscurio *adj.* no visto claramente; remoto; **p. 380**

omen/agüero *n.* una señal o evento que se cree que indicará buena o mala fortuna; **p. 138**

optimistic/optimista *adj.* cuando cree que las cosas terminarán para el bien; esperanzador; **p. 558**

P

pageant/desfile *n.* una exhibición o presentación; **p. 564**

painstaking/afanoso *adj.* que requiere labor o atención preciso y cuidadoso; **p. 618**

parasites/parásitos *n.* plantas o animales que viven en plantas o animales y que consumen lo que necesitan de sus huéspedes sin darles nada en cambio; **p. 293**

passionately/apasionadamente *adv.* intensamente; con entusiasmo; **p. 183**

perpetual/perpétuo *adj.* constante; sin cesar; **p. 26**

perspective/perspectiva *n.* la capacidad de ver las cosas en su importancia relativa o comparada con otras cosas; **p. 564**

policy/restless

policy (pɒl' ə sē) *n.* a guideline for actions or decisions; **p. 476**

predator (pred' ə tər) *n.* an animal that kills and eats other animals; **p. 292, 618**

predominantly (pri dom' ə nənt' lē) *adv.* mainly, mostly; **p. 484**

prolong (prə lɔŋɡ') *v.* to lengthen in time; **p. 381**

prosperous (pros' pər əs) *adj.* having wealth or good fortune; successful; **p. 92**

provisions (prə vizh' ənz) *n.* food or supplies; **p. 94**

provoked (prə vɔkd') *v.* having brought out some action or emotion; **p. 485**

punctuated (pungk' chōō āt' ed) *v.* emphasized; **p. 564**

R

rebellion (ri bel' yən) *n.* uprising; organized resistance to government or another authority; **p. 629**

reflective (ri flek' tiv) *adj.* showing serious and careful thinking; thoughtful; **p. 798**

refugee (ref' ū jē') *n.* a person who leaves his or her homeland because of danger or persecution and seeks safety in another place; **p. 681**

rehabilitation (rē' hə bil' ə tā' shən) *n.* the act of restoring to good health or useful activity; **p. 646**

replenished (ri plenh' ishd) *v.* replaced something that has been used; **p. 693**

requirement (ri kwīr' mənt) *n.* something that is necessary; a demand or a condition; **p. 539**

residential (rez' ə den' shəl) *adj.* related to homes; **p. 250**

restless (rest' lis) *adj.* nervous, unable to keep still; **p. 40**

policy/política *n.* una pauta o guía de reglas para acciones o decisiones; **p. 476**

predator/predador *n.* animal que mata y come otros animales; **p. 292**

predominantly/predominantemente *adv.* principalmente, mayoritariamente; **p. 484**

prolong/prolongar *v.* hacer durar más en tiempo; **p. 381**

prosperous/próspero *adj.* tener riqueza o buena fortuna; exitoso; **p. 92**

provisions/provisiones *n.* recursos necesarios, especialmente comida; **p. 94**

provoked/provocó *v.* incitó o causó alguna acción o emoción; **p. 485**

punctuated/accentuado *v.* enfatizado; **p. 564**

R

rebellion/rebelión *n.* uprising; resistencia organizada en contra del gobierno u otra autoridad; **p. 629**

reflective/reflexivo *adj.* que demuestra pensamiento serio y cuidadoso; meditabundo; **p. 798**

refugee/refugiado *n.* persona que deja su tierra natal a causa de peligro o persecución y busca seguridad en otro lugar; **p. 681**

rehabilitation/rehabilitación *n.* acto de recuperar la salud o una vida útil; **p. 646**

replenished/reabasteció *v.* repuso algo que se había usado; **p. 693**

requirement/requisito *n.* algo que es necesario; una condición o exigencia; **p. 539**

residential/residencial *adj.* relacionado con las casas; **p. 250**

restless/agitado *adj.* nervioso, incapaz de mantenerse quieto; **p. 40**

revelation (rev' ə lā' shən) *n.* information that is new, especially surprising, or valuable; p. 806

revenue (rev' ə nōō') *n.* income; money taken in by a government or a business; p. 786

S

satchel (sach' əl) *n.* a carrying bag, often having a shoulder strap; p. 513

shriveled (shriv' əld) *adj.* shrunken and wrinkled; p. 843

simultaneously (sī' məl tā' nē əs lē) *adv.* at the same time; p. 183

soberly (sō' bər lē) *adv.* very seriously; p. 838

solitude (sol' ə tōōd') *n.* the state of being alone or separate from others; p. 378

specified (spes' ə fīd') *v.* explained or described in detail; p. 499

speculation (spek' yə lā' shən) *n.* the act of forming an opinion or conclusion based on guesswork; p. 422

stark (stärk) *adj.* plain; harsh, grim, or severe; p. 705

subtle (sut' əl) *adj.* characterized by cleverness; having a faint, delicate quality; p. 707

summit (sum' it) *n.* the top, or highest point; p. 563

suppresses (sə pres' es) *v.* puts down or stops; p. 214

survival (sər vī' vəl) *n.* the continuation of life; p. 291

T

tact (takt) *n.* the ability to handle people or situations without causing bad feelings; p. 722

U

ultimately (ul' tə mit lē) *adv.* in the end; finally; p. 719

revelation/revelación *n.* información que se descubre, especialmente sorprendente o valorable; p. 806

revenue/ingresos *n.* dinero adquirido por un gobierno o un negocio; p. 786

S

satchel/maletín *n.* bolsa para llevar, muchas veces con correa; p. 513

shriveled/marchitado *adj.* encogido y arrugado; p. 843

simultaneously/simultáneamente *adv.* al mismo tiempo; p. 183

soberly/sobriamente *adv.* muy seriamente; p. 838

solitude/soledad *n.* estado de estar solo o separado de otros; p. 378

specified/especificó *v.* explicó o describió en detalle; p. 499

speculation/especulación *n.* acto de formar una opinión o conclusión basada en adivinación; p. 422

stark/escueto *adj.* sencillo; agreste, feo o severo; p. 705

subtle/sútil *adj.* caracterizado por ingeniosidad; con una calidad delicada y apenas visible; p. 707

summit/cima *n.* la cumbre, el punto más alto; p. 563

suppresses/suprime *v.* sofoca o detiene; p. 214

survival/sobrevivencia *n.* la continuación de la vida; p. 291

T

tact/tacto *n.* la capacidad de tratar con personas o situaciones sin provocar sentimientos malos; p. 722

U

ultimately/últimamente *adv.* al final; finalmente; p. 719

uncommitted/wrought

uncommitted (un' kə mit' id) *adj.* not having or showing a particular opinion, view, or course of action; **p. 835**

undoubtedly (un dou' tid lē) *adv.* without a question, definitely; **p. 15**

V

valiant (val' yənt) *adj.* brave; courageous; **p. 51**

vapor (vā' pər) *n.* a substance suspended in the air, as steam or fog; **p. 856**

vegetation (vej' ə tā' shən) *n.* plant life; **p. 689**

vicinity (vi sin' ə tē) *n.* the area around a certain place; **p. 196**

vile (vīl) *adj.* very bad; unpleasant; foul; **p. 479**

violates (vī' ə lāts') *v.* treats without proper respect or breaks a law or regulation; **p. 538**

W

warrant (wôr' ənt) *n.* a written document giving permission to do a search or seize a person or property; **p. 819**

wary (wār' ə) *adj.* cautious; on the alert; **p. 24**

whereupon (hwār' ə pôn) *conj.* at which time; after which; **p. 128**

whiff (hwif) *w.* *n.* a quick puff or gust, especially of air, odor, or smoke; **p. 513**

whims (wimz) *n.* sudden or unexpected ideas; **p. 847**

wholeheartedly (hōl' hār' tid lē) *adv.* completely, sincerely; **p. 377**

withdrawn (with drôn') *adj.* shy, quiet, or unsociable; **p. 478**

woe (wō) *n.* great sadness or suffering; great trouble or misfortune; **p. 835**

wrought (rôt) *v.* worked, made, created; **p. 250**

uncommitted/no comprometido *adj.* no ligado a una opinión, perspectiva o curso de acción en particular; **p. 835**

undoubtedly/indudablemente *adv.* sin duda, definitivamente; **p. 15**

V

valiant/valiente *adj.* valeroso; con coraje; **p. 51**

vapor/vapor *n.* sustancia suspendida en el aire; **p. 856**

vegetation/vegetación *n.* vida vegetal; **p. 689**

vicinity/vecindad *n.* la zona alrededor de un cierto lugar; **p. 196**

vile/vil *adj.* muy malo; desagradable; sucio; **p. 476**

violates/ viola *v.* trata sin respeto correcto o rompe la ley o una regla; **p. 538**

W

warrant/orden judicial (de registro o arresto) *n.* documento escrito que autoriza una búsqueda o detención de una persona o propiedad; **p. 819**

wary/cauto *adj.* prudente; alerta; **p. 24**

whereupon/entonces *conj.* en aquel momento; después de lo cual; **p. 128**

whiff/tufo *n.* un soplo rápido, especialmente de aire, olor o humo; **p. 513**

whims/caprichos *n.* ideas repentinas o inesperadas; **p. 847**

wholeheartedly/incondicionalmente *adv.* completamente, sinceramente; **p. 377**

withdrawn/retirado *adj.* reservado, quieto, o poco sociable; **p. 478**

woe/pena *n.* gran tristeza o sufrimiento; gran dificultad o mala fortuna; **p. 835**

wrought/forjó *v.* laboró, hizo, creó; **p. 250**

Academic Word List

To succeed academically in middle school and high school and prepare for college, it is important to know academic vocabulary—special terms used in classroom discussion, assignments, and tests. These words are also used in the workplace and among friends to share information, exchange ideas, make decisions, and build relationships. Research has shown that the words listed below, compiled by Averil Coxhead in 2000, are the ones most commonly used in these ways. You will encounter many of them in the *Glencoe Literature* program. You will also focus on specific terms in connection with particular reading selections.

Note: The lists are ordered by frequency of use from most frequent to least frequent.

List One

analysis
approach
area
assessment
assume
authority
available
benefit
concept
consistent
constitutional
context
contract
create
data
definition
derived
distribution
economic
environment
established
estimate
evidence
export
factors
financial

formula
function
identified
income
indicate
individual
interpretation
involved
issues
labor
legal
legislation
major
method
occur
percent
period
policy
principle
procedure
process
required
research
response
role
section
sector

significant
similar
source
specific
structure
theory
variables

List Two

achieve
acquisition
administration
affect
appropriate
aspects
assistance
categories
chapter
commission
community
complex
computer
conclusion
conduct
consequences
construction
consumer

credit
cultural
design
distinction
elements
equation
evaluation
features
final
focus
impact
injury
institute
investment
items
journal
maintenance
normal
obtained
participation
perceived
positive
potential
previous
primary
purchase
range

region
regulations
relevant
resident
resources
restricted
security
select
site
sought
strategies
survey
text
traditional
transfer

List Three

alternative
circumstances
comments
compensation
components
consent
considerable
constant
constraints
contribution

convention	reliance	error	subsequent	license
coordination	removed	ethnic	sum	logic
core	scheme	goals	summary	marginal
corporate	sequence	granted	undertaken	medical
corresponding	sex	hence	List Five	mental
criteria	shift	hypothesis	academic	modified
deduction	specified	implementation	adjustment	monitoring
demonstrate	sufficient	implications	alter	network
document	task	imposed	amendment	notion
dominant	technical	integration	aware	objective
emphasis	techniques	internal	capacity	orientation
ensure	technology	investigation	challenge	perspective
excluded	validity	job	clause	precise
framework	volume	label	compounds	prime
funds	List Four	mechanism	conflict	psychology
illustrated	access	obvious	consultation	pursue
immigration	adequate	occupational	contact	ratio
implies	annual	option	decline	rejected
initial	apparent	output	discretion	revenue
instance	approximated	overall	draft	stability
interaction	attitudes	parallel	enable	styles
justification	attributed	parameters	energy	substitution
layer	civil	phase	enforcement	sustainable
link	code	predicted	entities	symbolic
location	commitment	principal	equivalent	target
maximum	communication	prior	evolution	transition
minorities	concentration	professional	expansion	trend
negative	conference	project	exposure	version
outcomes	contrast	promote	external	welfare
partnership	cycle	regime	facilitate	whereas
philosophy	debate	resolution	fundamental	List Six
physical	despite	retained	generated	abstract
proportion	dimensions	series	generation	accurate
published	domestic	statistics	image	acknowledged
reaction	emerged	status	liberal	aggregate
registered		stress		

allocation	migration	definite	submitted	exhibit
assigned	minimum	deny	successive	exploitation
attached	ministry	differentiation	survive	fluctuations
author	motivation	disposal	thesis	guidelines
bond	neutral	dynamic	topic	highlighted
brief	nevertheless	eliminate	transmission	implicit
capable	overseas	empirical	ultimately	induced
cited	preceding	equipment	unique	inevitably
cooperative	presumption	extract	visible	infrastructure
discrimination	rational	file	voluntary	inspection
display	recovery	finite		intensity
diversity	revealed	foundation	List Eight	manipulation
domain	scope	global	abandon	minimized
edition	subsidiary	grade	accompanied	nuclear
enhanced	tapes	guarantee	accumulation	offset
estate	trace	hierarchical	ambiguous	paragraph
exceed	transformation	identical	appendix	plus
expert	transport	ideology	appreciation	practitioners
explicit	underlying	inferred	arbitrary	predominantly
federal	utility	innovation	automatically	prospect
fees		insert	bias	radical
flexibility	List Seven	intervention	chart	random
furthermore	adaptation	isolated	clarity	reinforced
gender	adults	media	conformity	restore
ignored	advocate	mode	commodity	revision
incentive	aid	paradigm	complement	schedule
incidence	channel	phenomenon	contemporary	tension
incorporated	chemical	priority	contradiction	termination
index	classical	prohibited	crucial	theme
inhibition	comprehensive	publication	currency	thereby
initiatives	comprise	quotation	denote	uniform
input	confirmed	release	detected	vehicle
instructions	contrary	reverse	deviation	via
intelligence	converted	simulation	displacement	virtually
interval	couple	solely	dramatic	visual
lecture	decades	somewhat	eventually	widespread

List Nine

accommodation
analogous
anticipated
assurance
attained
behalf
bulk
ceases
coherence
coincide
commenced
concurrent
confined
controversy
conversely
device
devoted
diminished

distorted
duration
erosion
ethical
format
founded
incompatible
inherent
insights
integral
intermediate
manual
mature
mediation
medium
military
minimal
mutual
norms

overlap
passive
portion
preliminary
protocol
qualitative
refine
relaxed
restraints
revolution
rigid
route
scenario
sphere
subordinate
supplementary
suspended
team
temporary

trigger
unified
violation
vision

List Ten

adjacent
albeit
assembly
collapse
colleagues
compiled
conceived
convinced
depression
encountered
enormous
forthcoming
inclination

integrity
intrinsic
invoked
levy
likewise
nonetheless
notwithstanding
odd
ongoing
panel
persistent
posed
reluctant
so-called
straightforward
undergo
whereby

Index of Skills

Literary Concepts

Act 792, 795

Alliteration 190, 193, 388, 397, 398, 399, 665, 861

Allusion 547, 548, 552

Analogy 609, 612, 615, 617, 619, 623

Anecdote 495, 496, 497, 500, 503

Appeal

- emotional** 537
- ethical** 537
- logical** 534, 537

Argument 534, 537, 538, 539, 541

Assonance 604, 605, 607

Audience 534

Author's perspective 554, 555, 556, 560

Author's purpose 211, 218, 317, 383, 560, 641, 643, 644, 646, 647

Boldface 220

Cause-and-effect text

- structure** 220, 223, 298

Character 84, 91, 122, 156, 792, 829

- flat** 91, 122
- main** 91, 156
- minor** 91, 156
- round** 91, 122

Characterization 84, 104, 106, 189, 409, 511, 512, 514, 515, 517, 519, 523

- direct** 84, 104, 511
- indirect** 84, 104, 189, 409, 511

Chronological order 220, 223

Classification text structure 290

Climax 73, 91, 769

Compare-and-contrast text

- structure** 220, 223

Conflict 19, 58, 73, 84, 156, 157, 284,

288, 324, 331, 473, 474, 476, 479, 481, 672, 675, 677, 678, 680, 681, 683, 769, 828

- external** 19, 156, 284, 324, 473, 675, 828
- internal** 19, 156, 284, 324, 473, 675, 828

Connotation 298, 841

Consonance 604, 605, 607

Deck 144, 236, 384, 527

Denotation 298, 841

Description 113, 122, 123, 218, 685, 687, 689, 691, 693, 694, 697, 855, 857, 859, 861

Details, sensory 113, 123, 156, 157

Dialogue 84, 157, 277, 283, 438, 792, 829

Diction 249, 261, 298, 357, 727, 841, 842, 845, 846, 847, 849, 850, 852

Evidence 534

Exposition 73, 91, 769

Fable 86, 89

Falling action 73, 91, 769

Fiction 84

Figurative language 203, 388

Flashback 831, 832, 834, 836, 839

Footnotes 220

Foreshadowing 179, 189, 813

Free verse 363, 365, 367

Graphics 220

Humor 401, 402, 403, 404, 405, 409, 503

Idiom 388, 727

Imagery 113, 358, 359, 360, 361, 367, 388, 505, 506, 507, 508, 683

Informational text 220

Irony 401, 656, 657, 658

- situational** 656
- verbal** 656

Legend 627, 628, 630, 635

Line 354, 355, 357, 388

Metaphor 203, 207, 388, 396, 671, 711

- extended** 711

Meter 388, 413, 414, 417

Mood 195, 201, 432, 811

Motivation 433, 435, 436, 438, 523, 635

Narrative poetry 61, 69

Narrator 9, 17, 35, 84, 155, 157, 493, 672

Onomatopoeia 388

Oral tradition 627

Order of importance 220

Personification 388, 567, 568, 569, 671

Persuasive technique 534

Photographs 236, 527, 712

Plot 19, 35, 58, 61, 73, 83, 84, 91, 156, 157, 672, 792, 829

- climax** 73, 91, 769
- conflict** 19, 58, 73, 84, 156, 157, 284, 288, 324, 331, 473, 474, 476, 479, 481, 672, 675, 677, 678, 680, 681, 683, 769, 828
- exposition** 73, 91, 769
- falling action** 73, 91, 769
- foreshadowing** 179, 189, 813
- resolution** 73, 91, 473, 474, 476, 479, 481, 672, 769
- rising action** 73, 91, 769

Poetry, narrative 61, 69

Point of view 9, 17, 35, 84, 154, 155, 157, 274, 493, 672

- first-person** 9, 84, 154, 274, 493
- limited third-person** 9, 35, 154, 493
- omniscient** 9, 35, 154, 493
- third-person** 84

Problem-and-solution text

structure 220, 223
Protagonist 84
Repetition 390, 391, 392, 397, 398, 399, 418
Resolution 73, 91, 473, 474, 476, 479, 481, 672, 769
Rhyme 388, 393, 396, 417, 418
 end 388, 393
 internal 388, 393
Rhyme scheme 388, 393, 417
Rhythm 388, 413, 414, 417
Rising action 73, 91, 769
Scene 792, 795
Screenplay 792
Script 792
Sensory details 113, 123, 156, 157
Sequence 220
Setting 39, 58, 61, 69, 84, 261, 397, 439, 447, 649, 650, 652, 654, 672, 728, 737, 789
Sidebar 764
Signal words 220
Simile 203, 207, 388, 552, 671, 852
Sound devices 396, 418
Spatial order 220
Stage directions 769, 772, 773, 776, 778, 782, 785, 787, 789, 792, 829
Stanza 354, 355, 357, 388
Structure 388
Style 265, 274, 283, 369, 371, 372, 530, 531, 532, 541, 666, 672, 701, 703, 704, 706, 708, 711
Subhead 144, 220, 384
Support 534
Suspense 813, 816, 817, 820, 823, 824, 828
Symbol 388, 420, 421, 425, 428, 432, 481, 623, 661, 662, 665
Teleplay 792, 795, 797, 798, 799,

801, 805, 806, 807, 808, 811
Text features 220, 303, 317, 697
Text structure 220, 223, 239, 290, 296
 cause-and-effect 220, 223, 290, 298
 classification 290
 compare-and-contrast 220, 223, 290
 problem-and-solution 220, 223, 290
Theme 84, 134, 143, 150, 207, 288, 534, 607, 792, 862, 873
 implied 84, 150, 207
 recurring 288, 324, 495, 607
 stated 150, 207
Thesis 483, 485, 488, 489, 491, 493
Thesis statement 483, 534
Title 144, 220, 236, 527, 764
Tone 375, 379, 380, 381, 383, 562, 563, 565, 570, 579, 717, 718, 719, 720, 727
Voice 666, 667, 668, 669, 671

Reading and Critical Thinking

Activating prior knowledge 211, 218, 764, 767.
See also Connecting to personal experience.
Analyzing 6, 17, 34, 57, 61, 83, 103, 106, 143, 176, 193, 201, 206, 217, 238, 239, 260, 287, 296, 301, 316, 356, 366, 372, 375, 382, 387, 392, 395, 399, 492, 495, 529, 532, 540, 551, 559, 565, 569, 602, 622, 639, 647, 654, 658, 670, 682, 696, 710, 726, 767, 810, 827, 860
Big Question 106, 416, 431, 480, 606, 664, 696, 860
cultural context 524, 526
evidence 290, 296

graphic stories 401, 403, 404, 406, 407, 409
historical context 636, 639, 813, 816, 819, 821, 825, 828
plot 91, 103, 769, 771, 773, 776, 777, 780, 782, 783, 785, 786, 789
social context 107, 110
style 375, 377, 378, 379, 383
text structure 298, 301, 483, 485, 486, 490, 493, 562, 563, 565
theme 495, 496, 500, 501, 503
Argument, evaluating 554, 556, 557, 560
Author's meaning, interpreting 841, 843, 844, 845, 849, 850, 852
Author's purpose 265
 recognizing 265, 274
Autobiography 598, 672
Bias, recognizing 537, 538, 541
Big Question
 analyzing 106, 416, 431, 480, 606, 664, 696, 860
 comparing 522, 710
 concluding 83, 89, 103, 282, 372, 395, 492, 502, 508, 559, 634, 654, 810, 827, 851
 connecting to 17, 34, 57, 260, 287, 316, 356, 361, 382, 392, 408, 437, 569, 682, 788
 evaluating 68, 188, 193, 201, 206, 217, 273, 296, 366, 470, 532, 540, 565, 622, 647, 658, 670, 839
 interpreting 143, 301, 399
 summarizing 239
Biography 598, 672
Book cover, creating 883
Building background 8, 18, 38, 60, 72, 86, 90, 104, 107, 112,

- 124, 134, 178, 190, 194, 202, 210, 222, 243, 248, 264, 276, 284, 289, 297, 302, 354, 358, 362, 369, 374, 390, 393, 397, 400, 412, 419, 433, 472, 482, 494, 505, 510, 524, 530, 536, 543, 547, 553, 561, 567, 604, 608, 626, 636, 640, 648, 660, 666, 674, 684, 700, 716, 768, 794, 812, 830, 840, 854
- Captions** 712
- Cause-and-effect relationships, identifying** 9, 17
- Cause-and-effect text structure** 298
- Characterization** 277
- direct** 277
- evaluating** 277, 283
- indirect** 277
- Characters**
- drawing conclusions about** 179, 189, 420, 423, 424, 426, 427, 428, 430, 432, 609, 611, 612, 613, 614, 615, 616, 617, 618, 620, 623
- making generalizations about** 627, 630, 632, 633, 635
- making inferences about** 113, 122
- Climax** 769
- Comparing** 6, 57, 61, 89, 121, 188, 193, 201, 217, 238, 260, 361, 395, 408, 437, 470, 502, 526, 565, 682, 726, 767
- Big Question** 522, 710
- literature** 441, 442, 443, 444, 445, 446, 571, 572, 573, 574, 576, 577, 578, 729, 731, 732, 734, 735, 736, 862, 863, 864, 866, 867, 869, 870, 871
- Comparing and contrasting** 150, 324, 439, 570, 728, 862
- Comprehension, monitoring** 249, 261, 685, 687, 690, 692, 695, 697, 795, 799, 800, 802, 803, 805, 808, 811
- Concluding** 34, 89, 176, 193, 206, 260, 273, 470, 529, 551, 658, 664, 682, 726, 762, 788, 860
- Big Question** 83, 89, 103, 282, 372, 395, 492, 502, 508, 559, 634, 654, 810, 827, 851
- Conflict** 769
- Connecting** 19, 106, 110, 238, 239, 282, 296, 387, 395, 399, 431, 502, 526, 529, 532, 639, 647, 654, 713, 726, 767, 827
- to the Big Question** 17, 34, 57, 260, 287, 316, 356, 361, 382, 392, 408, 437, 569, 682, 788
- to personal experience** 19, 35
- to reading selections** 8, 18, 38, 60, 72, 86, 90, 104, 112, 124, 134, 178, 190, 194, 202, 210, 222, 243, 248, 264, 276, 284, 289, 297, 302, 354, 358, 362, 369, 374, 390, 393, 397, 400, 412, 419, 433, 472, 482, 494, 505, 510, 530, 536, 543, 547, 553, 561, 567, 604, 608, 626, 640, 648, 656, 660, 666, 674, 684, 700, 716, 768, 794, 812, 830, 840, 854
- Creating a book cover** 883
- Cultural context, analyzing** 524, 526
- Descriptive essay** 466
- Determining**
- main idea** 144, 149, 543
- supporting details** 144, 149, 543
- Direct characterization** 277
- Distinguishing fact and opinion** 303, 317, 527, 529
- Drama** 758
- Drawing conclusions** 149, 420, 609
- about characters** 179, 189, 420, 423, 424, 426, 427, 428, 430, 432, 609, 611, 612, 613, 614, 615, 616, 617, 618, 620, 623
- Essay** 466
- formal** 466
- descriptive** 466
- informal** 466
- narrative** 466
- persuasive** 466
- Evaluating** 83, 89, 103, 121, 143, 149, 201, 206, 217, 296, 301, 316, 352, 372, 382, 392, 416, 431, 502, 508, 522, 551, 560, 569, 602, 606, 654, 664, 670, 696, 701, 827, 851
- argument** 554, 556, 557, 560
- Big Question** 68, 188, 193, 201, 206, 217, 273, 296, 366, 470, 532, 540, 565, 622, 647, 658, 670, 839
- characterization** 277, 283
- evidence** 384, 387
- theme** 701, 705, 706, 709, 711
- Evidence**
- analyzing** 290, 296
- evaluating** 384, 387
- Exposition** 769
- Fact** 303
- Fact and opinion, distinguishing** 303, 317, 527, 529
- Falling action** 769
- Fiction** 2
- Folktale** 284
- Formal essay** 466
- Graphic organizer**

chart 9, 19, 61, 73, 91, 107, 113, 134, 150, 179, 195, 211, 223, 249, 265, 277, 297, 298, 303, 363, 375, 384, 401, 413, 420, 473, 483, 495, 511, 524, 527, 537, 554, 570, 609, 627, 636, 641, 649, 660, 661, 675, 685, 717, 764, 769, 795, 813, 831, 841, 855

comparison chart 324, 728, 862

diagram 439, 562

timeline 39, 236

word web 276

Graphic stories 401

analyzing 401, 403, 404, 406, 407, 409

Headline 712

Historical context

analyzing 636, 639, 813, 816, 819, 821, 825, 828

Identifying 34, 176, 260, 287, 361, 372, 508, 540, 634, 710, 851

cause-and-effect relationships 9, 17

problem and solution 855, 856, 857, 858, 861

sequence 39, 236, 238

text structure 675, 676, 681, 683

Imagery 413

interpreting 413, 414, 417

Independent Reading 158–159, 336–337, 454–455, 588–589, 748–749, 882–883

Indirect characterization 277

Inferring 17, 61, 83, 89, 103, 106, 110, 121, 143, 188, 193, 273, 282, 316, 352, 356, 366, 382, 408, 416, 431, 437, 480, 502, 508, 522, 540, 559, 569, 606, 634, 647, 654, 658, 682, 696, 710, 713, 762, 788, 839, 851, 860

Informal essay 466

Informational text 172

Interpreting 6, 17, 34, 57, 61, 83, 110, 201, 206, 239, 273, 282, 287, 352, 356, 361, 366, 387, 392, 395, 408, 416, 431, 437, 470, 480, 522, 526, 532, 551, 559, 565, 569, 602, 606, 622, 634, 639, 647, 654, 658, 664, 670, 710, 713, 726, 762, 810, 839

author's meaning 841, 843, 844, 845, 849, 850, 852

Big Question 143, 301, 399

imagery 413, 414, 417

meaning 363, 365, 367

plot events 134, 143, 717, 718, 723, 724, 727

Literary present 59

Literature, comparing 441, 442, 443, 444, 445, 446, 571, 572, 573, 574, 576, 577, 578, 729, 731, 732, 734, 735, 736, 862, 863, 864, 866, 867, 869, 870, 871

Lyric poetry 350

Main idea 543, 544, 545

determining 144, 149, 543

Making generalizations 627

about characters 627, 630, 632, 633, 635

Making inferences 113

about characters 113, 122

Making predictions 195, 473

about plot 195, 201, 473, 474, 475, 477, 481, 649, 651, 653, 654

Maps 243, 245

Meaning, interpreting 363, 365, 367

Monitoring comprehension 249, 261, 685, 687, 690, 692, 695, 697, 795, 799, 800, 802, 803, 805, 808, 811

Narrative

essay 466

poetry 350

Note taking 524

Opinion 303

Paraphrasing 106, 296, 395, 416, 492, 661, 663, 665, 670

Personal experience, connecting to 19, 35

Persuasive essay 466

Plot

analyzing 91, 103, 769, 771, 773, 776, 777, 780, 782, 783, 785, 786, 789

making predictions about 195, 201, 473, 474, 475, 477, 481, 649, 651, 653, 654

Plot events, interpreting 134, 143, 717, 718, 723, 724, 727

Poetry 350

lyric 350

narrative 350

Previewing 144, 236, 384, 527, 712, 764

Prior knowledge, activating 211, 218, 764, 767

Problem and solution, identifying 855, 856, 857, 858, 861

Questioning 223, 239, 641, 642, 647

Recalling 17, 34, 57, 68, 83, 89, 103, 106, 121, 188, 193, 201, 217, 239, 260, 273, 282, 296, 301, 316, 356, 366, 372, 392, 399, 408, 416, 431, 437, 470, 480, 492, 502, 508, 522, 532, 540, 551, 559, 565, 569, 606, 622, 647, 658, 664, 670, 682, 696, 710, 726, 788, 810, 827,

839, 851, 860

Recognizing

- author's purpose** 265, 274
- bias** 537, 538, 541

Recurring theme 495

Resolution 769

Rising action 769

Scanning 243, 244, 245

Schedules 243, 244

Sequence, identifying 39, 236, 238

Setting purpose for reading 3, 9, 19, 39, 61, 73, 86, 91, 104, 107, 113, 125, 134, 144, 173, 179, 190, 195, 203, 211, 223, 236, 243, 249, 265, 277, 284, 290, 298, 303, 350, 354, 358, 363, 369, 375, 384, 390, 393, 401, 413, 420, 433, 467, 473, 483, 495, 505, 511, 524, 527, 530, 537, 543, 547, 554, 562, 567, 599, 604, 609, 627, 636, 641, 649, 656, 661, 666, 675, 685, 701, 712, 717, 759, 764, 769, 795, 813, 831, 841, 855

Signs 543, 544

Skimming 243, 244, 245

Social context, analyzing 107, 110

Style 375

- analyzing** 375, 377, 378, 379, 383

Summarizing 6, 61, 69, 103, 110, 121, 149, 176, 206, 217, 238, 273, 282, 287, 301, 352, 372, 382, 387, 408, 437, 522, 526, 529, 540, 565, 602, 606, 622, 634, 639, 696, 712, 713, 762, 767, 788, 810, 827, 839, 860

Big Question 239

Supporting details 543, 544, 545

- determining** 144, 149, 543

Synthesizing 831, 835, 837, 839

Technical directions 543, 545

Text structure

- analyzing** 298, 301, 483, 485, 486, 490, 493, 562, 563, 565
- cause-and-effect** 298
- identifying** 675, 676, 681, 683

Theme 495

- analyzing** 495, 496, 500, 501, 503
- evaluating** 701, 705, 706, 709, 711
- recurring** 495

Tone 379, 380, 381

Visualizing 73, 83, 203, 207, 511, 513, 514, 520, 523

Web pages 243

Vocabulary

Academic Vocabulary 34, 58, 61, 89, 122, 188, 206, 218, 260, 274, 282, 287, 316, 356, 366, 372, 382, 395, 409, 417, 431, 437, 480, 492, 503, 522, 541, 551, 559, 606, 623, 634, 664, 670, 682, 697, 710, 726, 788, 810, 828, 852, 860

Affix 258

Antonyms 296

Base word 258

Connotation 368

Context clues 70

Denotation 368

Dictionary 659, 852

Etymology 790

Idioms 509

Multiple-Meaning words 368

Prefix 258, 532

Roots 258

Suffix 258

Synonyms 296

Thesaurus 659

Visual Vocabulary 380, 424, 434, 477, 484, 499, 517, 619, 630, 643, 667, 687, 691, 703, 724,

772, 776, 797, 807, 846

Word origins 790

Word parts 258

Writing

Analyzing

- a model** 157, 335, 451, 583, 743, 877
- sound devices** 418

Arguing a position 542, 853

Argument 581, 583

Audience 333, 335

- convincing an** 410

Autobiographical narrative 123

Blurb 143, 569, 658

Brochure 332, 335

Call to action 582

Character 829

- main** 156
- minor** 156

Chronological order 239

Compare and contrast 624

- point of view** 624

Comparing 153, 331, 447, 579, 737, 873

Conclusion 450, 451, 583, 876, 877

Conflict 156, 157

- external** 156
- internal** 156

Conventions 334

Counterarguments 583

Description 123, 698

Descriptive writing 383, 392, 508, 523

Details 219

- sensory** 156, 157
- supporting** 335

Dialogue 157, 829

Diction 261

Dictionary 193, 582, 624, 671

Direct quotations 219

Drafting 59, 123, 155, 219, 275, 333, 410, 418, 449, 504, 542, 581, 624, 698, 740, 829, 853, 875
tips 156, 334, 450, 582, 740, 876

Editing 59, 123, 159, 219, 275, 337, 410, 418, 453, 504, 542, 585, 624, 698, 745, 829, 853, 879
tips 159

Essay 463
persuasive 169, 347, 542, 579, 853

Evidence 450, 582, 583

Examples 876, 877

Expository writing 275, 418, 448, 624, 829, 874

Figurative language 207, 481, 665

Free-verse poem 367

Functional document 332

Graphic organizer
5Ws-and-H chart 333
characterization chart 155
chart 2, 123, 202, 219, 383, 418, 542, 584, 624, 829, 853
directions-and-map chart 333
plot diagram 155, 698
Venn diagram 579
web 410, 449, 875
word web 261

Haiku 361

Handbook 161

Ideas 876

Imagery 133, 367, 523

Interesting language 876, 877

Interview 749

Investigating names 504

Journal 83, 106, 202, 239, 264, 337, 399, 455, 532, 839

Letter 201, 301, 565, 566, 595, 647, 747

Logical order 743

Main ideas 219

Map 246

Narrative 154

Narrator 155, 157

Note taking 2, 239, 332, 448, 739, 874

Organization 156, 334, 335, 450, 451, 875, 877

Outline 581, 740

Persuasive essay 169, 347, 542, 579, 853

Plot 156, 157, 829

Poem 587
free-verse 367

Point of view 154, 155, 157, 624
compare and contrast 624
first-person 154
limited third-person 154
omniscient 154

Position 581

Precise language 450, 582, 583

Presenting 159, 337, 453, 585, 745, 879
tips 159, 337, 453, 585, 745, 879

Prewriting 59, 123, 154, 219, 275, 332, 410, 418, 448, 504, 542, 579, 624, 698, 738, 829, 853, 874
tips 448, 579, 739, 874

Primary sources 739

Proofreading 59, 123, 159, 219, 275, 337, 410, 418, 453, 504, 542, 585, 624, 698, 745, 829, 853, 879
tips 159

Publishing 159, 453, 879

Purpose 333, 335

Quickwrite 8, 60, 86, 112, 124, 194, 210, 289, 354, 369, 374, 412, 433, 482, 567, 648, 656, 666, 684, 700, 716, 830

Quotation marks 159, 219

Quotations, direct 219

Repetition 418

Reporting 59
main ideas and events 219
story events 59

Research report 504, 738

Researching 332

Review 159, 410

Revising 59, 123, 158, 219, 275, 336, 410, 418, 452, 504, 542, 584, 624, 698, 744, 829, 853, 878
tips 158, 336, 452, 584, 744, 878

Rhyme 418

Scene 89, 392, 508

Secondary sources 739

Sensory details 156, 157

Sentence
fluency 742
structure 283
topic 875

Short story 698

Sign 546

Signal words 153, 737

Song 587

Sound devices 396, 671
analyzing 418

Sources 504
citing 743
primary 739
secondary 739
variety of 504, 738, 739, 743

Stage directions 829

Stanza 193, 361, 396, 665

Story review 881

Summarizing 582

Summary 6, 59, 103, 176, 219, 296, 334, 352, 372, 470, 602, 654, 755, 762

Supporting details 335

Text features 334, 335

Theme 275
 interpreting 275

Thesaurus 193, 383, 392, 450, 582, 624, 665, 671

Thesis 448, 449, 451, 504, 829, 874, 875, 877

Thesis statement 418, 448, 874

Time-order words 156

Tone 383

Topic sentence 875

Transitions 447, 450

Visual aids 334, 335, 745

Vivid language 450, 451, 583

Voice 582

Word choice 158, 450

Writing tips 153, 331, 447, 579, 737, 873

Grammar

Active voice 829

Adjectives 432
 comparative 438, 481
 superlative 438, 481

Adverbs 432

Antecedent 367

Appositives 36

Capitalization 337

Clauses 552
 adjective 37
 dependent 552
 independent 552
 introductory 607
 main 560
 subordinate 560

Commas 219, 745

Compound predicate 523

Compound subject 523, 665

Conjunctions
 coordinating 36
 subordinating 36, 560

Dashes 624

Future tense 261

Grammar tips 59, 123, 418, 453, 585, 624, 745

Hyphens 418

Infinitives 288

Modifiers 432

Nouns 357
 abstract 357
 collective 357, 811
 common 357
 concrete 357
 proper 357

Parallelism 585

Participles 317
 past 317
 present 317

Passive voice 829

Past perfect tense 207

Phrases 552
 appositive 36
 introductory 607
 participia 317, 879
 prepositional 36, 552
 verb 552

Predicate 208, 493
 compound 523

Present perfect tense 189

Pronouns 367, 396
 indefinite 383, 727
 object 396
 subject 396

Proper nouns 337

Punctuation
 commas 219, 745
 dashes 624
 of dialogue 159
 hyphens 418

Quotations 453

Sentences
 combining 36
 complex 37
 compound-complex 37
 fragments 208
 inverted 671

Subjects 208, 493, 861
 compound 523
 separated from verbs 711

Subject-Verb agreement 635
 To be 683

Verbs 35, 861
 action 35
 linking 35
 helping 69
 irregular 283
 main 69
 tense 59

Speaking, Listening, and Viewing

Active listening 880

Book cover 883

Character study 453

Choral reading 69

Collage 453

Group discussion 35, 161, 453, 587, 747, 880, 881

Informative presentation 338

Listening 160

Literature groups 189, 432, 493, 552, 683

Media
 elements 243
 ethics 625

Multimedia
 list 881
 presentation 357

Narrative presentation 160

Note cards 586, 746

Note taking 586, 880
Oral presentation 160, 454
Oral report 438, 727, 746
Performing
 a play 789
 a poem 711
Plagiarism 625
Planning 160, 338
Poster 587
Presentation 160, 438, 453, 587, 811
 tips 159
 visual 288
Propaganda 566
Rehearsing 160, 338, 454, 586, 607, 746, 789
Researching 607, 811
Sources 317, 357, 625, 811
Speech 607
 persuasive 560, 586
TV commercial 335
Visual aids in presentations 288
Visual presentation 288

Research, Test-Taking, and Study Skills

Assessment 164–169, 342–347, 458–463, 590–595, 750–755, 884–887
Citations 453
Copyright 337, 625
Direct quotations 219
Graphic organizer
 5Ws-and-H chart 333
 cause-and-effect diagram 221
 characterization chart 155
 chart 9, 19, 61, 73, 85, 91, 107, 113, 122, 123, 134, 150, 161, 179, 195, 202, 211, 218, 219, 223, 249, 265, 274, 277, 288, 297, 298, 356, 362, 363, 375, 382, 383, 384, 396,

401, 413, 418, 420, 453, 473, 483, 495, 503, 511, 524, 527, 537, 542, 554, 570, 584, 606, 609, 624, 627, 635, 636, 641, 649, 660, 661, 670, 675, 682, 685, 697, 717, 739, 764, 769, 795, 810, 813, 829, 831, 841, 853, 855

comparison chart 324, 728, 862
diagram 439, 562
directions-and-map chart 333
Foldables 1, 171, 349, 587, 597, 757
plot diagram 155, 698
timeline 39, 236
Venn diagram 221, 579
web 357, 410, 449, 747, 875
word web 261, 276

Internet Connection 317, 635, 861

Internet research 288, 297, 317, 332, 589, 607, 635, 811, 861

Note cards 586, 746

Note taking 2, 9, 19, 39, 61, 73, 85, 91, 107, 113, 122, 123, 134, 150, 155, 160, 161, 172, 179, 195, 202, 211, 218, 219, 221, 223, 236, 239, 249, 261, 265, 274, 276, 277, 288, 297, 298, 324, 332, 350, 356, 357, 362, 363, 375, 382, 383, 384, 396, 401, 410, 413, 418, 420, 439, 448, 449, 453, 473, 483, 495, 503, 511, 524, 527, 537, 542, 554, 562, 570, 579, 584, 586, 606, 609, 624, 627, 635, 636, 641, 649, 660, 661, 670, 675, 682, 685, 697, 698, 717, 728, 739, 747, 764, 769, 795, 810, 813, 829, 831, 841, 853, 855, 862, 874, 875, 880

Paraphrasing 106, 296, 395, 416, 492, 661, 663, 665, 670

Plagiarism 625

Quotations 453
 direct 219

Reading tests 164–167, 342–345, 458–461, 590–593, 750–753, 884–887

Research report 288, 317, 357, 635

Researching 288, 317, 332, 357, 607, 635, 811, 861

Sources 317, 357, 504, 625

 citing 357, 743

 evaluating 317

 primary 739

 secondary 739

 variety of 504, 739, 743

Test-taking tips 70, 258, 368, 509, 659, 790

Thesis 448, 449, 451, 483, 485, 488, 489, 491, 493, 504, 829, 874, 875, 877

Thesis statement 418, 448, 874

Writing tests 168–169, 346–347, 462–463, 594–595, 754–755

Interdisciplinary Activities

Connect to Math 121

Connect to Science 622

Connect to Social Studies 696

Daily Life and Culture 57, 217

Examine Media 408, 540, 827

You're the Critic 502, 851

View the Art 273, 416

Index of Authors and Titles

A

Adoff, Arnold 657
Adventures of Marco Polo,
 from *The* 686
 Aesop 87
After Twenty Years 196
Ah, Wilderness 764
 Alarcón, Francisco X. 506
 Alexie, Sherman 440
All Together Now 467
Almost Ready 657
 Alvarez, Julia 496
Amigo Brothers 20
An American Childhood, from 376
An Hour with Abuelo 266
 Anaya, Rudolfo A. 92
 Angelou, Maya 650
Annabel Lee 414
 Armstrong, Jennifer 318
 Atwood, Ann 358
Aunty Misery 325
Autobiography of Malcolm X,
 from *The* 642

B

Bambara, Toni Cade 512
 Barnett, Robert A. 384
Barrio Boy 729
 Bashō, Matsuo 358
 Batten, Mary 291
 Berry, James 663
Big Yellow Taxi 759
Bird Like No Other, The 832
Birdfoot's Grampa 859
 Birkbeck, Matt 240
Birthday Box 702
 Bland, Joellen 770
 Bombeck, Erma 563
 Bradbury, Ray 842
Brer Rabbit and Brer Lion 173
 Brooks, Gwendolyn 575
 Bruchac, Joseph 859

C

Chancas 668
Charles 180
 Cheakalos, Christina 240
 Cisneros, Sandra 667
 Clifton, Lucille 434
 Cofer, Judith Ortiz 266, 325
 Coolidge, Olivia 868
 Crilley, Mark 400
Crush, A 421
 Cummings, E. E. 531

D

Danner, Margaret 152
 Davis, Clifton 484
Day's Wait, A 278
 Dickinson, Emily 605
 Dillard, Annie 376
 Djanikian, Gregory 735
Do Animals Lie? 291
 Dove, Rita 105
Dreams 394

E

Eberhart, Tracy 384
Echo and Narcissus 863

F

Farman, John 212
 Filipović, Zlata 676
Fireproofing the Forests 144
Fish Cheeks 3
Force of Luck, The 92
Four Skinny Trees 667
 Freedman, Russell 686
From Blossoms 355
 Frost, Robert 351

G

Gage, Nicholas 718
 Galarza, Ernesto 729
 Giblin, James Cross 224
Giggle Prescription, The 384

Giovanni, Nikki 446
Good Samaritan, The 74
 Green, Roger Lancelyn 863
 Greenfield, Eloise 571

H

Haiku 359, 360
 Haley, Alex 642
 Haskins, Jim 107
 Hemingway, Ernest 278
 Henry, O. 196
Heroes 563
Highwayman, The 62
 Hinnant, Amanda 764
Hollywood and the Pits 610
Home 575
 Horne, Frank 708
How I Learned English 735
 Hughes, Langston 126, 393
 Hurston, Zora Neale 370

I

I Stepped from Plank to Plank 605
If I Can Stop One Heart from
Breaking 605
I'll Walk the Tightrope 152
In a Neighborhood in Los
Angeles 506

J

Jackson, Shirley 180
 Johnson, Georgia Douglas 662
 Jordan, Barbara 467

K

Kipling, Rudyard 40
 Komunyakaa, Yusef 204

L

Langston Terrace 571
Lark and Her Children, The 87
 Lee, Cherylene 610
 Lee, Li-Young 354
 Lerner, Dietland 712

Lester, Julius 173
Little, Lessie Jones 571
London, Jack 250
Luckiest Time of All, The 434

M

Malcolm X 642
Mann, Leonard 299
Mason-Dixon Memory, A 484
Matsuo Bashō 358
Message of Hope 712
Miller, Claire 856
Miracle Hands 240
Miracles 398
Miraculous Eclipse, The 770
Missing! 856
Mitchell, Joni 759
Monkey Who Asked for Misery, The 285
Monsters Are Due on Maple Street, The 796
My First Memory (of Librarians) 446
Myers, Walter Dean 391

N

Names/Nombres 496
Nash, J. Madeleine 144
New Directions 650
Noyes, Alfred 62
Nye, Naomi Shihab 151

O

old age sticks 531
One 663
One's Name is Mud 299
Oprah Winfrey 527
Orpheus, The Great Musician 868
Outdoor Art in America 524

P

Parks, Rosa 107
Pasture, The 351

Patterson, Raymond R. 358
Pillay, Lavendhri 555
Pinkney, Jerry 87
Poe, Edgar Allan 414
Poitier, Sidney 527
Primer Lesson 568

R

Rider, The 151
Rikki-tikki-tavi 40
Rosa 105
Rosa Parks: My Story, from 107
Ross, Gayle 328
Rylant, Cynthia 421

S

Saldaña, René, Jr. 74
Salinas, Marta 474
San Souci, Robert D. 628
Sandburg, Carl 568
Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out 191
Scholarship Jacket, The 474
Serling, Rod 796
Seventh Grade 114
Shipwreck at the Bottom of the World 318
Should Naturalized Citizens Be President? 538
Silko, Leslie Marmon 364
Silverstein, Shel 191
Slam, Dunk, & Hook 204
Soto, Gary 114
Sóuter, Ericka 712
Spalding, Matthew 538
Story of an Eyewitness, The 250
Strawberries 328
Summer 391
Superman and Me 440

T

Tale of 'Kiko-Wiko, The 402
Tan, Amy 3

Teacher Who Changed My Life, The 718
Tending Sir Ernest's Legacy: An Interview with Alexandra Shackleton 304
Thank You, M'am 126
There Will Come Soft Rains 842
Thomas, Piri 20
To James 708
Tony Hawk, Chairman of the Board, from 599
Toward a Rainbow Nation 555
Travelers and the Bear, The 88
Tyler-Lewis, Kelly 304

U

Uchida, Yoshiko 10

W

Walker, Alice 548
War of the Wall, The 512
We Are All One 136
West, Dorothy 832
What Is a Knight? 212
When Plague Strikes, from 224
Where Mountain Lion Lay Down with Deer 364
Whitman, Walt 398
Why the Waves have Whitecaps 370
Wise Old Woman, The 10
Without Commercials 548
Wolkstein, Diane 285

Y

Yep, Laurence 136
Yinger, John 538
Yolen, Jane 702
Young Arthur 628
Your World 662

Z

Zlata's Diary, from 676

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